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Winton J. Baltzell

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THE ETUDE

FOR THE TEACHER, STUDENT AND LOVER OF MUSIC

OCTOBER 1906

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The Making of a Russian Pianist

A TALK WITH JOSEF LHÈVINNE

By EDWARD BURLINGAME HILL

ONE of the most striking figures in the pianistic world at the present time is Mr. Josef Lhèvinne, the Russian pianist. Coming to the United States last Spring, unknown, almost unheralded and without the aid of an experienced and aggressive manager, he won instant success by his recitals in New York and Boston, arousing interest, although not frenzy, equal to that accompanying Paderewski's first appearances in this country. So great was the demand for recitals that he was compelled to make arrangements for a series of recitals this Fall. Mr. Lhèvinne spent the Summer in Paris preparing his repertoire for the American concerts.

PIANISTS, German and Polish, flock to this country as a matter of course; Italian pianists occasionally settle in the United States, French pianists are not averse now and then to an American concert-tour, but a pianist who is Russian-born, and moreover, distinctively Russian in his musical training and artistic influences, is a rarity indeed. It was with uncommon expectation, therefore, that I went to the Hotel Westminster to have an interview with Josef Lhèvinne shortly before he sailed for Europe. Our distinguished visitor had just arrived from Chicago by the Twentieth Century Limited and while appreciative of the luxury of the train, was not so enthusiastic over the constant noise and nervous fatigue involved in traveling at so rapid a rate.

Personality.

Lhèvinne is of medium height, inclined to be thickset in build, but of decidedly powerful physique. With curly, light brown hair, and tawny eyes he is distinctly leonine in appearance. He was gracious and genial in personality. He was born at Oryal, Russia, December 13th, 1874, and is therefore not quite thirty-two. He graduated as gold medallist in 1892 from the Moscow Conservatory. In 1895 he won the Rubinstein Prize as pianist at Berlin, at the first competition. He went on concert tours through Eastern Europe and Russia with Petschnikoff the violinist, and Modest Altschuler, 'cellist (now conductor of the Russian Symphony Orchestra in New York). He then became professor of the piano at the Conservatory of Tiflis, Southern Russia, until 1902, when he accepted a similar position at the Moscow Conservatory. Perhaps it is best to give the story of his music study as he told it.

Study Period.

"I began to study the piano with my father when I was but four years old. At the age of six, I began to work with other teachers, chiefly pupils at the Moscow Conservatory. When I was eleven I began to take the piano seriously and studied for six years at the Moscow Conservatory with Safonoff. At seventeen I won the gold medal of the Conservatory for piano-playing; Scriabine, Rachmaninoff and I finished the course in 1892."

Playing for Rubinstein.

Here I interposed some questions as to the character of Anton Rubinstein's teaching. "Rubinstein was unsatisfactory on the whole as a teacher, perhaps I would better say variable. On account of his highly individual temperament, he never gave the same opinion two days in succession. On one day he would say play *piano* there, on another *forte;* at one time a tempo should be *moderato*, the next day *allegro*. Much, too, depended upon his mood as to whether he felt like teaching. Then, too, some people have had very different experiences with him. Thus Josef Hofmann found him an excellent teacher. However, I often played for Rubinstein, and he praised me warmly. When I was but fifteen, I played Beethoven's E flat concerto at a charity concert. Rubinstein was so pleased with me that he embraced me in public. When I played for him, he never gave me criticism in detail, because that would be contrary to etiquette, inasmuch as I was Safonoff's pupil.

Josef Lhévinne

Course of Study at Moscow.

"The piano course at the Moscow Conservatory lasts eight years with an extra year for the more talented pupils. The first five years are given up to study in the elementary classes; the last four are advanced classes. Without particularizing, I may say that the course embraces the entire literature of the piano, beginning with the studies of Bertini, Heller, Clementi, and Czerny (all the etudes, Op. 740, sometimes transposed into other keys for the technical drill), little pieces by Raff, Brambach and Jensen, the inventions, the little preludes and fugues of Bach. Later come Beethoven's sonatas, the preludes and fugues of the 'Well-Tempered Clavichord,' and many advanced pieces. I have been teaching the four last classes at the Conservatory."

The Younger Russian Composers.

My questions were then directed towards inquiry as to the leading lights among the younger school of Russian composers. "The most important are Rachmaninoff and Scriabine. Of the piano works by them I prefer Scriabine's music as possessing more depth and more variety. Rachmaninoff is somewhat too involved in his style; he is a lover of complexity; his music would gain if it were occasionally a little lighter in character. Liadoff has written many charming things for the piano. Arensky's piano music I find too saccharine. Then there is an entire group of young moderns, whose music for the most part is not published. They are intent upon outdoing the moderns; they follow the advanced school in France and Germany. Some of them may be described as decadent, but nevertheless, they will be heard from some day. I recall the names of Amani, Rebicek, and Mettner (who has published preludes and a sonata for piano) as prominent among them. The greatest living Russian composer is unquestionably Rimsky-Korsakoff." We then chatted episodically on Russian literature. He admires Tolstoi the novelist, more than Tolstoi the philosopher and teacher of ethics, but Dostoievsky, and especially Turgenieff, he praised unreservedly.

MacDowell.

We then touched upon MacDowell's piano music, some of which it had been announced that he would play at a recital. "I had prepared two studies but I was told that I should have become acquainted with the composer's interpretation in order to do justice to their style, so I gave up the idea."

Essentials in Teaching.

I then asked Mr. Lhèvinne what he considered the most essential point to bring out in piano teaching. "It is impossible to say that one quality or characteristic is the most essential. Method in teaching should depend entirely upon the individuality of the pupil, and the problem which he presents. No set principles in teaching can be laid down beforehand. The problem of interpretation consists in attempting to present the character of the piece played as faithfully as possible. The whole of the technical foundation of piano playing rests upon cultivation of the requisite strength and velocity of the fingers—and then the suppleness and elasticity of the wrist. Finally, the advanced pupil learns to use the fore-arm, the upper-arm and even the shoulders in conjunction with the fingers. In promoting fluency of technical passages in all keys especial emphasis should be laid upon free lateral movements of the elbow with a flexible wrist."

Liszt and Mozart.

In discussing the relative difficulty of Liszt's and Mozart's piano music. Mr. Lhèvinne said "In my last year at the Conservatory, when I had played extremely difficult pieces like Liszt's 'Don Juan Fantasy' and his transcription of the overture to 'Tannhaüser,' Safonoff made me go back to Mozart. While technically it is not very hard, as a problem in interpretation it is difficult to attain the right compromise between insipidity and over-sophistication."

Lhèvinne's Technic.

Lhèvinne gives the impression of being an artist who trusts to the promptings of instinct rather than to reflection. In an interview published in the *New York Times*, he expressed a strong predilection for athletic sports of all kinds, a preference to which his physique and general appearance gives credence. He also declared that his artistic instinct forbade anything that savored of sensational effect, of covering up deficiencies by clever tricks of pedalling, etc. Indeed Lhèvinne's playing is a refreshment to jaded ears that have become blasé through too much piano over-winter. His technic approaches the miraculous, it is so crisp, elastic and fluent. His tone is delightfully fluid, and his command of it is unvaried, whether in the gentlest pianissimo or the most frenetic fortissimo. His interpretations are abundantly brilliant, but their most notable quality is a sincere honesty of effect that is exceedingly uncommon. There is no attempt to make a sentimental appeal, to over-indulge in flabby emotion. Lhèvinne shows health in his grasp of every side of piano-playing, beginning with due solidity in a Bach-D'Albert transcription, appropriate romanticism in a Weber sonata and in the dazzling Schumann "Toccata," the true Slavic temperament in Chopin's "F sharp minor Polonaise," ending with a bravura transcription of the "Blue Danube Waltz," by Schulz-Eyler. Lhèvinne also plays music by his countrymen, pieces by Rachmaninoff, Scriabine and Balakireff, as well as by Anton Rubinstein. For his debût with orchestra he chose Rubinstein's concerto in E flat, Op. 94, a work which makes such demands upon technic that it had never been attempted in this country before. Of his performance, Mr. Krehliel said in the New York *Tribune:*

"It was plain that Mr. Lhèvinne has made the concerto his battle-horse. He played it with great brilliancy, yet with a dignified and intelligent purpose, and in the slow movement with all possible appreciation of its possibilities in the way of poetical expression. Here his large, singing tone made a deeper impression than did the dash of his bravura in the first movement and quickly awakened the instructed among his listeners to a consciousness of the fact that they were in the presence of a pianist who was not only a virtuoso, with an amazing skill in octave playing especially, but also something more."

Resigns from the Conservatory.

Lhèvinne has that unusual quality for a modern pianist—balance. He need fear no rival in mere technical brilliancy, but that does not prevent him from taking a lofty view of interpretation, nor from disregarding true beauty of true effect. He had great difficulty in keeping his American engagements. Rioting was in full swing in Moscow; he had to remain in hiding, waiting for a chance to escape from the city. At length he got away by night to St. Petersburg in time to catch his steamer to America. Last spring Lhèvinne resigned his position as professor of piano-playing at the Moscow Conservatory. In consequence of his success here, he wished a leave of absence for one year in order to go on a longer tour. This permission the authorities at the Conservatory refused him; accordingly he severed his connection with the famous Moscow institution.

America will be so much the gainer, and his tour is being awaited with distinct eagerness. For in a preliminary test of no little severity, Josef Lhèvinne has passed unqualifiedly not only as a preëminent master of the piano in a generation in which technic is presupposed, but also as a sincere artist and interpreter, and as a forceful personality.

QUALITIES THAT DETERMINE MUSICAL WORTH.*

BY GLENN DILLARD GUNN.

Music teachers should teach music. By that I mean that the first and most important, and at the same time the most difficult task which confronts the music teacher, is to develop in his pupils an appreciation of and a love for the best in music. So much of the teacher's time is necessarily taken up with mechanical tasks, the vocalist with voice placing and building, the pianist with those fundamental technical principles which pertain to the mastery of a musical machine, the violinist with questions of bowing, etc., that teachers, as a class, are prone to neglect the more vital and more interesting musical problems, problems that should receive constant and consistent attention. The average teacher employs one of two courses. Either he puts his pupils through a more or less fixed curriculum, in which case he demands that the pupil accept such pieces as he selects upon his authority and gives no reasons for his choice; or he seeks to please the pupil, caters to an uneducated musical taste.

Either course is faulty, since it contributes but little to the pupil's development. And in what does a musical development consist, if not in the acquirement of some definite standard, some accurate measure of the musical worth of the compositions which he studies? Surely he should not be asked to enjoy a Haydn sonata simply because the teacher tells him he should. And before he can appreciate a worthy musical composition of more than ordinary complication he must have some more reliable standard by which to judge for himself than anything so variable as mere personal preference.

To possess artistic worth in fullest measure a piece must contain a definite appeal to the sympathies, and that appeal must find expression in symmetrical form. The simplest and most convincing examples of worthy music are perhaps found in the folk-songs of any music-loving people. No song ever lived even fifty years in the hearts of a nation that did not contain some vital appeal to the sympathies of a people. And no song ever survived which was not perfect in form and faultlessly harmonized. Folk songs usually deal with same elemental emotion; like the sorrow of parting, the martial spirit and the joys and griefs of comradeship; the love of home.

I quote four examples, two German and two American folk-songs. How eloquently the falling cadence of "Liebschen Ade" expresses the sorrow of parting from loved ones; how the stirring martial rhythm of "Ich Hat Ein Kameraden" is blended with a touch of romance and tenderest affection, and how unmistakably German is its resolute good humored spirit. And finally there is no need to point with pride to the beauty or to dwell upon the sincerity of the two American folk-songs, "The Old Folks at Home" and "My Old Kentucky Home." As long as Americans love home and country so long will these two songs live in our hearts, nor can the noise and clamor of our sordid. workaday life silence their sweet music.

Having thus, in concrete, the two fundamental qualities that determine musical worth, namely, to repeat, if I may, the appeal to sympathy and the symmetrical form, it remains to point out that the step from the simple folk-song to the symphony is only a question of the development and elaboration of the form. Simple contrast and repetition, obvious and instinctively perceived harmonies ceased to satisfy. Music became more complicated. This was fortunate, since it furnished the musical theorist with a vocation and a livelihood—sometimes.

As music became more complicated it acquired greater and more definite expressiveness, and introduced many new qualities that are of interest. Folk-songs, for example, already contain an expression of nationality in music. Art songs and all higher forms of music bring the more intimate individual note into evidence. They contain an expression of the composer's personality, but do not lose the stronger and broader national traits, if the composer be a man of great talent.

These four definite tasks confront the composer then. To summarize: First, he seeks to express in tones some phase of emotional life which he himself has experienced so vividly that his heart and mind find its expression a necessity of the artistic temperament. Second, he enhances his appeals to the emotions by a thousand tricks of his trade which interest the trained mind of the musician for themselves, just as the painter takes keen pleasure in studying the technic exhibited in a clever fore-shortening or an effective bit of composition. Third, he may express some phase of national character, though he may, like Shakespeare or Beethoven, transcend the narrow bounds of locality and speak to and for the whole world. Fourth, he cannot write sincerely and worthily without expressing something of his own personality.

In determining the presence of these essential qualities in any composition let the pupil ask himself three questions. These are, I believe, given in some text books on English. Certainly they are logical and can be made applicable to music as well as to literature. They are:

1. What is the composer trying to do?
2. Does he do it?
3. Is it worth doing?

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*Read before the Indiana Music Teachers' Association.

PRIZE ESSAY CONTEST.

An important feature in educational work in schools and colleges is teaching pupils to think logically and to express themselves clearly in writing and in speech. The number of well-educated young men and young women in the musical profession is increasing every year. These persons are alert in thought, keen in observation and thorough in the tests they may make of educational methods and devices. The Etude, from time to time, has stimulated teachers to the careful, thoughtful expression of their views on educational matters in music, by the offer of liberal prizes for articles suited to its columns. By this means a number of persons whose communications are highly valued by our readers were interested in educational musical literature.

The editor is pleased to announce a new competition in which there will be

Five Prizes, $25.00 Each,

for the best five articles on topics suitable for the pages of The Etude. Hitherto some experienced writers have been unwilling to send us essays, under prize conditions, as they did not care to be rated second or third to some other person. The present contest places all who win prizes on the same footing; the awards will be equal in value and rank.

SUGGESTIONS.

Articles may contain 1,500 to 2,000 words.

The competition will be open until January 15, 1907.

Writers may send more than one essay.

Do not send historical or biographical articles, or discussions of a critical or esthetic nature.

The most desirable topics are those connected with practical work in the teaching and study of music or success in professional life.

Write on one side of the sheet only. Do not roll the manuscript.

Be sure to place your name and address on the essay.

TWO REMARKABLE MODERN COMPOSITIONS.

BY EDWARD BAXTER PERRY.

Amid the mass of mostly insignificant compositions with which scores of would-be composers are flooding the market, there are occasionally one that stands forth with bold, commanding individuality like a giant among pigmies; compositions of real solid worth and originality, with something new and forceful to say for themselves as an excuse for being.

These exceptional products come, not from any one pen or nation, but seem to be sporadic growths in our overworked latter-day musical soil, where the all too abundant crop runs mostly to excessive leakage rather than to fruit. This is an age, not of genius but of generally diffused ability, of what Walt Whitman democratically extols as "divine averages," which means widespread but mediocre achievement, especially along all lines of artistic creation. The technic of composition, like that of piano playing, has become in a manner of speaking common property. Almost anyone can write music, but few can write something worth writing, and they not always nor often.

The works referred to result from the specially stimulated efforts of exceptional men in exceptional moments. They mark the extreme high-water line of the rare flood-tides in such men's experiences, not their normal level. It is worthy of note, in view of the abuse which is lavished upon the taste and perception of the general public, how quickly and how almost universally such efforts are appreciated and such productions welcomed by the musical world.

Rachmaninoff: Prelude, Op. 3, No. 2, Historically Treated.

Take for example the now famous Prelude by Rachmaninoff,* one of the strongest productions of the new Russian school, Slavonic to its very marrow, original in every line, mighty with the untamed, uncompromising passions of a newly wakened, half-barbaric race, vital with the essence of a tremendous historic situation.

The scene is Moscow, the proud, the vanquished, in the midst of its illimitable snow-clad plains, in the first depressing gloom of the long winter night; its desolate streets resounding to the stern tread of Napoleon's victorious troops, Moscow, suddenly ablaze in every part, the torch applied by the hands of its fiercely sullen inhabitants; its costly palaces, its cosy homes, its vast accumulation of military stores consuming to ashes, and Napoleon's long cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he has staked his all, going up in smoke before his eyes, and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous deep-throated bell of the Kremlin, sounding the alarm, booms on above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, burned alive in the hospitals, and all the confused terror and frenzy of destruction.

Through it all one feels the mingled triumph and despair. the desperate, savage exultation of the Russian people, who have turned the foe's victory into worse than defeat, by means of this fearful ally, the all-devouring fire, and who glory, though with breaking hearts, in their own heroic sacrifice. It stirs the depths of elemental passions slumbering in us all, concealed by the pleasant observances and peaceful seeming of our superficial civilization, as the treacherous slopes of Vesuvius had been covered by orchard and vineyard and garden, till the eruption comes and the lava stream pours its molten destruction over all. In the closing chords one hears the slowly dying sigh of spent fury, the hushed voice of uttermost darkness and desolation.

D'Albert: Melodie.

D'Albert has given us a composition entitled "Melody," of intrinsic merit and originality almost equal to the one just discussed, which however for some reason has not as yet received the general recognition it deserves, perhaps because of the very wild and unfamiliar mood which it expresses, and still more because it deals apparently with purely abstract emotions in their elemental simplicity, with no attempt to localize them or give to them any special personification or natural setting. In other words it belongs to the class of compositions known as emotional, not to that usually called descriptive.

How to Study Emotional Works.

That distinction is entirely erroneous, though so general that we are forced to recognize it, since music which expresses or portrays an emotion is just as descriptive in its way as that which delineates a scene in nature or in human life. In fact, strictly speaking, all music worthy of the name is descriptive. The difference lies merely in the character of the thing described.

Now while it is an undoubted fact that music is primarily the language of the emotions and always at its best when describing or expressing them, also that in most cases the introduction of the imitative element, such as the suggestion of storm or battle, tolling bells or rippling water, is intended only to supplement and intensify the emotional effect; still it is equally true that most persons, musicians as well as public, grasp and feel an emotion more fully and deeply if associated with some definite person in some particular situation, than if merely presented in an abstract form. For example we sympathize with the love of Juliet more readily and more warmly than with love, the quality, put before us as an abstraction. So in music we are eager for any definite data bearing upon the personal origin or application of the moods we find expressed, and we welcome any realistic suggestions that will tend to localize the scene and connect the mood with some concrete human experience.

Aesthetic Analysis.

In cases where such definite data and realistic hints are wholly wanting, it is helpful and interesting to allow the imagination to find its own way back from the general to the specific, from the mood expressed to the probable or possible conditions which produced it; to picture the approximate scene setting and action of which this mood is or might be the distilled essence. The habit of such aesthetic analysis once formed is a wonderful aid in the appreciation and interpretation of every style of composition.

Let us try it with the work by D'Albert referred to, with no guide but the internal evidence of the music itself. Here we find one mood throughout, pronounced, sustained, unmistakable, a strong, dark, dominating mood. It is a fierce yet gloomy courage, defying man and the elements, in the consciousness of rugged, invincible strength and stern, inflexible determination, not courage that riots and exults under the stimulus of action, the wild joy of battle, but courage that sullenly, silently, bides its time, a waiting menace to the foes it scorns yet longs to meet. The setting is a background of midnight darkness through which is felt the ominous threat of storm and the breath of an icy cold. The only realistic suggestion is a hint of rushing, foam-flecked waves in the agitated accompaniment.

Pictorial Representation.

Now suppose you were a painter and were called upon to reproduce that mood and general impression in a picture, by means of the representative symbolism employed in that art. The mood must be personified in an actual man placed in a situation where it would be appropriate and probable. That impression of cold and darkness and agitation must be given by a setting that includes those elements. What character and setting would you select for the purpose? What scene so fitting as the North Sea, that synonym for darkness, storm, and mysterious terror? What character so suitable as that type of courage, strength, and endurance, and so appropriate in that setting, as the Norse Viking on his warship, daring the night and the gathering tempest on some reckless quest of spoil or vengeance, against a background of tumbling waves and black wind-torn clouds?

You would paint a Danish war galley, lit by flaring torches, breasting the great seas with the foam flying from her cutwater, and in her prow the figure of the Viking fully armed, standing stern and motionless, but alert and watchful, instinct with intensest life, the embodiment of courage and confident power. And if you were a *great* painter you would make the beholder feel the danger, the bitter cold, the suppressed excitement and expectancy of the situation, as D'Albert makes us feel them in his music.

In the one case the scene is represented and the imagination supplies the resultant emotions. In the other the emotions are directly expressed and the imagination fills in the probable scene and causal conditions.

Poetic Representation.

If you were a poet striving to produce the same impressions, you could neither express the emotion as directly as in music, nor present the scene as vividly as in painting, but would have to reach the imagination and the emotions through the intellect by means of the familiar symbolism of language. Your work would take the form of a story told in verse. describing the conditions and details as vividly as possible, enhanced by all the special resources of the poet's art at your command. You might write something in this vein:

On the white-breasted billows
  The good ship doth ride,
And her decks are awash
  With the spume of the tide.
At the prow stands the Viking
  In the sea coat of leather,
And laughs his disdain
  In the teeth of the weather.
How bitter the blast!
  'Tis the iceberg's keen breath;
And the surges are singing
  Of danger and death.
But with stern joy of combat
  His nostrils dilate
As he stands, the embodied
  Defiance of fate.
With broadsword at belt,
  And with axe burnished bright,
He waits for the dawn
  Through the storm and the night.
With the swoop of the hawk
  He'll descend on his prey;
And his blade will drip blood
  At the breaking of day.

Laws of Art Fundamental to all Arts.

If you are, unlike the writer, a *great* poet, the poem would be much stronger, more finished and more complete, but the method employed would be the same, and this will serve as illustration. To the present writer nothing is more interesting or more illuminating than to analyze and compare the laws underlying the different arts and see how the same subject matter is treated in the different forms, bearing always in mind that all the arts are but different mediums of expression, and that the soul of every art work is its content; the peculiar beauty and fascination inherent in the material and form of each special art should be of only secondary importance. Too many artists are inclined to deify the technic of their specialty, making that paramount, when in reality it is but a means to a much broader end, like the idiomatic charm of a dialect, which is only an adjunct, not a vital factor.

But to return to the D'Albert "Melody," shall we assume that it actually describes some such scene as I have outlined? Not necessarily. But it does express just such a mood as I have described, which might be accounted for or produced in the manner suggested.

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*See music pages for this piece.

MUSIC AMONG THE HINDOOS.

Hindoo music deserves to be studied closely, for one can still discover in the majority of the musical compositions which are commonly sung in India, fragments which have preserved a real purity of style. It is said that, at an ancient epoch, music in India was the subject of a very thorough science; and even to-day one may distinguish, at times among the mass of compositions of no value sung by nasal voices, yet accurate and wonderfully flexible, fragments of a classical character, without any emotionalism, but curiously artistic. In these fragments the notes follow each other, swift and light, forming swirls of vocalization which continually return to the original "*Leitmotiv*," while some themes of a strangely precise character, if one may so speak, fold themselves with precision in figure-like movements. These specimens, though unfortunately very rare, lead us to believe that, at a certain period, music in India must have been the subject of serious and scientific study.

At the present time, however, one rarely hears these fragments of real art, and the popular music is expressed only in interminable and monotonous rhapsodies, devoid of any fixed character, sung by strident voices, usually without any musical quality. Nevertheless, the Hindoo loves his music; the rhythm of its phrases nurses his imagination and carries him far away.—*Theosophical Review.*

A STUDY OF PIANO TECHNIC, FROM BACH AND HIS CONTEMPORARIES TO CLEMENTI, FIELD AND CRAMER

By W. S. B. MATHEWS

WHEN J. S. Bach began to practice and to write music for clavier, violin and organ, early in the 18th century, the keyboard of our modern pianoforte had long been evolved into its present form, which irreparably commits the musical world to the doctrine of equal temperament—a doctrine already well understood by theorists, needing only the hand of a capable reformer to insist upon the player's being able to use all keys at pleasure.

The Instruments of Bach's Time: the Harpsichord.

The instrument itself had not yet been evolved. although there was in the air that well-defined desire for such a mechanism, such as almost always precedes a great invention. In place of the pianoforte they had two instruments; one the harpsichord, the predecessor of our grand piano in shape, generally having two keyboards, like an organ, in order to provide a variety of tone, or at least a change, which could not be had on one keyboard. The wires were brass and the tone was produced by a plectrum of quill, fastened upon the inner end of the key. When the key was depressed, the inner end rose and the plectrum sounded the string in passing. As the quill was rather delicate and liable to be broken, there was extremely little variety possible in the matter of volume or color—practically none at all. The tone was short and in a slow movement it was necessary to repeat it, as they do on the mandolin at present, if a sustained effect was intended. The French, who carried the art of this instrument farther than others, used embellishments, mordents and the like, to assist the impression that the melody tone was being continued.

The harpsichord had been in use for quite a long time, and a technic had arisen characteristic of the instrument. The music of Scarlatti, Handel, Couperin and Rameau illustrates what this instrument permitted in the way of musical effect. It tended to lightness, spirit, pleasing dance forms, and for the greater virtuosi really brilliant passages of interlocking arpeggio, scale and varied character. Domenico Scarlatti is the writer who represents this phase of the instrument at its best. Rameau, although a fine musician and for his day a great composer, took the instrument and his own relation to it much less seriously. Dance forms and what might be described as "easy virtuosity" are his distinguishing traits. Handel, although a most charming harpsichordist and the rival of Domenico Scarlatti in Italy, had none of this virtuoso element; music is what he means when he seats himself at the harpsichord. Hence he went as far as the instrument could towards what we know as expression; but this was only a little way.

The Clavier.

Opposed to the harpsichord there was another instrument, insignificant in appearance. It was known as the clavier, and was like a very small square piano, a sort of child's piano. Inside, it had the strings for four octaves compass or more, and when a key was pressed down the farther end brought up against the string a square-ended brass tangent, like a putty-knife, which sounded the string and at the same time held it steady while sounding, the tangent serving both for hammer and for bridge near the wrest plank. Thus the volume of tone, within the limits of the clavier, was practically the exact equivalent of the force placed upon the key; and any variation in pressure immediately showed in the tone. Moreover, while the tone soon ceased, it was possible to make a tremolo with the key without permitting the tangent to leave the wire; this tremolo, which they called *bebung*, sustained the tone and also made it tremulous, just as violinists now almost universally do upon the finger-board.

The tone of the clavier was very delicate, requiring what some humorist has described as a "good, reliable hark," if one would enjoy it. Through its innate modesty it was peculiarly a personal and a confidential instrument. All clavier players were then in full search after a mechanism permitting this tone to be augmented, and to produce a concert clavier, for use on the stage or in large rooms.

The Early Pianoforte.

So strong was this search for a better tone, that as early as about 1710 one Cristofori, in Florence, invented what he called a *forte-piano*, the essential thing in which was a hammer to sound the string, and an escapement permitting the hammer to rebound from the string the very instant its blow had been delivered. He also had an under hammer, or intervening lever, just as in the grand action ever since—and his invention at one bound covered the elements desired.

It took nearly fifty years before inventors succeeded in freeing the forte-piano from its crudities, or the more vexatious of them; and Bach never gave in to the new instrument, although his good-will was continually sought by pianoforte makers. Nevertheless, the new instrument had come to stay; and the man who has had more to do with making it stay was none other than this same Johann Sebastian Bach, who died in 1750, after a half century of most distinguished activity in musical art.

Bach was accustomed to the tremendously heavy organ touch of this day, requiring perhaps more than a pound weight to depress a key. Moreover his fingers were equalized by that instrumentality which still remains the most effective known to technical art; namely, that of playing fugues and contrapuntal music upon the organ with two or three keyboards coupled together, when there is no pneumatic lever.

Thus when Bach placed his powerful hand upon the clavier, it assumed that standard pose characteristic of a strong and masterly hand; the back level, the fingers curved, and the thumb in place upon its keys. The keys of the clavier were shorter, a circumstance facilitating the use of the black keys by the thumb, a trick which the organist, in crawling around from one bank of keys to another, requires as a constant recourse. In playing the clavier he could use but a small part of his enormous power. Pounding was not of the slightest utility on the clavier, and its only satisfaction lay in those confidential and delicate suggestions of musical effect, having much of the charm of etching—lacking detail and breadth but suggesting both.

What Bach Gave to Piano Technic.

In this way Bach gave piano technic some of its ideals, which it has kept ever since. The most important of his suggestions I think to have been that of a concealed melody, such as is suggested in the "Chromatic Fantasia," immediately after the opening bravura runs. This is quite in line with what Schumann does in the middle piece of the first "Kreisleriana," and often elsewhere. Then, too, there is that most delightful of codas, the last five measures of this wonderful glimpse into a promised land of music, into which the great master himself was to enter only through his imagination.* Then there were in Bach's technic those elements of lightness and quickly fleeting tones, with harmonic fastness of foundation, such as the Preludes in D major and in G major of the first volume of the "Well-Tempered Clavichord" show; and that most beautiful of all, the Prelude in C, upon which Gounod performed so productively in his *Ave Maria.*

Bach's "Well-Tempered Clavichord" is very pianistic in spots; very imaginative and even yet modern. For instance, those pedal points in the beautiful Prelude in C sharp major (No. 3), the cyclonic suggestiveness of the C minor Prelude (as Rubinstein used to play it). And again those suggestions of confidential tenderness in the Preludes in C sharp minor and B flat minor of the clavier—pieces which are for the artist alone, so little do they lend themselves to the external atmosphere of the concert room.

To my mind, this confidential and expressive note is Bach's most important contribution to piano technic: although his fugues and his manifold inventions remain invaluable pedagogic material to this day. But these confidential passages are the foretokens of so very much in Mendelssohn, Chopin and Schumann, most of all in Schumann, that our art would have been very different if Bach had not written them. In this sense I do not find anything remaining to us from either of Bach's contemporaries which would have left a void if missed, although it would be possible to charge back the showy virtuoso methods to Scarlatti. And even Bach had them at times, as we see strikingly in the 29th Variation of that colossal set of "Goldberg Variations," composed within ten years of his death. That work was written for harpsichord, as we know from the two manuals required in certain variations. But in this particular one we have those interlocking chords, bravura, quite in the Liszt vein.

Influence of C. P. E. Bach.

Although Bach wrote quite a number of compositions which he called sonatas, we owe this form largely to his second son, Carl Philipp Emanuel Bach, who, about 1738, became musician at the court of Frederick the Great, and in 1740 head cembalist, in other words the King's accompanist for his flute solos, his head composer, and the court musician. Now Emanuel Bach was well grounded in his art and a man of fine mind. He says that in his opinion the true function of music is to touch the heart; and that for him this cannot be done by means of heavy thundering, complications or arpeggios; but must come through the beauty of the musical idea itself. It is a confession which his father might have written. Yet this Bach was also a virtuoso, and we find him not holding back from fast running work and passages meant to astonish; yet even these were not greatly esteemed, they say, by the court.

Now C. P. E. Bach wrote more pianistically than his father, excepting in the places I have mentioned, where the father far surpasses his son's highest flights. It is a case where the same two causes are co-operating as everywhere in music; the pleasure of the ear in a particular kind of tone and its possibilities, a pleasure in making this kind of tone do significant things; and working along with this, that other principle of trying through these combinations to make a living picture of the inner soul itself, its moods, its vicissitudes. Naturally this sort of thing happens only to those who in addition to being great musicians are also great artists, gifted with a comprehensive imagination, such as the older Bach had and the younger had not.

Yet when a court musician in 1750 is able to compose three as good sonatas as the first movements of the first three sonatas by this one in the Bülow volume (Peters, No. 146) posterity owes him something; particularly so when, as in this case, the greatest of later composers takes one of these movements as a model or suggestion for a much greater one, as Beethoven did with the F minor sonata for his first sonata. This son of Bach, however, failed to modern ears in his slow movements, where he lacked the suggestiveness of tonal incitation, and lacked also the inspiration of the melodious people's song, which Mozart brought into piano music close after him. It was this Mozart melody which Beethoven seized upon and so wonderfully deepened and enriched in his slow movements, thereby demanding of piano technic a sustained and expressive tone which before him had not been needed in this kind of music.

In the sonata in A minor (C. P. E. Bach) we have the Scarlatti technic again, those "*volante*" (flying) passages of quick motion and fleeting impression.

It seems incredible now that between C. P. E. Bach's sonata in F minor and Beethoven's "Sonata Pathetique," only fifty years intervened, if so long. Haydn wrote, Mozart wrote, the great virtuoso Muzio Clementi wrote and demonstrated, and then all of a sudden, the young virtuoso from Bonn, brought up on the Bach "Well-Tempered Clavichord," full of musical imagination, strong ideas and deep feeling, came into his own.

Clementi.

Piano technic is vastly indebted to Clementi, as also is pianoforte art in general, although we are prone to forget the fact. Clementi was a prodigious virtuoso. He was capable of long flights of runs in thirds and sixths, and a powerful tone and great speed. He was also an extremely good musician and a composer of no small genius. An injustice has been done his memory—two of them; the first in forgetting all his sonatas, which Beethoven considered better for practice than anything else before his own, and so directed to Czerny for his nephew, against the Czerny love for Mozart; the other is in abridging his famous "*Gradus and Parnassum*" and reducing it to a succession of exercises, as Tausig did, whereas in the original hundred pieces of Clementi, all sorts of music occurred, sonatas, romances, fugues, as well as exercises.

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*Take the small notes in Peters, or follow Bülow.

Anybody who will play seriously the Introduction to Clementi's Sonata in D major (No. 11 Peters' Edition, 146b) will find, I think, the suggestion leading to that colossal "Largo" of Beethoven, which makes such an astonishing contrast to the levity of the first movement of the Sonata in D major, opus 10. It is the same massing of low chords and a deeply serious mood that we find in Beethoven, although the later master, naturally, being to the manner born, and having better tools to work with in the way of tonal possibilities, did greater things; but the suggestion is here. I think it more than possible that the suggestion of those repeating low D's in the first movement of the "Pastoral" sonata of Beethoven may have been found in the opening "Allegro" of this same sonata of Clementi, where the repeated low D persists for four measures against Beethoven's sixteen or twenty. Another example of a deep mood in Clementi occurs in the Introduction to the Sonata in B minor (No. 10 of Peters, 146b), something not yet oldfashioned.

I have no doubt that it would be possible to find in Clementi many other suggestions which Beethoven worked out. Of course Beethoven was an artist who touched nothing which he did not adorn; but no man invents out of whole cloth; each man works out the suggestions passed on to him, and tries out with one foot hanging out a very little way over the abyss, and only so far.

We are prone to forget the place which the incitation of pianoforte tone had with Beethoven. This great master was not hard of hearing until his maturity had been fully reached. What pianoforte tone was capable of, nobody knew better than he. And if we wish to be sure, play over the last sonatas or hear them well played. There are bits which are very modern and strong. And this technic involved a larger tone than Clementi's piano could give, better sustaining power and vastly finer expression; of that other element, the concealed melody, such as Bach suggested in the passage I mentioned, and such as Schumann works such wonders with, Beethoven had singularly little, considering what a confirmed pianist he was.

Clementi's Pupils; Field and Cramer.

The greatness of Clementi appears also in his pupils, John Field and J. B. Cramer. Field performed for music a service equal to that which Mendelssohn did, when he suggested that a short piano composition might be a "Song Without Words." Field called it a "Nocturne," thus again placing the emphasis upon the mood, and implying in it those elements of tenderness, and deep feeling which Chopin worked out so much more imaginatively, just a bit later on. Field did this in St. Petersburg, whence it easily reached Chopin in Warsaw.

J. B. Cramer, also, is a pianist who in popular estimation labors under the credit of being a pupil of Clementi, and therefore presumably of having written his famous and extremely beautiful "Studies" as a preparation for the much more difficult virtuoso compositions of Clementi's "*Gradus.*" The contrary seems to be true. Cramer published his "Studies" in 1811, while the Clementi "*Gradus*" was published in 1817. As lack of means could have played no part in either case, I think it likely that the Clementi work probably resulted from the incitation of that of Cramer, the older master wanting to show how this sort of thing ought to be done. While the Cramer work is no longer in the pathway of the virtuoso (as Bülow noted thirty years and more ago, and as I myself had written a few years earlier), there is wonderful charm in several of these studies—a more pianistic charm than in any of the much more difficult ones of Clementi.

Summary.

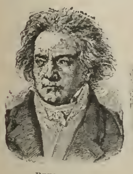
To sum up the scope of technical improvement from Couperin, Scarlatti, Handel and Bach, to the moment when Chopin began, it is a question of greater fluency, more powerful tone and more variety of tone, the art of very complicated finger passages, and so on; but still more, the growing imagination and intensity of mood in the music itself, a growth due to the incitation of the better and better pianoforte tone, and the greater responsiveness of the instrument. Tone and human desire have worked together all along, like faith and works in religion. And the ideal of the pianistic hand is that of ministering spontaneously to the musical thought, whether it be resplendent with power, sonority and bravura or confidential in accents of intimate soul-revealing. It is always a question of *music*—of deep feeling and of a hand which responds without hesitation to every shade and *nuance.* To the virtuoso there is no such word as fail; scarcely such a word as difficult.

A STUDY OF PIANO TECHNIC FROM BEETHOVEN TO RUBINSTEIN

By FLORENCE LEONARD

English and Continental Pianos.

THE improvements made in pianos after the year 1709 were especially important. The Broadwoods, in London, had followed out the lines of Silbermann's manufactures. By using thicker strings and giving the hammers a deeper fall than any preceding instrument had, they succeeded in increasing the sonority of tone and robustness of mechanism. In 1783 they patented the pedals which at last gave a satisfactory change of tone to piano or forte. The pianos of Vienna and Paris had not this full tone, but a light tone, agreeable and capable of much charm. They were suited to fluency, rapid scales, trills and arpeggios under a delicate touch. The Erard piano, especially, had a mechanism responsive to repeated notes, which had given a great impetus to technic. From these two styles of pianos developed two corresponding styles of playing.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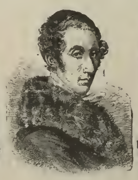
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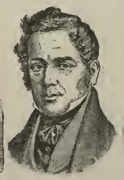
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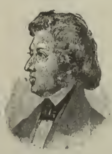
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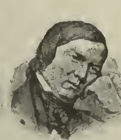
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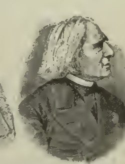
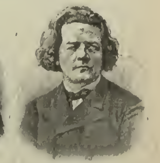

Liszt


Rubinstein

Beethoven: Tone.

Beethoven used the heavy English piano which was well adapted to his powerful hand, and yielded the quality and power of tone which he desired. Broad, sonorous tone, varied in color, and pure *legato* were the foundation of his technic. He disliked extremely the sharp, short staccato touch. The use of the flat finger, which feels out such a tone, was an entire departure from the previous uses of the hand, and would have been ineffective on the previous instruments.

Rapid Playing.

Sonority in rapid playing also was possible, and the new mechanism permitted rapid successions of chord-groups so that the arm and wrist could be used in chord successions and double notes. Extended scales and fuller arpeggios required wider command of the key-board; long trills developed brilliancy.

Independence of Arm and Shoulder.

Independence of fingers to an extraordinary degree was required by the new polyphony. Wide stretches developed the hand; leaps and declamatory notes and phrases taught a larger freedom to both arm and shoulder.

Dynamics and Style.

On the dynamic side the decided accents (on which he insisted for his new figurations or for dramatic rendering) and the almost orchestral fulness meant new technical consciousness and great endurance. Effect on style and expression were found also in variety of tone-color, and daring phrasing.

Sonority, power, independence; accent, color, dramatic thought may sum up briefly the influences of his works. To these must be conspicuously added the hitherto unknown adaptation of technic to idea. Technic was only a means of expression. Every sound meant expression.

Weber; his Aims.

Beethoven had been driven by the force of his idea beyond the thought of his instrument; Weber had perception and fondness for the peculiar powers of the piano and tried to show it as an instrument interesting in itself.

His Style.

His fingers were said to be as enduring as steel, and his dramatic virtuosity was the first of the tempestuous sort. Rapid passages, leaps, stretches, tremolos and extended chords were new problems in brilliancy; independence was found in new combinations of legato and staccato for one hand; sharply accented dance-rhythms of dynamics, feats of *glissando* were part of the bold technic of his compositions. His general tendency in technic was toward brilliancy not without a certain sonority, and toward abandon in style. He contributed more toward effectiveness of the instrument and dramatic performance than towards the development of physical technic.

Chopin's Tone.

Although Beethoven and Weber used the large-toned piano, the influence of their ideas extended to the schools formed by the lighter piano. Chopin, through Czerny, who had been Beethoven's pupil, brought to Paris a technic founded also on the singing-tone and the *legato.* But it had delicate traits which occurred in his own hand and in the Pleyel instrument. The flat finger carried the weight of the loosely hanging arm and combined with pedaling produced his remarkable tone. The tone was not large, but extraordinary fineness of shading and variety of color compensated for the lack of power.

New Uses of Fingers.

But the vital point of his technic was its relation to the needs of the hand. His compositions developed the special characteristics of individual fingers, and did not attempt to force weak fingers to the tasks which stronger fingers could perform better. Having this end in view he reconstructed every method of fingering which was at variance with it, revolutionized the old ideas of position and fingering and thus opened the doors to a technic never before practicable. Liquid quality of tone, rapidity and delicacy were obtained and endurance was greatly increased. Emphasis and expression profited, also, for the fingering was planned with regard to them.

Left Hand. The left hand was developed by accompaniment figures which held their form, regardless of harmonic changes, throughout the piece. In octaves and chords he expected nearly equal ability from both hands.

New Bravura. One of the most telling influences has been the delivery of wide, sweeping phrases played from one impulse. These were possible through the smooth hand-motion and swinging arm-weight. They include every kind of passage; single notes (such as the beginning of the C sharp minor Scherzo), octaves (like the doubled theme a few measures later in the Scherzo), the few scales which occur in his works, the contrary arpeggio octaves (F minor Scherzo), and the cadenza effects in octaves (B flat minor Scherzo). To this kind of delivery belong the full, repeated chords, as in the polonaises, which must be shaken out of the grasp by shoulder impulse.

Chopin's Reforms Logical. Although the innovations of Chopin were so important, they carried no shock of contrast, because they proceeded logically from the previous legato technic, and rested upon a thorough understanding of the piano and the hand.

Schumann. Schumann, on the contrary, paid little attention to the fitness of his implements. In fact, he attempted the impossible with his hands. His technic had to express his ideas, irrespective of difficulties. It was entirely novel in character, rugged and massive.

Tone—Independence. He required a full tone for cantilena, but from the fingers not engaged in the song itself he often exacted full tone and independence, in intricate accompaniments. The wide stretch used by Chopin for obtaining sensuous richness of chords Schumann used for independence in his part-playing, and kept many fingers constantly employed, even in groups of chords, in inner voices.

Rapid Playing and Sonority. Scales and trills and the lighter brilliant playing are hardly to be found in his works. The sonority which is present in even the rapid passages taxes the powers of endurance. The fingers must often grasp great handfuls of notes with elastic arm and shoulder use.

Phrase Delivery. Other groups of notes or sets of chords must be played from one impulse, as with Chopin. But the breathing-spaces afforded by the phrasing between the groups are often of the shortest, and masses of chord-groups are crowded thickly after one another. His frequent arrangement of every sort of phrase so that both hands had to take part in the delivery was not necessarily a difficult point, but it required peculiar study.

Rhythm. The difficulties of his rhythms and accents were extreme. The parallel differing rhythms of Chopin had taught the fingers much; but the colliding rhythms of Schumann and the continual need of strength on an ordinarily weak beat were difficult for both imagination and fingers.

Unflagging endurance, power, independence, vivid technical consciousness were developed in his compositions. As with Beethoven, the sole purpose of enlisting them was to present an idea.

Virtuosi. The background which throws into bright contrast the figures of Chopin and Schumann and Liszt was filled with technicians and performers of every sort. By all the tricks that ingenuity could devise one player tried to surpass another and to dazzle the public. The piano had become such a field for dexterity that people were willing to listen to it and to watch the performers for a whole evening, without having the monotony relieved by any other instrument. Players began to specialize; there was a virtuoso of the left hand, and a "Hannibal of Octaves." The cult of the arpeggio and the display of individual agility became a source of distress to the musical critics of the day. The names most often before the public were Herz, Hünten, Rosellen, Steibelt, Berger, Woelffl, Dussek, Kalkbrenner, Hummel, Moscheles, Thalberg. But the chief impress they left on technic was due to the enthusiasm for exchange of ideas, which all the playing in public aroused. Methods and schools of instruction were written and published.

Czerny's Influence. Of all these Czerny's was the most significant, because he taught something of tone-color and expression, was somewhat advanced in fingering, and included in the figurations and uses of the hand many of the effects later employed by Liszt.

Liszt. In Liszt was the focus of all principles of the art. He did not bring out a certain number of characteristics of the piano or uses of the hand; but by study of his predecessors and application of his own intuitive sense he marshalled all its powers, and exhausted the possibilities of pianistic tone and technical expression. With Beethoven technic existed for the sake of idea, with Liszt technic and idea were a unit. The instant impression on seeing or hearing a page of his music is the conviction of the peculiar eloquence of the piano.

Law of Fingering. He knew only one principle of fingering—expediency. Whatever finger served the purpose for effect or for ease, that was the finger to use. A scale might have each note struck by the thumb or by one finger, (not *glissando*); fingers were combined on the trill in all sorts of ways; the chromatic scale received a new order of fingers.

Freedom of Motion, Weight. He gave great freedom to hand and arm, and great power also, by extensive use of the interlocked note, passage, octave or trill. There had never been so free a hand, so enduring and available a wrist, so useful an arm as this introduction of high, light wrist and unlimited arm-weight permitted. The leaps and changes from one register to another, and the powerful octave successions developed the arm-use further.

Rotary Motion. Wide stretches and skips and important use of tremolo cultivated the rotary motion of the lower arm which had been notable in Chopin's technic.

Individual Fingers. He carried on to the farthest limits the individualization of fingers that Chopin had begun, and trained them in endurance, accent, every test of dynamics. Especially he made use of the thumb for broad, plastic accent or declamation.

Position and Touch Varied. He did not adhere to any one dogmatized position of hand and arm. But positions, like fingering, were changed to suit the need of the passage; a most important emancipation. Likewise the kind of touch was varied, covering the whole gamut, from lightest pressure to most incisive staccato.

His range of dynamics was extreme, requiring sudden variation as well as wide.

Influence on Pianos. All these demands upon the tone and power of the piano led to great improvements in construction and the attempt to combine easy and accurate mechanism with the most sonorous and varied tone.

Materials; Scales. The gradual expansion of technical material began with Beethoven. The scale was so new a discovery in his day that he confided to it depth of thought, founding even *cantilena* upon it. The *glissando* of Weber and the other brilliant scale passages he wrote marked its decline, for the shallow performers who followed him surfeited the public with it until Chopin could find no satisfaction in it, except for occasional use as a sweep of color. In Schumann's works it hardly appears, but Liszt uses it with extraordinary effectiveness, sometimes arranging what seems like several parallel scales in one hand alone, by means of passing or changing notes.

Arpeggios. Arpeggios were combined with scales or they were used alone. Before Beethoven's time they had rarely exceeded an octave. He extended them over the whole keyboard, and, although he kept the old harmonic basis, he devised new figurations and widened the stretches. It was Weber who began to make the wider stretch more prominent, Chopin, who formed it on new harmonies, interspersed it with notes foreign to it, made it flower with new figuration, or transformed it into accompaniments as mighty in design as that of the first of the Etudes, Op. 10, No. 1. Schumann kept in its wide intervals, adding stranger harmonies and anticipations, and dividing it between the hands; Liszt gave it still greater *bravura*, and with new emphasis, range and figuration, brought it to its most highly developed form. The combination of dissonances, sevenths and ninths, of consonances and dissonances in one group, and the importance given to foreign notes, even to anticipations, by accents and figurations, have given it a most complicated structure and dazzling effect. It has thus been rescued from the abuses of the salon-music makers, who, with Thalberg as their prophet, carried it beyond human and pianoforte endurance.

Theme Treatment, Double Notes. The placing of themes for orchestral imitation, and the contrast of registers reached its height also in Liszt; his conspicuous fore-runners were Beethoven, Weber and Hummel. Double-notes, from the stiff regularities of Clementi, grew to peculiar elegance and expressiveness with Chopin, vivid cadenzas or interlocked bravura with Liszt.

Chords. Chord-playing, which was scarcely known before Beethoven, received from him a tremendous impetus. The perfunctory cadences—chords novel to Haydn and Mozart—were replaced by wide-spread chords, of integral importance to his declamatory, passionate style. Chopin's treatment of the smaller chord forms as in the Etudes Op. 10, No. 7, and No. 10, Op. 25,, No. 3, the E major Scherzo and other works, is an interesting middle field between the Beethoven sonata and the Schumann chord-treatment in the "Kreisleriana" and Symphonic Studies. The effects of Chopin's larger chord forms have already been mentioned. Schumann added further difficulties by his use of melodies in the inner voices, even dividing such passages, already complicated, between the hands. Liszt obtains orchestral fulness and sonority from them, almost the sustained quality of a long, full orchestral chord, and tremendous bravura from the interlocked groups.

This characteristic modern chord-playing is at the opposite pole from the early polyphony, and yet the combinations of polyphony and chord-playing which began with Schumann, and the intellectual demands of them are no small feature of modern technic. The exactions are not those of the Bach school, with its regular repetitions of the themes, but they mean an illuminating treatment of motives often so developed or so fragmentary as to be almost unrecognizable.

The Pedals. The pedals date from Beethoven's time, when their principal function was to increase or diminish the tone. Chopin perceived the latent power of producing overtones and used them frequently and most judiciously for color. With Schumann they were over-used, and he even gave some impracticable directions for them. It was Liszt, again, who thought out the most various ways for changing color and obtaining almost orchestral richness and fulness. The trill on the pedal, the echo-pedaling, the combination of *piano* and *forte* pedals for certain *fortissimo* effects—these are all devices of Liszt. The middle (third) pedal, used for sustaining a single note, is useful in combination with the other two for approximating some of Schumann's ideals, as well as for peculiar effects of timbre. In the latter case it often holds the dominant note.

Rubinstein. Rubinstein was the player who, next after Liszt, knew how to produce the greatest resonance, the most enchanting tone and the most imposing color-masses. His compositions require passionate abandon, a titanic height and breadth of exposition, and a plastic, free technic. He would carry the power of the piano even beyond Liszt. Special effects are his wide arpeggios, swinging the length of the key-board, on one or two notes to the octave and obtaining extraordinary over-tones; his emphasis of single tones, as fundamentals (such as the repetitions with interlocked hands in certain cadenzas), or in declamation; his widely dispersed solid or arpeggiated chords; his heedless, masterful passages in octaves or difficult stretched chord-positions. His massive, sensitive hand and his extraordinary command of the pedals gave him great command of tone-color.

Growth of Technic. In summing up the technical advance from Beethoven to Liszt, one sees the growth from small, fragmentary, unrelated movements to unity of movement—large, organized motion. At first, piano-playing was mere use of fingers, from the knuckle down. Next came the combination of finger and wrist. With the English piano came the use of the fore-arm for increase of power, and with Liszt and his contemporaries, shoulder and back were recognized as the real sources of power. The hammer-tone has given place to weight-tone. Of all the classic composers it was Beethoven alone who instinctively sought out the beginnings of the modern technic.

THOUGHTS ON MODERN PIANO TECHNIC.

BY R. M. BREITHAUPT.

From the German by Florence Leonard.

IDEAS of modern piano technic and of the basis of it are still in a confused state. To present clearly the technical principles which insure a rapid and approximately perfect development of the hand is a difficult task, in spite of the practical teaching of Liszt, the acumen of Von Bülow, and the aphorisms of Rubinstein—in spite of an enormous number of theoretical and practical works. Many persons study every day as many finger exercises, scales and octaves as possible, thinking, even in these times, that they have accomplished enough in technic. They think that "technic" means nothing but the daily use of studies and exercises, which, in fact, develop the hands very little for pianistic use. This false idea is the gulf that separates artists from pedagogues.

Our great artists are almost without exception players by nature, by instinct, who heed the instinct for the purpose of playing only. These are a lamentably small proportion of all who fight for the palm of success. The keen sense for finding the right path is given to but few.

In our day not merely the compass of the technic distinguishes a pianist, but its quality. Success depended once on general technic, now it depends on specialized technical abilities.

The "what" of practice is of less moment, the "how" and "why" are all important. The idea of technic must be clearly defined, the number of studies reduced to a minimum, and technic presented as a means of developing the personality in art.

Therefore we must go back to the simple and natural for our foundations. Heads are growing clearer upon the subject of worthless "Methods." A "method," according to Liszt, Tausig or Bülow, a Rubinstein School, never existed. Every human being is different from every other, has different sensations, different fingers and hands. Only that "method" is justified, if I may say so, that is an "individual method," for only this kind of a method can develop artists. True teaching is an art and only that teacher is a worthy teacher, master and artist, who works constructively for every individual case, who works out of his own individuality for the individuality of every pupil and develops the pupil out of the pupil's self.

Every pianist has his own technic; technic is individual. Only with regard to the history of technic, which is inseparably connected with the development of the instrument, may one speak of "Schools." Pianos have always had an important effect on technic; they still affect it, and will always do so.

For the fact that we have so many technicians and so few artists, "methods," and the neglect of the simple and the natural, are responsible. All of technic, considered as the foundation of artistic playing, rests upon simple, natural movements which arise from the consideration of psycho-physiological laws. A natural method consists in the proper application of these laws and the proper development of the individuality. "Learn to use your tools, and you will play." This motto should be the basis of all instruction. To teach and to learn how to creep, walk, run and jump about the instrument, according to certain objective principles, should be the aim.

It is a mistake to try to create technic entirely independent of the personal material. The number of great talents prove the existence of latent natural technic. Virtuosi and child-wonders are no exception; they illustrate the rule. The only wonder about them is their naturalness. Certainly, their technics are each individual according to the capacity of each, are part of their blood and temperament, but the basis, the technical law, is the same for all.

The movement laws of the technical instinct can be formulated by observing nature, for every step toward nature brings us nearer to art!

Every technic depends on:

1, Construction of the instrument;

2, On the organic (anatomical) construction of fingers, hands, arms, the physiology of their muscles, and the mechanism of their wrists;

3, The technical sense;

4, On the artistic capability, facility, power of expression, and of interpretation.

The great object that should be kept in view is to develop: 1, a perfect artistic tone; 2, the feeling for art in the music and the feeling for the esthetics of the instrument. These will appear in the playing as free expression unhampered by mind or body—if mechanical problems are conquered by the natural movement of the whole organism.

The study of acrobatics is no longer recognized by modern teachers as the study of technic. They have gone beyond the limited development of hand and wrist and lay the most stress on the use of the muscles of shoulder, upper arm, and fore arm. The task of teaching to-day consists:

1. In loosening and freeing the body from every internal and external constraint.

2. In obtaining the right movements of these relaxed muscles by the free, natural swing of the arm, and the quiet carrying and rolling of the arm-weight (combining the use of the muscles of upper arm, shoulder and back).

3. In the quiet practice and automatic development of the natural free (or sometimes tense) arm power, discarding all special finger exercises for independence and equality.

4. In the development of physiological sensitiveness (the feeling of pressure, locality and motion).

5. In the training of the whole body and spirit in music.

The last and highest goal, perfect relation between brain and tone, is attainable only by absolute freedom. With the freeing of the body stands or falls the power to convey feeling. A free playing mechanism is only the carrying out of the free play of the soul. This will never be accomplished by finger exercises, scales and studies.

Opposed to the thoughtless, aimless study of unrelated exercises stands the musical phrase, the living art work of a sonata or a concerto. Technic, as an end in itself, must be discarded; it must be developed out of a work of art for the sake of art.

The technic of the future will be nerve, and tension, weight and mass depending on sensation. Knuckle movement and hammer tone will change to weight tone, tension tone or feeling tone (pressure). The tone will be first imagined, and then realized.

PRECEPTOR, PUPIL AND PARENT: THEIR DUTIES AND RESPONSIBILITIES.

BY J. W. LERMAN.

TALENT on pupils is good; add capability and conscientiousness on the part of the teacher and we have something better; and when we combine the first two conditions with the vigilant co-operation of parents, we have the best. While perhaps nothing new can be said along this line, it may serve a good purpose, by way of reminder, to set forth again the individual obligations and responsibilities of teacher, pupil and parent.

There are some teachers who, in accepting tuition fees, look upon the transaction merely as the sale of so much of their time to be spent with the pupil; this time they endeavor to "kill" in as pleasant a manner as possible. The lesson is padded with stories and irrelevant small-talk, with the result that often the pupil—poor victim!—receives, as an hour lesson, twenty minutes of actual instruction (?) and forty minutes of *obstruction*. I have heard many complaints about such "teachers;" the worst example that ever came to my notice was the case of a teacher who was in the habit of bringing with her some kind of feminine fancy-work, or a novel, sometimes both, to help while away the time.

A teacher should possess two fundamental qualifications: competence, and the honesty to give conscientious, painstaking instruction, sixty minutes to the hour; lacking either of these, he or she is deserving of jail for accepting money under false pretences.

If inexperienced parents or guardians could be made to understand that the cheapest teacher is usually worse than dear, if they would only stop to inquire from the most reliable sources before engaging an instructor, they would often save themselves disappointment, wasted money, and what is still more deplorable, the discovery that their children or wards have been spoiled by some charlatan posing as a teacher.

But, having set a standard for the teacher, how about the pupils? Should there be a criterion for them as well? Most assuredly. And the criterion is not the mere possession of talent, which, after all, is but a passive endowment. Talent is like gold in the mountain, absolutely without value unless it is "dug out." And in mining for knowledge and expertness in music, the student must do the digging. An instructor, no matter how competent and conscientious, can only say, "Here are your tools; here is the right spot to dig; this is the best way to dig; now *dig*."

I have often been asked by parents when arranging for tuition "How long will it take my girl to become a good player?" My reply has been: "That depends upon two conditions—her talent and diligence. Your daughter might have the angelic chief musician for an instructor, but unless she does her part in the matter of developing by persevering industry what she is taught, she will not amount to anything in an eternity." So, then, the pupil's part is continual diligence in cultivating (under competent guidance) such talent as she possesses.

This is no new theory, it has often been expounded, and the only excuse for its reiteration is the fact that so many pupils, old enough to know better and bright enough to do better, harbor the senseless delusion that the whole responsibility for their progress rests upon the teacher. They are attentive and tractable enough during the lesson hour, but with no idea that this hour for precept should be supplemented by hours of practice—the precept being the teacher's responsibility, the practice constituting theirs.

It often happens, however, that a pupil, though young, realizes full well the need of practice, yet loves the necessary routine drudgery less, and story-book or games more, and is apt to shirk the developing process as much as possible. Meanwhile the teacher worries and the parents wonder why the child does not make better progress.

Now if such parents *watched* more, perhaps they would wonder less. But the trouble is that parents too often imagine that their responsibility ceases when the financial score is settled. They concern themselves little with the teacher's efforts and still less with those of their offspring, until they hear some other child play much better than their own. Then they wonder!

But if the teacher complains to them of the pupil's lack of practice, their answer will be, "You must be strict; make her do as you say."

Yes, Mr. and Mrs. Parent; but please tell us how. We have your child in hand one or two hours each week, and you have her the rest of the time. Our duty is to assist her by precept, her's to persist in practice, your's to insist on performance. You can not do our part nor can we do your part.

Some parents are foolishly weak and indulgent with their children and seem to have no restraining or disciplinary power, whatever: they can not or will not compel industrious habits in their children, especially along educational lines; and yet these same people will expect their children's teacher to accomplish what they themselves fail in. To such I would say that discipline, like charity, should begin at home, and early too! If begun in time, discipline may be easily maintained without harshness. In fact, a child wisely trained in early years will usually grow to be diligent and obedient without constant prodding or the false stimulus of bribery.

Boiled down, the gist of the matter is that successful education of the young involves three elements—the worthy preceptor, the willing pupil, the watchful parent—all working in harmonious co-operation.

WE must rank Chopin amongst the first musicians who thus individualized in themselves the poetic sense of a whole nation—not, however, simply because he adopted the rhythm of polonaises, mazurkas, cracovienries, and called many of his compositions by these names. In so doing he would have confined himself to the multiplication of these works only, and would constantly have given us the same style and the remembrance of the same thing, and such reproduction would soon have become wearisome and served but to multiply works of like form, which must soon have grown monotonous. No, it is for the reason that he imbued these forms with the feelings peculiar to his *nation* and because the heart of that nation has found expression in all the forms in which he has written, that he is entitled to be considered essentially a Polish poet. His preludes, nocturnes, scherzos, concertos—shortest as well as his longest compositions are all full of the national sensibility expressed, it may be, in different degrees, and in a thousand ways varied and modified, but ever bearing the same character.—*Liszt.*

Manuel Garcia—His Life and Work

By AUBERTINE WOODWARD MOORE

NAPOLEON'S campaign in Spain did a service to music for had it not influenced Vincente Manuel del Popolo Garcia to go from Madrid to Naples where he had his eyes opened by the Italian tenor Anzani, to the secrets and problems of voice culture, there might never have been a "Garcia Method" of song to be developed by its founder's son. This method has been pronounced the only one that can make the most of natural resources without hampering the singer's individuality.

The elder Garcia was the first so to combine the upper registers with the chest tones as to create an exquisitely blended dual compass. Vast musical knowledge, as well as a trained voice, was demanded by him in a singer. His own musicianship enabled him, in an extremity, to write from memory the scores of several operas.

A true apostle of art, he gave his best results to his pupils, of whom his own children were the most brilliant. During her brief career, his daughter, Maria Felicità (Madame Malibean), dazzled the art world with her warmth and vivacity, and her magnificently controlled sonorous voice, extending over three octaves. When she died, in 1836, aged twenty-eight, she left a splendid fame. A younger daughter, Pauline (Madame Viardot), with gifts akin to those of her sister, became the model for George Sand's "Consuelo," and retired, after a noble public career, to a home in Paris, made by herself and her husband a delightful center for artists and litterateurs. For many years she has been a successful teacher, and is still, in her eighty-sixth year, actively engaged.

But the member of the family whose life was the most eventful and who builded upon the father's ideal with scientific accuracy until he made of it the most perfect and universally available vocal method the world has known, was the eldest child. Manuel, the last chapter of whose interesting career was closed in July of this year.

Manuel Patricio Roderiquez Garcia, known to fame simply as Manuel Garcia, was born March 17, 1805, at Zafra, Spain, not at Madrid, as has usually been supposed.

The year he first saw the light of day was the same in which "Papa" Haydn, seventy-two years old and still finding life a "charming affair," was elected a member of the Paris *Conservatoire* Society, and in which Beethoven's "Fidelio," the opera that won for its master the "crown of martyrdom," was given to the public. Mendelssohn, Chopin, Schumann, Liszt, Wagner and even Verdi were not yet born. Their careers, together with innumerable changes and vicissitudes in the realm of music and of life in general, were included in the varied panorama unfolded before this remarkable man, himself an imposing figure.

He was educated for a stage career, and gave so much promise with his deep voice that Rossini wrote for him the rôle of Figaro in the "Barber of Seville." In 1825, after numerous European appearances, he visited America with his father's troupe, composed chiefly of the Garcia family. An experience with brigands in Mexico capped the climax of hardships endured during the tour.

Disgusted with a wandering singer's lot, his independent nature doubtless revolting against his father's inflexible rule, he turned his back upon art before he was twenty-four and decided that life on the ocean was the one most to his taste. Through the influence of his sister Maria he obtained an appointment in the commissariat of the French army and shared the expedition for the conquest of Algeria, in 1830. His experience with military hospitals, upon his return to France, led him to the study of medicine, and, as he could not resist his destiny, he specialized in the anatomy of the vocal chords and the physiology of the entire vocal apparatus.

When finally he joined his father in the establishment of singing classes in Paris, and was, in due time, appointed professor at the *Conservatoire*, he applied his medical college education to the utmost advantage, and became a successful and renowned vocal teacher, a skilled scientist and an inventor of instruments useful to his profession. The Königsberg University gave him the title *Dr. phil. hon. causa* in recognition of his famous laryngoscope, that marvelous contrivance by means of which the vocal chords may be observed in full operation. His "*Memoire sur la voix humaine*" attracted widespread attention, and his "*Traite complet sur l'art du Chant*" has been translated into many tongues.

The words of Jenny Lind and the account of her achievements by W. S. Rockstro afford an excellent idea of Manuel Garcia's mode of teaching. With a voice cruelly injured by improper usage, the beloved "Swedish Nightingale" sought help from this unrivaled *Maestro di Canto*, during the summer of 1841. After a year's faithful work under his wise direction her voice acquired a rich, sonorous tone, a sympathetic timbre, a bird-like charm, especially in the silvery clearness of its upper register, and a compass of two octaves and three-quarters from B below the staff to G in *alt*, so even in its quality, so completely a part of the singer, that the notes were avowedly produced without immediate thought of the best way of placing them.

Her voice had been to a large extent injured by the attempt to sing middle F, G and A in the lower instead of the middle register, and the amount of labor she willingly undertook to correct this error can scarcely be realized by students of to-day. Her best notes were the following: C to A, and to these she added a note at a time, above and below. She writes to a friend of the slow scales, up and down, and the "awfully slow shake" she was obliged by her teacher to practice, and of how particular he was about the breathing.

Following his rule she learned just how much and how little air should be taken into the lungs for different effects, and acquired so perfect a mode of breathing that it was impossible for the observer to detect, without her consent, for some important effect, the moment when the breath was renewed or the manner in which the act was accomplished. She acquired furthermore a pianissimo that was as pure and rich as her mezzo-forte, and that fell on the ear with the charm of a mysterious whisper.

Proper enunciation was another strong point with Garcia, and after studying with him she never erred in the delivery of the most difficult word or syllable in any language in which she sang. The *cadenze* and *fiorituri* she used, written down by her husband, Otto Goldschmidt, at her dictation, or taken from her own handwriting, prove her stupendous effort and perseverance. Born an artist, she reached under Garcia's care "that perfect artistic interpretation which can only be attained when the poetry of the mental conception is supported by an amount of technical skill equal to its demand."

In 1850 Manuel Garcia left his position in the Paris *Conservatoire* for a similar one in the London Royal Academy of Music. His activity as a teacher was continued until he was ninety-six, and at eighty he might have been seen walking every day from his home in Shoot-up-Hill to his school.

He was accustomed to accompany his pupils on the piano himself, as his sister, Madame Viardot, still does. Much has been said of the marvelous effects drawn from the keys by his white, expressive hands, as he sat with closed eyes. The pupil who fancied he was dozing, or that his thoughts were wandering soon discovered that the slightest fault was promptly noted by this most observant of men who seemed able to peer, as it were, into the inmost souls of those who studied with him. He knew what treatment best suited each individual, and endeavored to help all to help themselves.

"Singing," he is reported to have said, "cannot be taught. I can only tell you what and how to sing, and try to awaken your intelligence so that you may learn to criticize your own singing as severely as I criticise it. Listen to yourself; use your brain. If I can teach you this, it is a great deal."

His indomitable will gave him an informing influence over pupils and associates, and was as marked a factor in his success as his knowledge. He is described by one who had seen him recently as a frail-looking old gentleman, with a thin, grey moustache, who, up to the last, was devoted to outdoor exercise, and who took long walks with Madame Garcia, his second wife. He was temperate in all his habits, had a healthy appetite, and prided himself on his splendid digestion. His piano afforded him much joy, and friends tell of his sitting at it of an evening playing from memory selections from the Italian operas.

The high esteem in which he was held and the vitality of his constitution, that seemed to defy time, were realized when his one hundredth birthday was celebrated in London, March 17, 1905, and artists, scientists, men of letters, representatives of royalty and many high dignitaries united in the banquet tendered him in the rooms of the Royal Medico Chirurgical Society. He was decorated by three monarchs, King Edward, Emperor Wilhelm and the King of Spain, remembered with letters and telegrams from people of note all over the world. His eye was bright, his voice clear, as he graciously acknowledged these and responded to the toasts proposed to him. After the banquet he declined the offer of a strong young arm to assist him on the stairs, with a courteous: "Thank you, sir; I am still able to help myself."

The centenary committee presented him with a portrait of himself by John S. Sargent, R. A., subscribed to by international contributors, and this portrait has furnished the cuts seen in many journals since his death. He had passed the age of one hundred and one when he passed away peacefully, in London, July 1, 1906, his labor well done.

A London critic wrote of Garcia: "No one can compare with him in wealth of tradition, in unerring instinct for probing to the utmost the capacity of the singer, in comprehensive grasp alike of the physiological and the esthetic side of his art, and in perfect mastery of every technical detail that goes to the making of the finished vocalist. * * * He knew exactly how and where every turn, every *gruppetto*, every tiny nuance had been executed under the composer's direction, and to acquire that knowledge from Manuel Garcia was to obtain it from fountain head and with a measure of authority no other living being had the right to dispute."

STUDENTS' OPPORTUNITIES.

BY W. D. ARMSTRONG.

IN nearly all the colleges and universities, in this country, be they large or small, music courses are offered to those who want them; in some cases scholarships are available.

The question has long been debated as to the advisability of giving credits for work done in music: and at last we are beginning to see that in many schools such credits are being given. This makes it possible for the student to take up music, as either a major or minor subject.

With the introduction of music, come many opportunities for self help, such as playing the piano or organ for chapel, leading the orchestra, band, chorus, or glee club. These carry with them, frequently, remuneration and special privileges. Some of our best talent is and has been developed under these conditions, and such institutions are rendering an inestimable benefit to the cause of music. A celebrated lecturer, now on the platform, tells this story about himself, which he says has been a powerful incentive to young men and young women throughout the land.

"When I was a boy my parents were very poor, so in order to get any schooling whatever I had to work nine months out of the year, and go to school whenever I could. This unsatisfactory way of getting an education elicited the sympathy of the superintendent, who was a young lady, and she would have me come to her office at odd times. One day I was studying, when a young man entered the room. While waiting for the superintendent to come in he began talking to me and advised me to go to college.

"To college!" I said, "Why, I have no money, and less education!"

"'Go any way,' he said, 'be sure to go.'

"When he left I asked who he could be, and she said, 'that is James A. Garfield' [afterwards President of the United States]. His words made a great impression on me and I *did* go to college and got an education. What I have done I think possible for everyone."

Such we may reasonably suppose is the case in music, if one has the determination to succeed.

The Interpretation of Bach's Works

By WANDA LANDOWSKA

(Translated by Edward Burlingame Hill)

EVERY time the keyboard is mentioned in olden literature, it is always spoken of as being caressed, coaxed gently and tenderly. Those slight and fragile instruments would not endure the strain of the modern "pressure touch" with the whole force of the arms. The "rule of the fist," which is supreme in the empire of the keyboard, has excited other aspirations and new ambitions. Women pianists must keep up and not lag behind, for the greatest praise that a woman can receive is for one to say, "if you close your eyes you would think a man were playing."

Bach's Works Written for the Harpsichord.

An opinion that is wide-spread and which has the endorsement of such an authority as Spitta, suggests that all the "clavier" works of Bach were written not for the harpsichord, but for the modern piano. The reasoning is, in every case, the same; Bach's music is heavy, the harpsichord is fragile; there is the obvious incompatibility. An attempt has been made to base this view, which is so agreeable for pianists and manufacturers of pianos, as well as flattering towards our musical progress in several historical documents, notably the predilection alleged by Forkel that Bach had for the clavichord, and because Silbermann, the manufacturer, gave a piano to Bach. Those who know the limited but fascinating sonority of the clavichord are not surprised that Bach should have affection for an instrument so gentle and so tenderly expressive.

As for the piano, we know that Bach was displeased with the first model; but it appears that before his death he seemed to be satisfied with the piano which Silbermann gave him. The truth of this anecdote may well be suspected, since in the inventory taken after his death in which articles of even the slightest value were mentioned, Silbermann's piano does not find a place. According to this inventory Bach was found to have, after his death, five harpsichords and a spinet, without counting the three valuable harpsichords with pedals which he gave to his son, Johann Christian Bach, during his lifetime. But there were no pianos or clavichords. The value of these eight harpsichords exceeded one-third the tian Bach, during his lifetime. The value of portant part in Bach's life.

The "Goldberg" variations, the Italian concerto, were composed for two keyboards. For what instrument were they written if not for the harpsichord, as the clavichord and the piano had but *one* keyboard? The German word "clavier" is inexact, for it can mean harpsichord, clavichord or even the organ. Spitta, who does not seem to be well acquainted with the special technic of the harpsichord, for which he ill-conceals his disdain, uses the word "clavier" throughout, even where Bach has clearly indicated "Clavicymbel" or "Clavessin" (Bach's form of the French for harpsichord, clávecin). If we add moreover that the word "clavier" signifies "piano" in modern German, it is easy to see how this misunderstanding could arise.

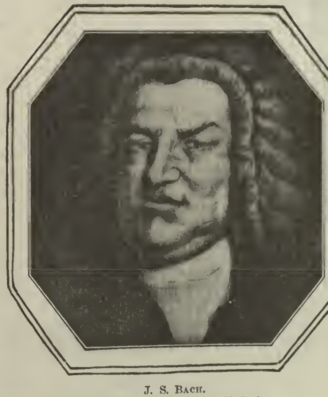
Nevertheless Spitta himself admits that the first volume of "Clavierübung" (Clavier exercises) were written for the harpsichord and not for the clavichord. The second volume, containing the Italian concerto and the French overture, was in an edition corrected and revised by Bach, the sub-title "for a clavicymbel with two keyboards." The third volume of the Clavierübung contains the organ preludes and the duets which, by alternation of phrases, make a harpsichord with two keyboards indispensable. The fourth volume also has the title "For a clavicymbel with two keyboards."

In the *Clavierbuchlein* for Anna Magdalena Bach we find, before the French suites, in Bach's handwriting, "Suite for harpsichord by J. S. Bach." The concertos could hardly have been written for any instrument but the harpsichord, as the clavichord was not used in chamber music. In view of certain works which contain sustained pedal-points or where the different parts are so widely separated that they are beyond the limit of the hands, as in the fugues in A minor (Book I, Well-Tempered Clavichord), Capriccio in E major, Fantasia with Imitation, Sonata in D, the Fugue in A major, and others, Spitta is forced to acknowledge that they were composed for a harpsichord with pedals.

It is obvious that the polyphonic character of Bach's music in which contrasts of sonority are met with constantly, would suffer from the limited resources and the remarkably impassive tone of the clavichord. A distinct and precise figure, an elastic, bold, even brusque passage, does not find its best interpretation in the ultra-resonant and large, liquid tone of our modern piano; it cannot do without the fine incisiveness, the sharp, clear tones of the harpsichord. The picturesqueness of this music, its generous gaiety, its mysterious ecstacy, and its luminous contrasts, like the old windows of cathedrals, demand the different registers of the harpsichord, with it mysterious hum, and the variety of its stops, and the combinations that are possible on it.

Playing Emotion into Bach.

I sometimes read or hear that this or that performer in his interpretation of some Suite or Partita by Bach, shows us the depths of a troubled soul, an intimate despair, struggles against destiny and what-not. Here is the exact title of the Partitas: "Exercises for the Clavier made up of Preludes, Allemandes, Courantes, Sarabandes, Gigues, Menuets and other gallant pieces. Dedicated to lovers of music for their edification." The Italian concerto and the French overture have the same title. The "Goldberg" variations, according to Forkel's account, were written for a pupil of Bach named Goldberg, who was employed by the Count Kayserling. One day the count, who was ill, asked Bach to compose for him some pieces of a gentle and gay character to amuse him during long, sleepless nights. The French suites were so-called by pupils of the Cantor, on account of their graceful and elegant qualities.



J. S. BACH.
(From an Engraving by A. Müller.)

Why, then, in the performance of Bach, should we have these sobs, these cries of despair, this tragic intenaity, this involved struggle of an introspective soul? We are not content with reinforcing the sonority of Bach's music, but try also to modernize the essence of his individuality. Bach the composer of *galant* pieces, of music that is almost frivolous, it is time to cry sacrilege!

Bach's Religious Spirit.

But in these masterpieces of striking harmony there is something of greater import than the elegant style, the delicate levity which attracted Bach towards the French style, which was assimilated in the Partitas and the French suites; there is something else in his wonderful achievements in imagination and style, besides naive grace (capriccio on the departure of a beloved brother), inexhaustible spirit, wit and delicacy (the "Goldberg" variations) tender ecstacy, (the fourth, eighth, twenty-second and other preludes and fugues, Book I, W. T. C.; fourth, eighteenth and others of Book II). If I insist on this point it is because to-day we think we are belittling or depreciating this giant by acknowledging any sentiment in his music save grandeur, intensity and sublime torment.

"The sole purpose of music," said Bach, "is the glorifying of God, and the recreation of the spirit."

On the first page of the *Clavierbuchlein* for Anna Magdalena, Bach wrote "*Anti-Calvinismus und Christen Schule item Anti-Melancholia*" (which might be paraphrased "A charm against Calvinism, and a treasury of Christ's teachings; also a banisher of melancholy.") The mysticism, unalterable peace, the soothing serenity and the naive and ardent faith in which he gave himself to his inspirations, far removed from our attitude! .

How restricted a place serenity occupies in our feverish life and in our conception of an almost volcanic art. In hearing certain works on a large scale, one is apt to forget that majestic solemnity (toccatas, Fantasia Chromatique, etc.) and "jubilation to the skies" (Italian concerto) in Bach have both dignity and delicacy, and have nothing in common with modern melodramatic pomp. Considerations of virtuosity, of vivid accents and large outlines to the detriment of details is deplorable in its results. Like the Gothic cathedral, Bach's music seeks to attain the infinite, by an elaborate lace-work of beautiful tones rather than by large architectural effects.

Summary.

I have tried to give a hasty idea of certain differences between the taste and attitude of Bach's epoch as compared with our own. I do not wish to suggest any comparison as to the superiority or inferiority of one or the other. Neither do I wish to be reproached, as happens to all lovers of the bygone, for inappreciation of evolution, of the step towards progress. My belief is that the laws of progress are not more tyrannical than any other laws, and that they should not be applied indiscriminately to the past. It may be possible that the latest hat and the automobile veil are the most beautiful head-dress that has ever been designed, but I should dislike to see it on a Botticelli head or on the "Jocunde."

"But what we seek in this old music," is often said to me, "is not this superannuated, unfashionable style, but the qualities of genius, the eternal outlines which, etc."

The works of Bach, and of other geniuses of several centuries ago, are looked upon as nothing less than corpses, into which every one breathes his own latter-day soul. You see what this system amounts to, of tearing a work of art from its own epoch, from its surroundings and to make it an object of introspection, where one sees a cathedral, another sees a fine lace, a third hears sobs, a fourth "the song of a moujik in the middle of the steppes," a fifth perhaps nothing at all!

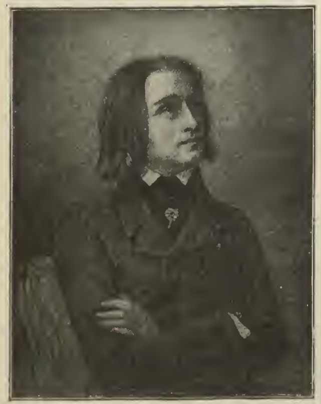
But we, the enthusiasts, are attracted not only by the qualities of genius, but by precisely this superannuated, unfashionable quality, by this vital contact with a past that is so admirably distant, so marvelously distinctive from all that surrounds us. We are sated with all that is big, ponderous, strong and intense; we are weary of this museum of monsters and terrible beasts;—the soul thirsts after images that are more tender, more sensitive, after a "galant paradise" where brutalities are restrained. We have been too often stunned by raging seas, by torrents, by cries of theatrical passion, for our fatigued emotions (soul) not to seek a little refreshment in music that is serene, lucid, intellectual, majestic, and divinely naive.

There are some ears which do not need to be stung with the whip.

There are imaginations which do not need mallet-blows to be aroused.

Children's Page

> **True and beautiful poems sung to pure, wholesome music is a good antidote for some of the trivial music which is flooding the country to-day. Many of the gems of poetry which the children commit to memory are set to music by our best composers. The music for these should be learned after the poems have been studied.—*Owen.***



AN OCTOBER MUSICIAN.

We give with this the portrait of one of the great musicians who was born October 22, 1811. He is just entering young manhood, and yet the features and whole expression are so characteristic that we are sure our readers can guess who is represented by this portrait. We suggest that one of the members of a club be assigned the work of preparing a little essay of three to five hundred words on the boyhood and youth of this hero of music. The following questions could be answered, with other points, in the little essay:

Where was he born?
How early did he show musical aptitude?
How was his education in music provided for?
To what city did he go to study?
Who was his teacher?
How old was he when he gave concerts?
What famous composer kissed him publicly?
Where next did he go to study?
Was he received kindly?

After the death of his father to what city did he move? How did he support himself?

WHAT LITTLE BESSIE THINKS ABOUT SOME PIECES I PLAY.

My little pupil, Bessie, is an imaginative girl; she likes to give me her impressions of pieces that she hears. I send these three to The Etude.

RUSTLE OF SPRING: SINGING.

The graceful elms and splendid maples are shedding rippling smiles all round the garden. The trees begin talking very softly.

"I come out first," says the Peach, "and my complexion is finer than yours."

"Well, if it is," says the Apple, "I'm more popular. Why there isn't a boy in the neighborhood I haven't had in my arms!"

The Plum shakes her fluffy head and titters, the stately Pear murmurs something about sour plums, and the Cherries flash out that they are more beautiful than any; how they do boast of their loveliness at the spring festivals in far off Japan! So excited do they become that the stern old Oak rebukes them for their anxiety.

"Cease your idle prattle. I alone can defy the wild winds of winter; you are but the summer children of the sun. See him now leaping the garden wall;" and off they rush to greet him, shouting "The Sun! The Sun! The Sun! The Sun!"

Bessie says while the trees are talking she can hear the soft, rippling smiles of the elms and maples, and when the trees scamper away across the grass she can hear them shouting in those last chords, "The Sun! The Sun! The Sun! The Sun!"

THE SHADOW DANCE: MACDOWELL.

The shadow folk are the shyest artists in the garden; they never begin to work until the sun goes behind the pear tree. Then they hurry out and begin to draw in black and white upon the lawn; sometimes they use the garden wall, and sometimes the sloping roof of the old wood shed, for a drawing board. They sketch the light and shade, and draw the long, wavering lines of tree trunks that stretch away across the grass.

All day long the pictures dance and rock together; if you stoop to catch one you see only a funny drawing of yourself sprawling upon the grass. Then you will hear the thin leaves of the pear tree quiver with laughter and the shadow folk fly off behind the lilac bush before you can look up.

Bessie says she always hears the pictures dancing and rocking together and the pear tree laughing, and at the very end she hears the shadow artists skipping out of sight behind the lilac bush.

THE FROG POND: SEEBOECK.

The frogs are rehearsing for grand opera. The leader, a renowned basso, sits upon a lily pad and waves his baton, a beautifully polished grasshopper leg. He can sing as low as X, Y, Z; he holds his head very high, and swells his chest very big, as all famous singers do. The opera is in a foreign language as most grand operas are, but to Bessie it sounds like "O farmers 'tis going to rain, 'tis, 'tis, 'tis."

The song is a sad one because most farmers are sad when they are looking for rain.

SUGGESTIVE OUTLINES FOR MUSICAL ESSAYS.

With this issue The Etude begins in this department a series of outlines from which young students may construct essays for classroom and recital work. This feature will much lighten the work of teachers who desire their pupils to take up a definite course of reading on musical topics. Such essay writing is strongly commended to teachers as an incentive to musical reading on the part of their pupils.

Many pupils have opportunities to refer to public or school libraries. For this reason a number of practical works are recommended under each head. Also, each teacher is supposed to have more, not less, literature which may be lent to pupils as occasion arises. Of course, much information may be obtained on the various topics from The Etude and other magazines, but in the nature of the case that cannot be indexed here. Where no musical reference works are at hand, any complete encyclopedia will be found to give information if it is sought under the proper heads.

OUTLINE FOR SHORT ESSAY ON MOZART.

(Write a few sentences on each of the suggested subjects, making an essay of about 500 words. The work may also be divided between several pupils. Works of reference suggested: lives of Mozart by Holmes, Gehring, Breakspeare, Nohl, Dole's "Score of Famous Composers," Grove's and Riemann's dictionaries, Naumann's and Baltzell's histories of music.)

Mozart's birthplace and early surroundings. His father and sister. Father's instruction and influence. Early concert tours as a "prodigy." First compositions (1763), first opera (service under Archbishop of Salzburg). First grand opera. Vienna residence. Adverse circumstances. No lucrative situation or compositions. Relations with Haydn. Mozart as composer of piano and string music. Advance beyond Haydn's works. Superiority in style and development. His operas. Name principal ones. Singular circumstances attending writing of Requiem mass. Mozart as church composer. His marriage. Health. Manner of composing. Genial character. Poverty. Premature decline and death. Anecdotes. Lack of appreciation in lifetime and popularity after death. Funeral. Position occupied among the greatest composers.

OUTLINE FOR ESSAY ON FORERUNNERS OF THE PIANOFORTE.

(Write an essay of about 500 words on the topics mentioned below, or on as many of them as you can procure information. Consult Fillmore's "History of Pianoforte Music," Rimbault's "The Pianoforte: Its Origin, Progress and Construction," F. M. Smith's "A Noble Art" and especially W. F. Gates' "Pipe and Strings," dictionaries and histories of music as before.)

In tracing the progress of instrument making from the crudest forms to the modern pianoforte we must start with the earlier forms of the harp. The Egyptian harp. Welsh harp. The lyre. Different sizes and shapes. The monochord. The difference between the psaltery and the dulcimer. The father of the piano found in the dulcimer. The psaltery was the grandfather. Keys introduced from the organ. Size of early organ keys.

Monochord suggests clavichord. Describe its action. How strung. Size of early clavichords. Refer to life of Bach concerning his "Well-Tempered Clavichord" and reason for its writing. Tuning of clavichord. Quality of tone. Color of keys. Last clavichords, when made.

The "jack" family: Virginal, spinet and harpsichord. What differences in construction. Immutability of tone. Absence of dynamics. Origin of name virginal. First engraved music for virginal. Touch. Origin of name spinet. Its size. Size of harpsichord. Style of action. Rows of keys. Celebrated makers. Stops. Harpsichord at first opera and first oratorio. Harpsichords in this country. Modern concerts on these instruments illustrating antique music in original guise. Compare these instruments with the piano, especially as to tone and action. If they were in use to-day would they be popular? Give reasons.—*W. F. Gates.*

HALLOWE'EN MUSICALES.

We celebrate the thirty-first of October as "Hallowe'en" because it is the eve of the "hallowed ones'" day, the eve of "All Saints," but we have to go back further than Christianity to find out why we celebrate the day in the way that we do—with carrying of pumpkin torches, roasting of nuts, strange ceremonies with apples, and ghost stories in the firelight.

Hallowe'en has been the great harvest festival almost ever since the first garden was planted. It was one of three festivals celebrated by the Druids—May first the planting, June twenty-first the ripening, and—greatest of all—October thirty-first the harvesting.

In the days of pagan Rome, October thirty-first was the Feast of Pomona, goddess of the fruits and of garden produce.

Christianity changed Pomona to the "angel who guards the gardens" and it was but natural that God's harvesting should come to be observed at this time also, and this day devoted to the remembrance of the dear souls that God's hand had "gathered in."

Also, on this day the Druids had renewed the sacred fires, and the husbandmen had prepared their hearth-fires for the long winter to come. Then, as fire is the preventive of two great evils, cold and hunger, it came in time to be thought of as preventing other evils also—the evils that lived in the air and sky—pixies and fairies, ghouls, ghosts and goblins, so that, even as late as the seventeenth century, farmers made the rounds of their farms swinging fiery torches and singing solemn doggerel to prevent the uncanny ones from casting a spell upon the crops.

Therefore when we of to-day bring out the homely fruits of the harvesting, the nuts and the apples and pumpkins, march about with Jack-o-lanterns, sit by the fire turning apples on a spit to weird rhymes, and roast nuts in pairs while listening to ghostly tales—we are uniting the traditions of at least three religions, and doing that in fun which was once most solemn ceremony.

This being so, in preparing a Hallowe'en musicale three kinds of music may be appropriately used—first the ghostly or fanciful, second the sentimental, which tells of the love that is the reason for hearth and harvest, and lastly the harvest music.

Here are two lists of selections appropriate to Hallowe'en musicales, one of selections suitable for a children's recital, being in grades from one to four. The second list is composed of selections for a "grown-ups'" musicale, which run from grades four to seven.

Selections for the Children's Musicale.

Hallowe'en	F. Maxim
The Ghost in the Chimney	T. Kullak
The Little Goblin	E. Parlow
Nixies' Song	E. Rohde
The Little Shadow	N. E. Swift
The Dance of the Elves	A. Geibel
The Goblins' Revelry	Eilenberg
The Ghost Story	Ziegler
Dance of the Gnomes	B. Whelpley
Jack-o-Lantern	Krogman
Torchlight March	S. Clarke
Fire Balls	Behr

The Second Musicale.

The pianoforte selections are—

Marche Grotesque	C. Sinding
Hobgoblin	C. Sinding
Witches' Dance	L. Schytté (or MacDowell's)
A Fable	R. Schumann
Dance of the Gnomes	B. Whelpley
At the Nut Harvest	Reinecke
Chorus and Dance of the Elves	A. Durand
Shadow Dance	Ollendorf (or Engleman's)
Witches' Frolic	Homer Bartlett

For vocal selections—

All Souls' Day	Richard Strauss
The Spell	Tosti
The Wishing Stream	G. W. Chadwick
The Pixies	H. K. Hadley
Dan Cupid and Dame Fortune	C. Reinecke
Come Sister Elves	J. Hatton
Harvest Home	C. Mallard

If it is possible to have a reader there are many good Hallowe'en poems, by Robert Burns, one by Madison Cawein and one by L. F. Gillette, and there are many other poems which may be used, as "The Ghosts" from Hiawatha, "The Weird Gathering," by Whittier, etc.

There should be a torchlight march with the Jack-o-lanterns, a "marche grotesque" in witches' costume with broomsticks, an elfin dance danced by children in fairy costume, a shadow dance with the lights so arranged that only the shadows of the dancers are seen thrown upon a screen, and a ghost dance which is a minuet danced by eight young ladies in the dark in "winding sheets."

Decorations.

The decorations for these musicales are easily managed. Jack-o-lanterns may be made from pumpkins, apples or oranges with candles inside. Broomsticks are crossed over masks (the "false-faces" that the children use on the Fourth of July); festoons of apples and nuts sway between the broomsticks, and red cardboard hearts are everywhere.

The refreshments served after the musicales are little "cakes of fortune," into four of which have been baked—in one a thimble, in another a ring, in a third a heart, and in the last a ten-cent piece. With these are served cider flip.

Some teachers object to the *trouble* it is to prepare such a recital. To one who made such an objection to me when I was preparing such a recital I replied, "even should our musicale prove a real failure I shall feel repaid for the work that it has been by the 'fun' I have had in planning and preparing for it." But our musicales never have been a failure—the pupils, great and small, are so interested in the "fun" part that they forget to worry and be scared, and the pianoforte selections go well. I did fear at first that introducing other things into the recitals would take the interest from the pianoforte selections, but it has not been so; the pupils have always received their full share of honest applause.—*Helena Maguire.*

MARY'S DREAM.

Mary was a lazy little girl; she would say "I will practice to-morrow; why should I work to-day (Monday), when I have all the week in which to learn. I will rest to-day. And so the week would pass and nothing would be learned. One Saturday afternoon, seated in a large easy chair thinking of how she would work next week Mary fell asleep and had a dream that worked a change in her methods.

She seemed to be in a large room. She stood in the center, and to her great pleasure saw many beautiful things. While she was standing thus six beautiful women clothed in loose, flowing robes richly embroidered, and with costly gifts in their arms came before her.

Mary went up to the first and said: "Give me of the joy and blessings you have in your hands."

She smiled and answered, "Gladly, my dear. You can have all, if you will only do one thing." "I will," exclaimed Mary, "tell me what it is." "Do your duty *to-day*, *my* day, for I am Monday. If you will do just what I tell you, I will leave everything I have in my arms to you when I depart."

Mary thought that a very good offer, but concluded first to see what the next lady had. "I like her dress better," she said to herself, "and her gifts may be more beautiful." So she addressed herself to Miss Tuesday.

"Give me, I pray you, of the gifts you have in your arms?"

"Indeed, I will," replied Miss Tuesday, "but you will have to use Care and Work before they can be given to you. Each packet contains Honor and Unspeakable Pleasure."

"Honor and Pleasure are indeed good, but I would be obliged to give Care and Work for them. Thank you, Miss Tuesday, I will pass on and see what Miss Wednesday has, and return to you, if she offers nothing better." She passed on, and found that in her arms were undiscovered truths that would bring the gold of success.

"Give me of your blessings, for I long for gold," cried Mary.

Miss Wednesday smiled and answered, "I will, if *you* will spend this day in effort, trying to do things you do not wish to do."

"Oh, well, I am sure Miss Thursday will not ask such hard things, so I will pass on to her," Mary said.

Miss Thursday looked at her and said, "You have come to me for gifts. Will you give, in exchange, obedience to your teacher; will you do those things she asks of you? If so, then here are jewels for you, that all wish for, that will last for all time."

"No," answered Mary, "I am sure Miss Friday will not demand such hard tasks. I will see her."

"Miss Friday, what have you to give me?"

Miss Friday answered, "I will give you a name on the pages of history, if you will spend *every* moment of your time working. Remember, you must give me much time and thought; then your name will be known and reverenced."

Mary looked at Miss Saturday and saw on her face a look of great kindness. "What have you to give, Miss Saturday, and what do you ask?"

"I give *Fame*. All I ask is that you shall have done what the others have asked of you. If so come and take at my hands Fame. I ask nothing for it."

"I want Fame," cried Mary, "and I will *now* return and do what each has asked."

She turned and ran back to where Miss Monday had stood but, alas, she was no longer there, neither she nor any of her sisters. Mary had lost her chance. When she came to a full realization that her opportunity was gone she burst into tears, which wakened her from her dream. So vivid was the impression made upon her mind that she never forgot it. When she was tempted to delay some duty the remembrance of her dream stimulated her to work.

—*Katherine Morgan.*

RHYMES TO ASSIST IN LEARNING THE SCALES.

Mr. C major stands first in the list,
With Mrs. A minor along to assist;
No sharps, no flats in the signature see,
But G sharp accidental, we're sure there must be.

Next comes Mr. G major, with vigorous stride,
While Mrs. E minor walks close by his side;
F sharp is the signature now every time,
D sharp accidental, a space and a line.

Then Mr. D major, so pompous and stout,
And Mrs. B minor, with the prettiest pout;
F and C sharp in the signature find,
A sharp accidental, the half-step to mind.

Mr. A major stands next in the line,
With Mrs. F sharp minor, her tones are so fine;
F, C and G sharps in the signature aid,
E sharp accidental, on a white key is played.

Mr. E major, the next, is a merry old fellow,
With Mrs. C sharp minor, to make him more mellow;
F, C, G and D sharps, now bear them in mind,
And B sharp accidental, a white key again find.

Next follows in order good-natured Major B
In company with his wife, good minor sharp G,
F, C, G, D and A are the sharps you must see
With F double-sharp, played on the key G.

F sharp major is next, quite difficult to play,
And D sharp its minor, with its very plaintive lay,
F, C, G, D, A and E sharps, which here we plainly see,
C double-sharp accidental, played on the tone D.

In the next scale are seven sharps, all in a bunch,
(Too many to remember them all at once;
So D flat major now takes the place
Of C sharp major in this difficult race.)

Five flats is the signature, one at a time,
B, E, A, D and G flats (we must make a rhyme),
B flat minor, the relative now, bear in mind;
A natural accidental, the seventh tone you'll find.

Next A flat major, a sonorous fellow;
And Mrs. F minor, with tone sweet and mellow;
If you'll notice the signature, you'll find it spells B-E-A-D.
And the seventh of the minor, E natural, we need.

E flat major is the next on the list,
With his consort, C minor, along to assist,
B, E and A flats, in the signature find,
B natural, accidental, the seventh tone to mind.

The next B flat major, a hard one to finger,
For his relative, G minor, alongside doth linger,
B flat and E flat are all there's to play,
And F sharp accidental, the seventh in the way.

The last in the circle is Mr. F major,
And Mrs. D minor, who's well out of danger,
B flat is the only flat now left to mind,
C sharp accidental, the half-step to bind.

—*Mary Lewis.*

CLUB CORRESPONDENCE.

Teachers are asked to send us reports of their club work, especially program suggestions that have been practically tested.

Busy Bees' Music Study Club, pupils of Miss Emily Peelor, gave a recital of solos and four-hand pieces in July.

Mozart Club, pupils of Miss A. Bertha Walters. Program of work includes playing from memory, musical games, art gallery contest (two prizes given), spelling names of composers, two public recitals during the year.

Etude Music Club, pupils of Miss Lily Spring last recital consisted of solos and duets, vocal and instrumental. The Children's Page is a great help.

Mrs. White, of Rangoon, Burma, sends us a program containing the unique feature of little essays by the young pupils, on topics connected with the history of music.

The Etude

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ACTING BETTER THAN YOU FEEL.

One may be feeling, at a given time, without courage and far from cheerful. This, at least, he can do: He can take a good, long breath, and stiffen his backbone, and put on the appearance of cheer and courage, and so doing, he is far more apt to become cheerful and courageous. There are two sorts of selves in you, a lower and a higher. You can be true to your higher self, or you can be true to your lower self. But you are bound to be true to your higher self. And one of the sensible, helpful ways to get the feelings you think you ought to have is to act in the line of them. It is to no one's credit to act as badly as he feels. He is rather bound often to act much better than he feels. And so acting, he will be helped to better feeling.—*President King, Oberlin College.*

MANY a student enters the musical life ready to pay but not realizing that he also must work his passage. Generally the payment comes easy, being the results of the work someone else has done. This musical vessel of ours not only needs the financial lubricant but the active energies of the passengers.

In this respect it is like that described by an English writer who, perhaps a hundred and fifty years ago, took passage up the Rhine and who wrote of the boating customs of that country, as follows:

"Their custome is that the passengers must exercise themselves with oares and rowing, *alteris vincibus*, a couple together. So that the master of the boate (who methinks in honestie ought either to do it himself or to procure some others to do it for him) never roweth but when his turne cometh. This exercise, both for recreation and health sake is I confesse very convenient for man. But to be tied unto it by way of strict necessitie when one payeth well for his passage was a thing that did not a little distaste my humor."

Many still find this matter of working the passage as well as paying for it "distastes their humor," but it is one of the inevitables of musical study and must be faced with willing spirit or the captain—the teacher—should cast the lazy passenger overboard, or at least land him at the next stop. But this takes more backbone than some captains have.

* * *

"BREAD goes before art," cries the old saying, yet occasionally enthusiasts are met who would put art before all, but generally these are persons whose circumstances are such that they have to take little thought for the morrow. Or possibly they desire to impress the world about them with their enthusiasm and self-renunciation.

Voltaire once voiced this idea in his advice to a penniless poet: "Think first to improve your circumstances. First live, then write." There is no reason why a musician may not be able to look after his finances effectively. One can not sit back on the lax methods of Bach, Mozart and Schubert and say it is one of the elements of musical greatness, for still more of the great musicians have been well able to take care of their income. Beethoven could look out for himself in this regard, though protesting poverty when he died, knowing he had at least $5,000 in reserve; those opposites, Mendelssohu and Wagner, could take care of the dollars, though the former inherited wealth and the latter, poverty.

Others of the great composers who thought well of the earth's riches were Rossini, Clementi, Verdi and Brahms followed by Strauss, Mascagni, Puccini and Elgar. And performers are more notably able to take care of their finances, as note Paganini, d'Albert, Paderewski, Kubelik and nearly the whole firmament of operatic stars, who twinkle exclusively for the dollar mark. They all heed the admonition, "First live" then they write, play, sing, nor is it to their discredit, for "bread before art."

PROVINCIALISM loses ground when its centers are brought into close and frequent intercourse with the larger world. Rural communities, with their generally narrowed views of art and its sphere in the social, religious and public life, change to broader ideas as they are brought, year by year, into touch with the life of urban dwellers. The development of transportation facilities, both steam and trolley roads, and the cheapening of the telephone systems has been a great help. People travel more now than they did fifteen or twenty years ago. The city resident goes to the country, to the mountains, in the summer, the country cousin goes to town and city in the winter and both are profited.

Educational interests have been greatly extended in late years, especially in art lines. Country schools and the smaller urban communities have not been in position to offer to their people of the immediate vicinity instruction of a high grade along art lines. This has been particularly the case with music. An ambitious, talented young man or woman, studying with a local teacher, in a few years reached a point at which an important decision was to be made, namely, to discontinue study, going on unaided, or leave home to enter some conservatory or the class of some famous private teacher in one of the large music centers. Nowadays with cheap fares, excursion rates, trip tickets, etc., even one hundred miles is not too great a distance to travel for the weekly lesson. The rest of the time the pupil is able to be at home, teaching or in some other way supporting himself.

Another phase is the fact that first class teachers from the cities are now able to travel fifty or one hundred miles from home to give one day to the instruction of classes in smaller towns, at a price less than that asked in the city because of the amount of work concentrated in a short time.

Still another factor is the possibility of securing good artists for recitals at a moderate expense, especially if several other places can be visited on the trip. The greatly increased postal facilities and the development of the mail order business has resulted in giving the teacher in the small town or the country opportunity of keeping in touch with new music and books at but a slight expense.

We mention these things here because we believe that musical work in the United States is taking a big step upward, and that progress is due not alone to the value and amount of work done in the few large cities as to the small advances in the many communities which have heretofore labored under difficulties and have been limited in opportunities. Let us hope for a vastly greater interchange of ideas and life between the city and the country.

* * *

TEACHERS of music are sometimes inclined to belittle their work because they seem to labor in a limited sphere. One error they make is to pass judgment too soon. Two years is not able to tell the story, nor even five. Particularly is this the case with those who have just started in the profession. A man should give his work the test of having entered the life of a community and nothing else. Has he become recognized as a worker? Is he a part of the social and educational life? Has he added to the happiness of the people? Goethe says: "Whatever endures for twenty years and has the approval of the people must surely be something." The teacher of music who has lived and worked in a community, even for ten years, and has seen pupils grow into manhood and womanhood, without noticing a lessening in the number of his pupils, can feel that his work counts for something. Perhaps he has found his place; perhaps he will later be called to something better. It is certain, however, that disparaging his own work is in reality a confession that only in part has he measured up to his opportunities. Every community should have a few earnest teachers whose work is a part of the life of the people. In his own way the musician has as much claim to the respect and approbation of the public as has the day school teacher; but he must make his work educational.

* * *

NOVELTY! Novelty! is the cry from all sides, in music as well as in literature, painting and sculpture. That the craze for new things is destructive to quality, that it is injurious to the creative faculty is true, within certain limitations. This note is not intended to decry seeking for new things; it is, however, aimed at the overvaluing of things because they are new. The safe plan is to weigh carefully new things offered for your approval by others, and to submit to your professional brethren new ideas that you may conceive. But do not fear to seek out new ideas, new methods in your own work. This is the way to keep out of a rut, to escape fossilism.

Suppose that every American teacher tries to put into his teaching methods and the various details that belong to his work at least one new plan. Give it a test, long enough to show its value or impracticability; if found wanting, discard at once. This new idea may be something to aid in holding pupils' interest in the better class of music, something for the recital, something for class work, something for pupils and friends, something for the community as a whole.

* * *

HOBBIES are specialties carried to extremes. It is not well for a teacher to have a hobby, because he is likely, just as hobbyists do, to obtrude it in season and out of season, generally out of season. But to have a specialty is a matter of the greatest interest and value to a teacher. By this we mean not a specialty in some phase of teaching, but to make a specialty of some line of study, historical, language, esthetics, criticism, classical school, romantic school, or the investigation of the various stages of the development of piano or organ technic, of sacred music, etc. When the teacher has gained a fair amount of familiarity with the subject, if he does not care to keep on, he can change to another line of work. It is this kind of private study that prepares a teacher for better, for larger, for more responsible work.

A young teacher who found himself getting into a rut made up his mind to give attention to modern languages, commencing with German. After three months' work, part of it without the aid of a teacher, he was able to read fairly from the German musical press. Then he turned to the French, and by the same method, working every day for three or four months, the second language was no longer as a sealed book to him. The command of these languages opened to him works of value in musical literature that he had hitherto known only by name. In the course of time he received an offer of work in a college which he could not have filled satisfactorily despite his qualifications as a musician, had he not possessed an acquaintance with the modern languages. We could give other illustrations, but the following will suffice: A teacher who had fine success in his professional work, found that his hearing was growing less keen, threatening to interfere with his teaching. Having some aptitude for literary work, he improved his command of modern languages and his knowledge of the niceties of expression in English, and is to-day able to support himself by his pen.

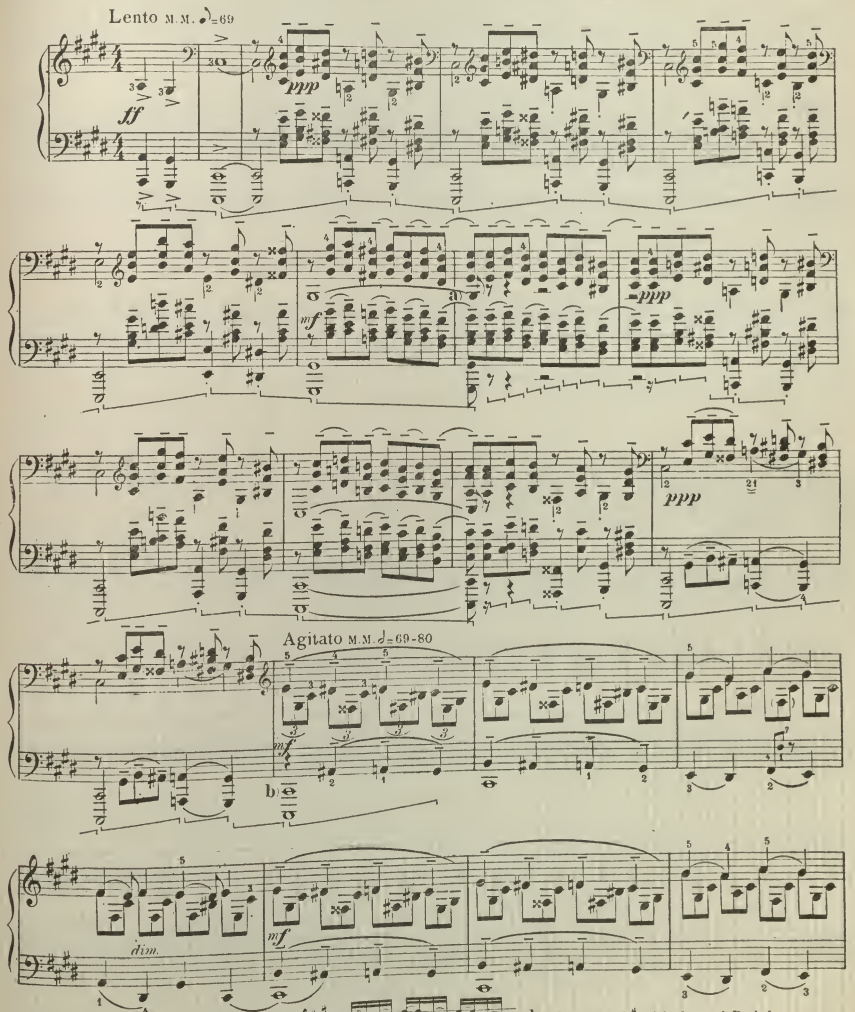
A musician should have, outside any specialty directly connected with the art, some interest that will tend to give him a liberal culture. It is possible in every case. What is needed is to select a line congenial and for which one has a distinct aptitude.

See Analysis by E.B.Perry on Page 629

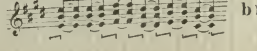
PRELUDE

Edited and fingered by
Maurits Leefson

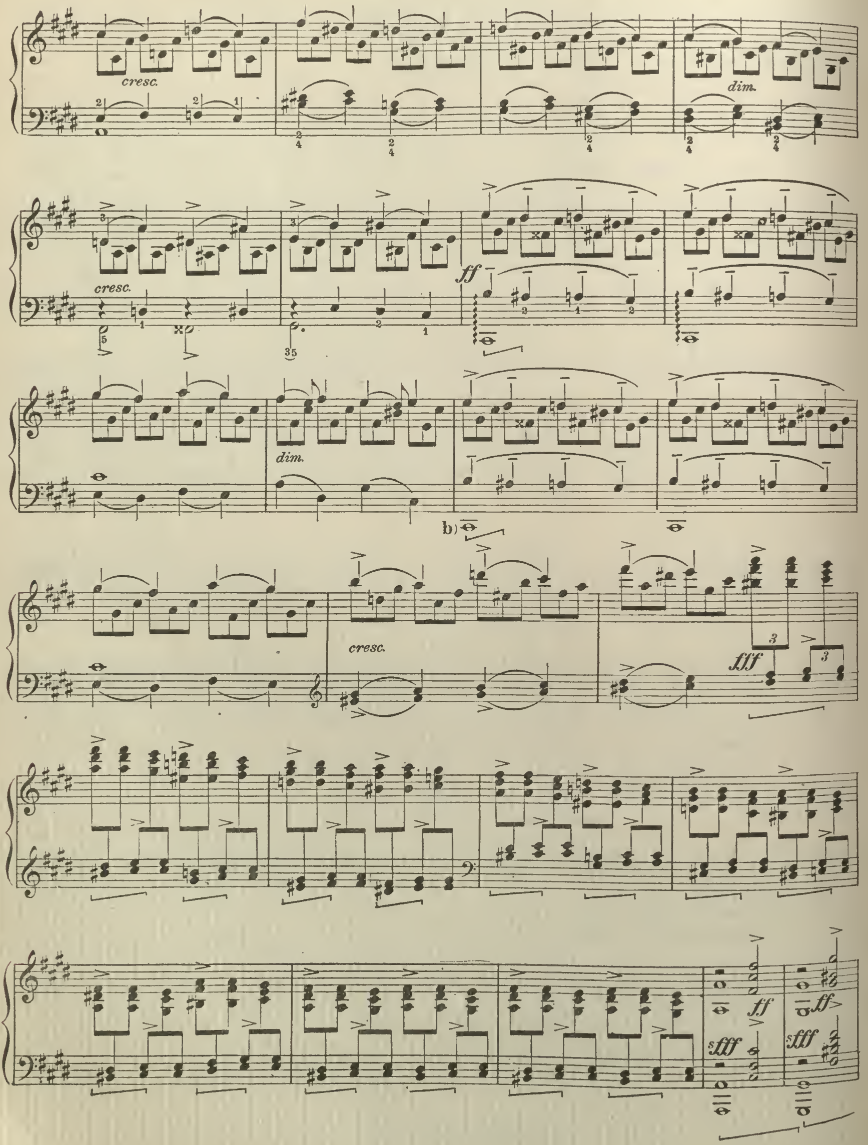
S. RACHMANINOFF, Op.3, No. 2

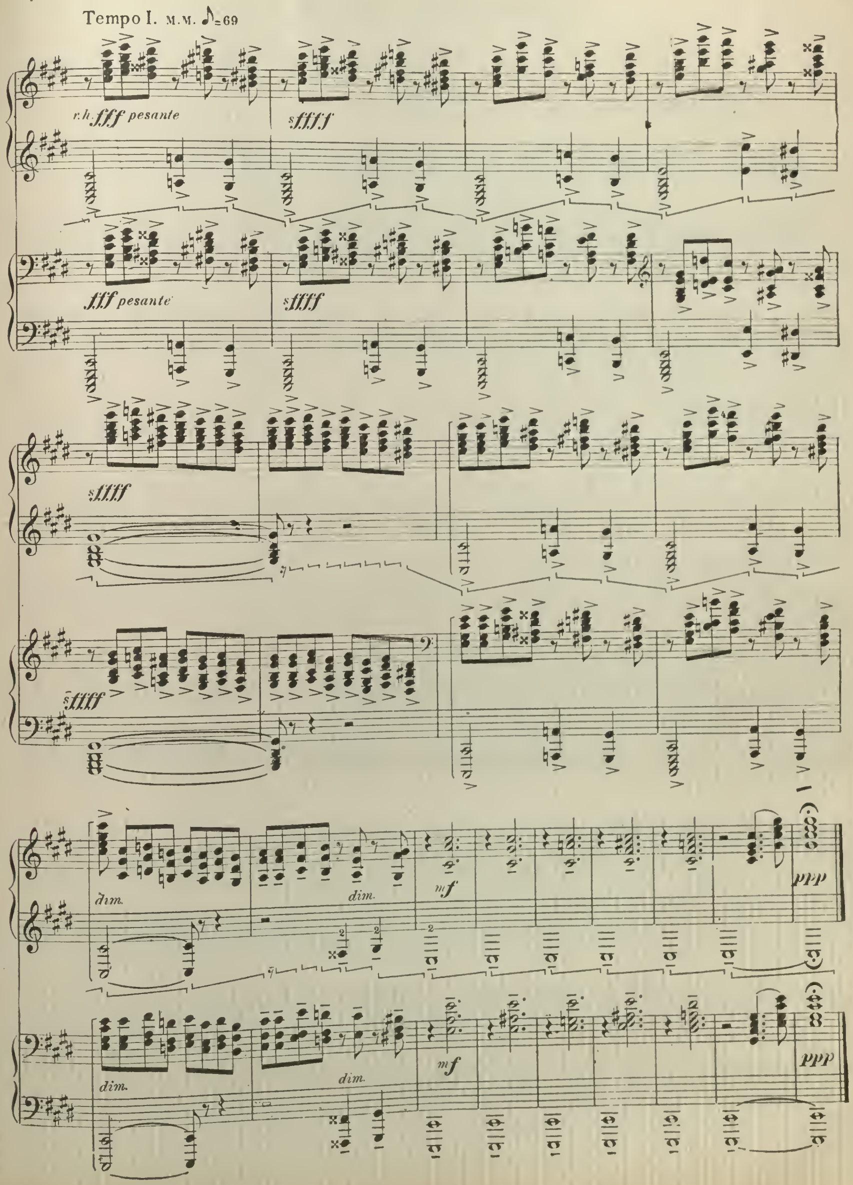


a) Example of how to use the Pedal



b) Hold the C♯ with the 3rd Pedal


cresc.
dim.
cresc.
ff
dim.
b)
cresc.
fff
ff
sfff
ff
sfff


Tempo I. M.M. ♪=69
r.h. fff pesante
sffff
fff pesante
sffff
sffff
sffff
dim.
dim.
mf
ppp
dim.
dim.
mf
ppp

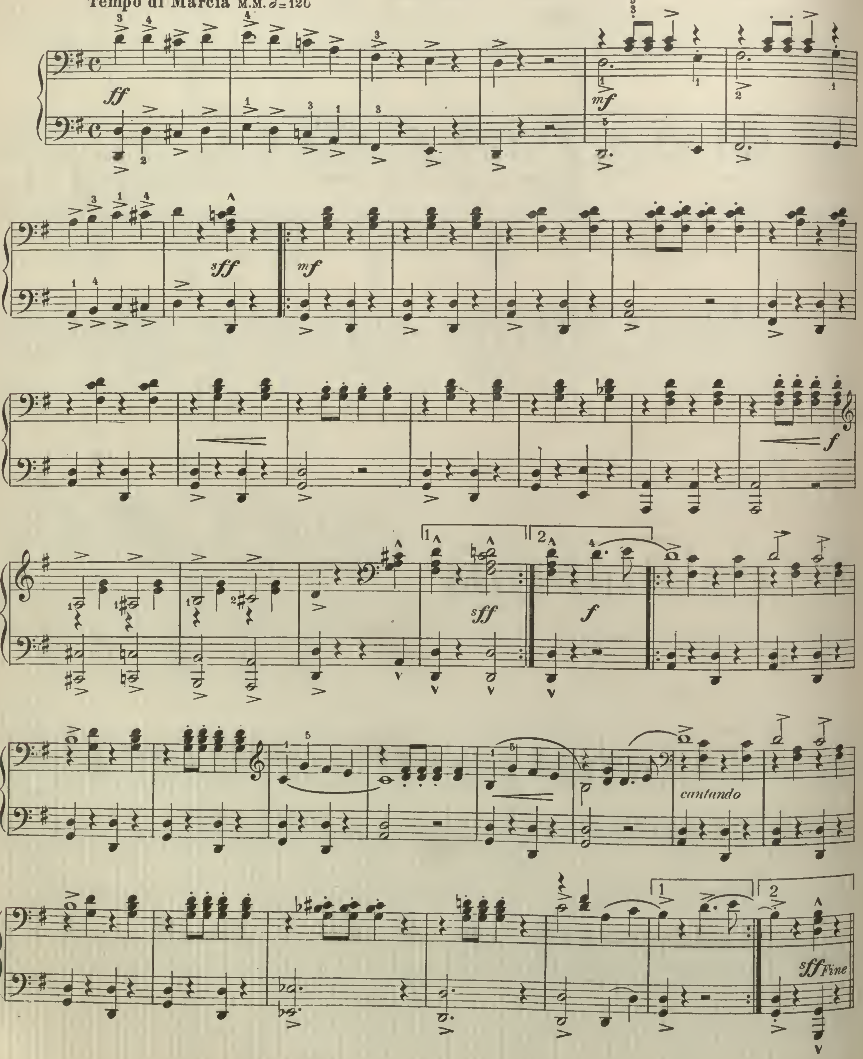
AUTUMN DAYS

MARCH

CHAS LINDSAY

Intro.
Tempo di Marcia M.M. 𝅗𝅥=120

SECONDO


ff
mf
sff
mf
f
sff
f
cantando
sff Fine

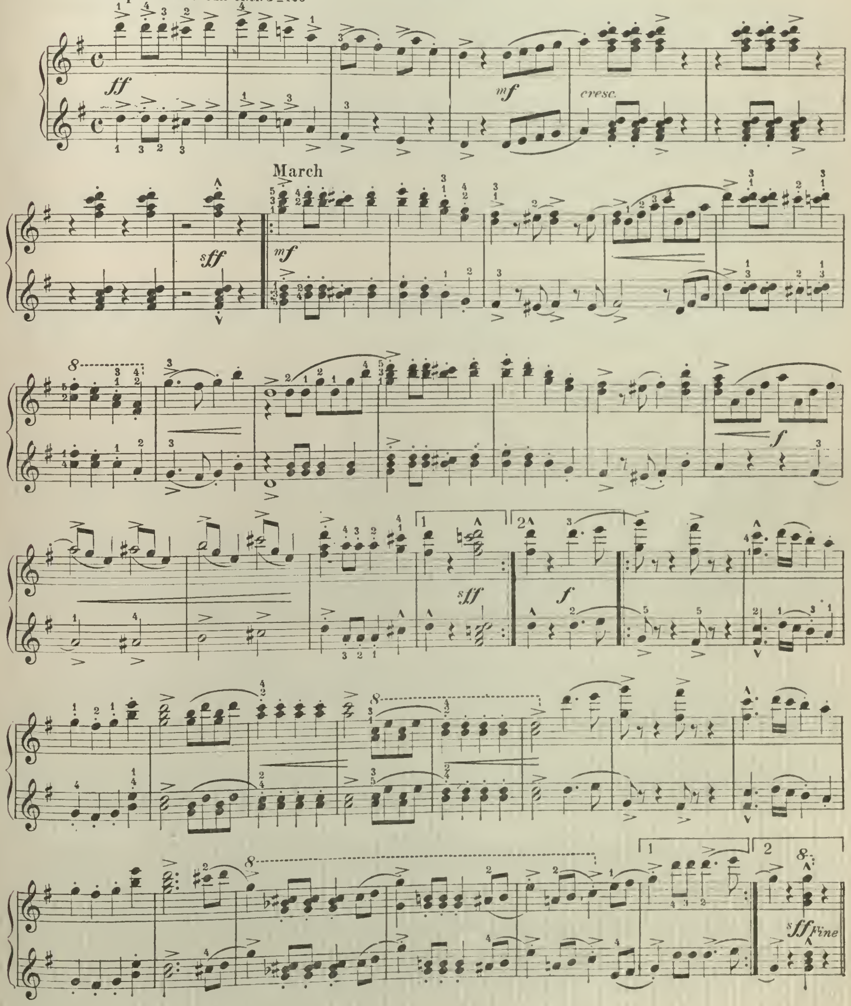
AUTUMN DAYS

MARCH

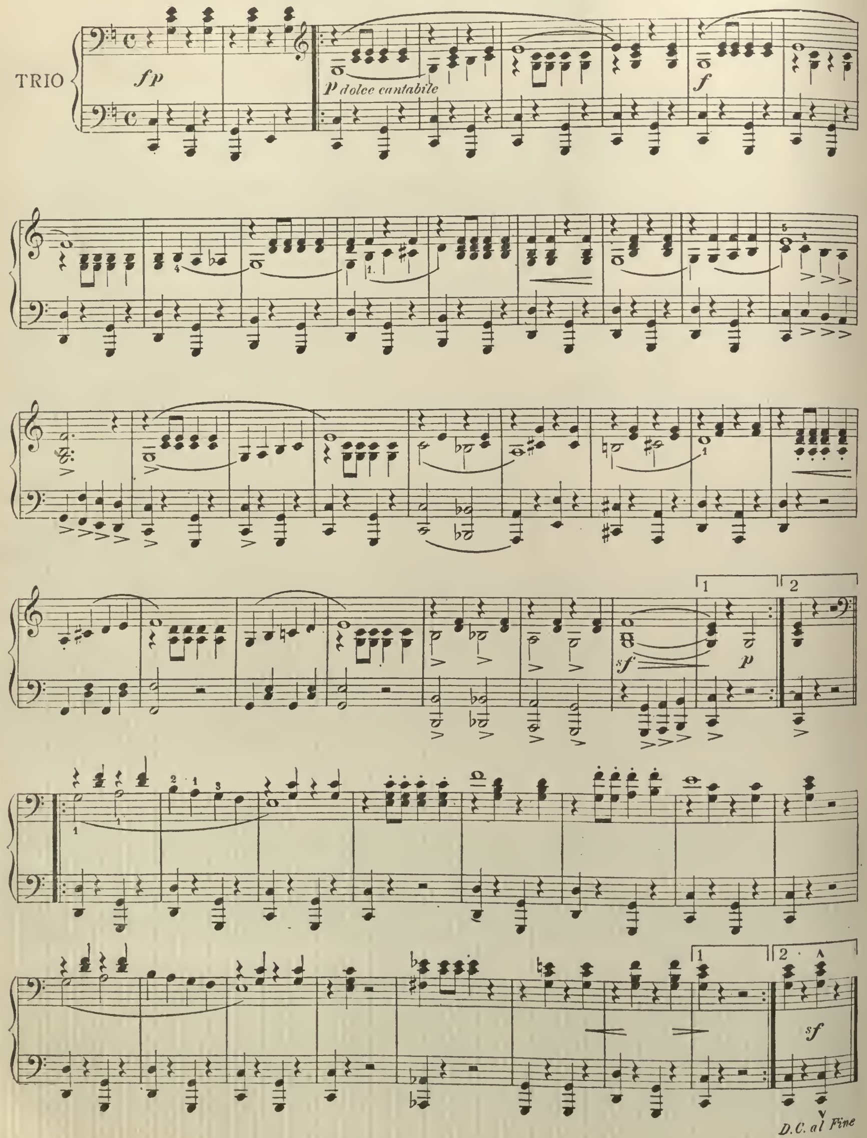
CHAS. LINDSAY

Intro.
Tempo di Marcia M.M. 𝅗𝅥=120

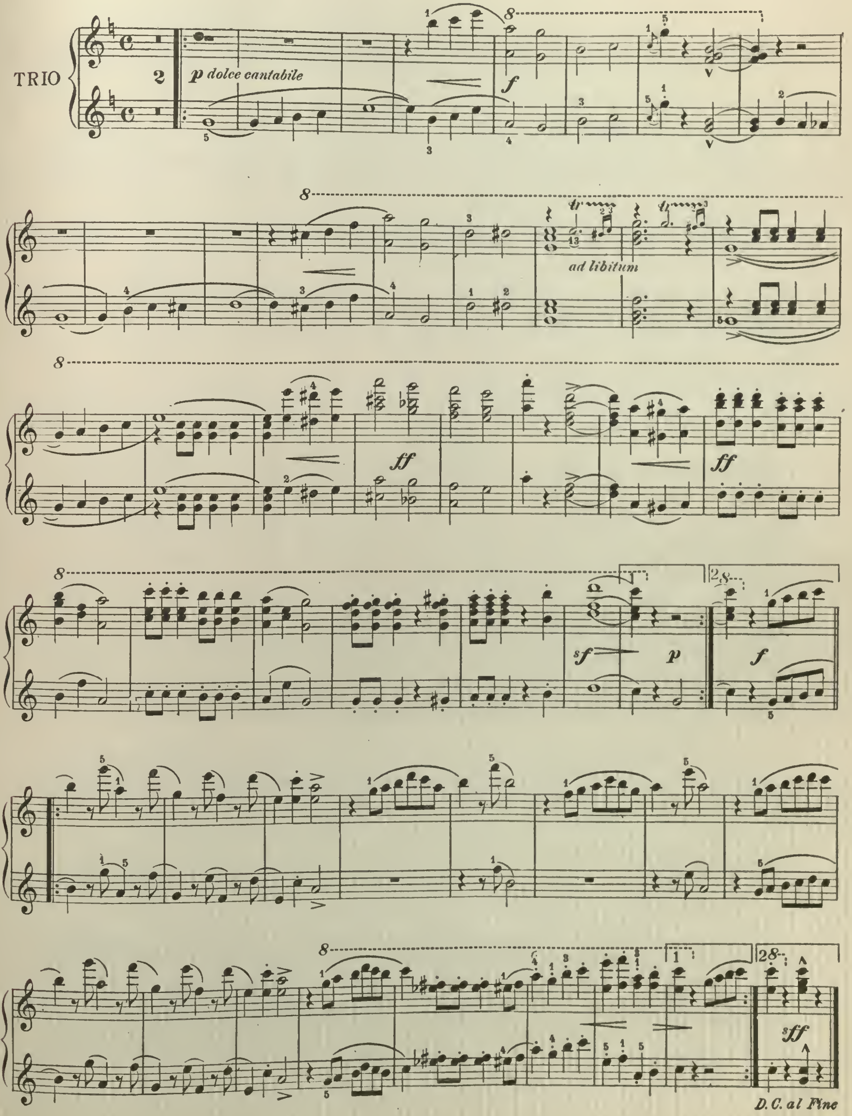
PRIMO


ff
mf
cresc.
March
sff
mf
f
sff
f
sff Fine

SECONDO


TRIO
fp
p dolce cantabile
f
sf
p
sf
D.C. al Fine

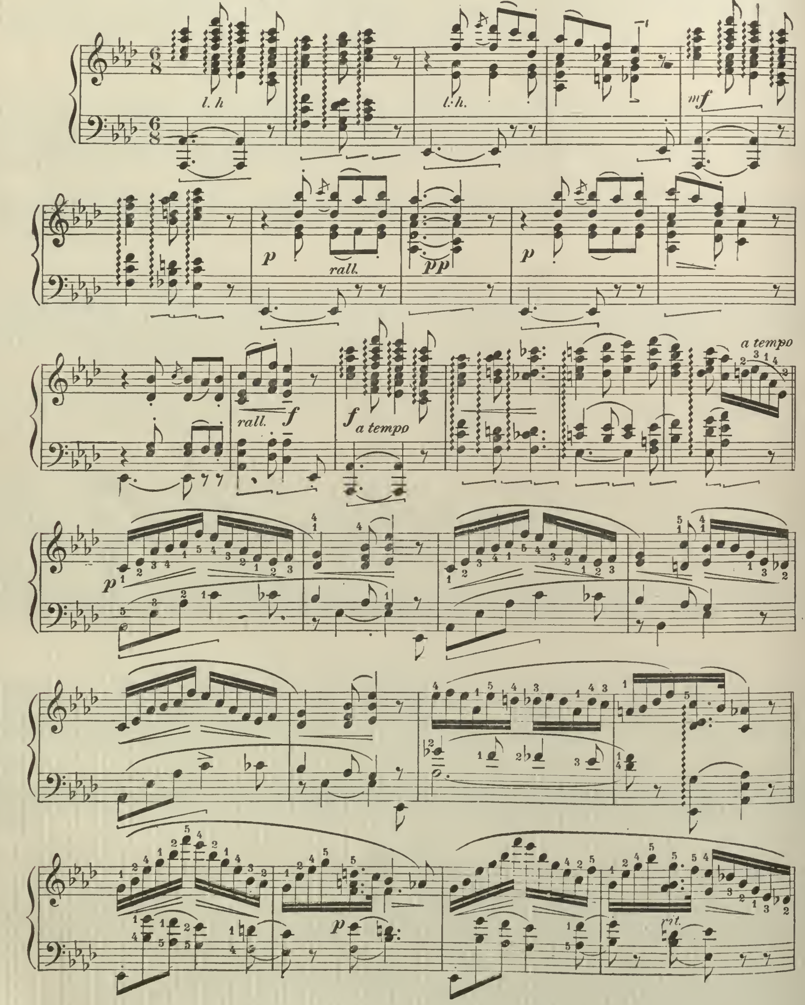
PRIMO

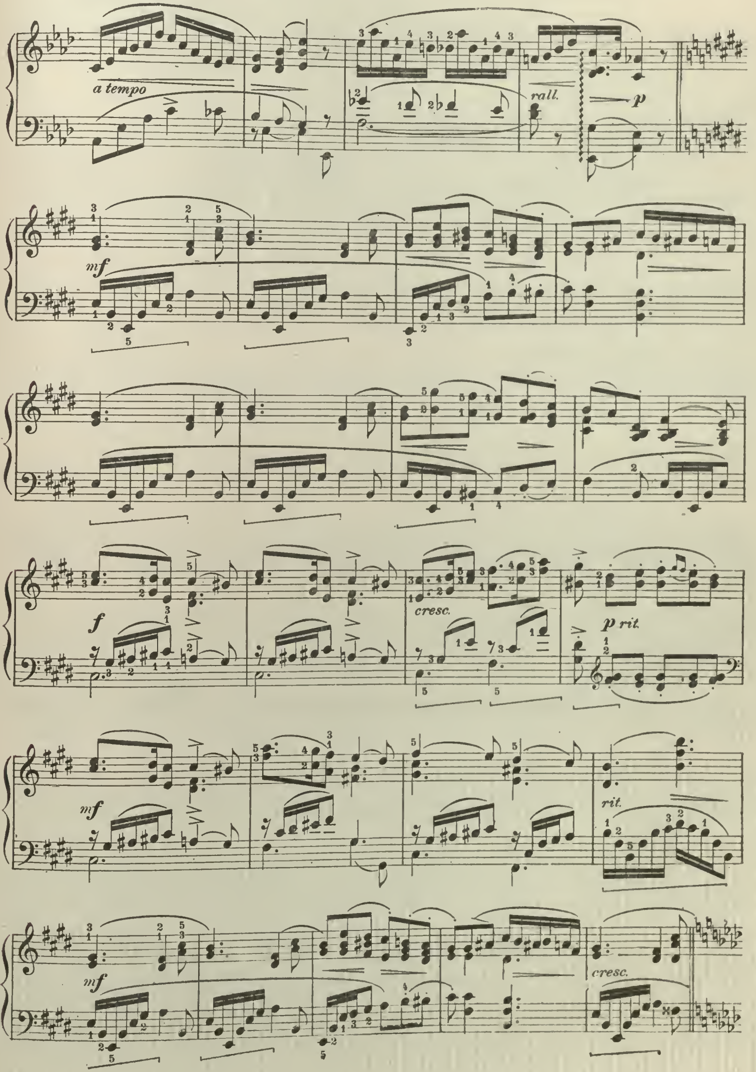

TRIO
2
p dolce cantabile
f
8
ad libitum
ff
sf
p
f
sff
D.C. al Fine

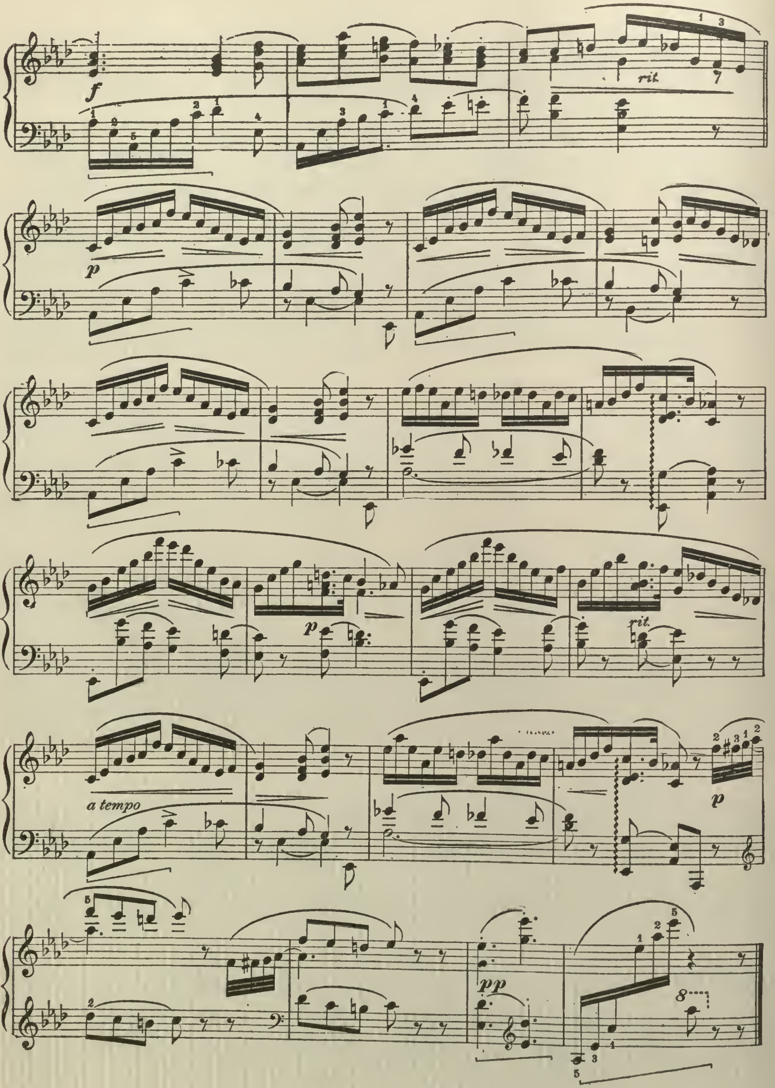
Reverie at Eventide

Moderato M. M. ♩.=40-46

George Dudley Martin


l. h
l. h.
mf
p
rall.
pp
p
rall.
f
f a tempo
a tempo
p
p
rit.


a tempo
rall.
p
mf
f
cresc.
p rit.
mf
rit.
mf
cresc.

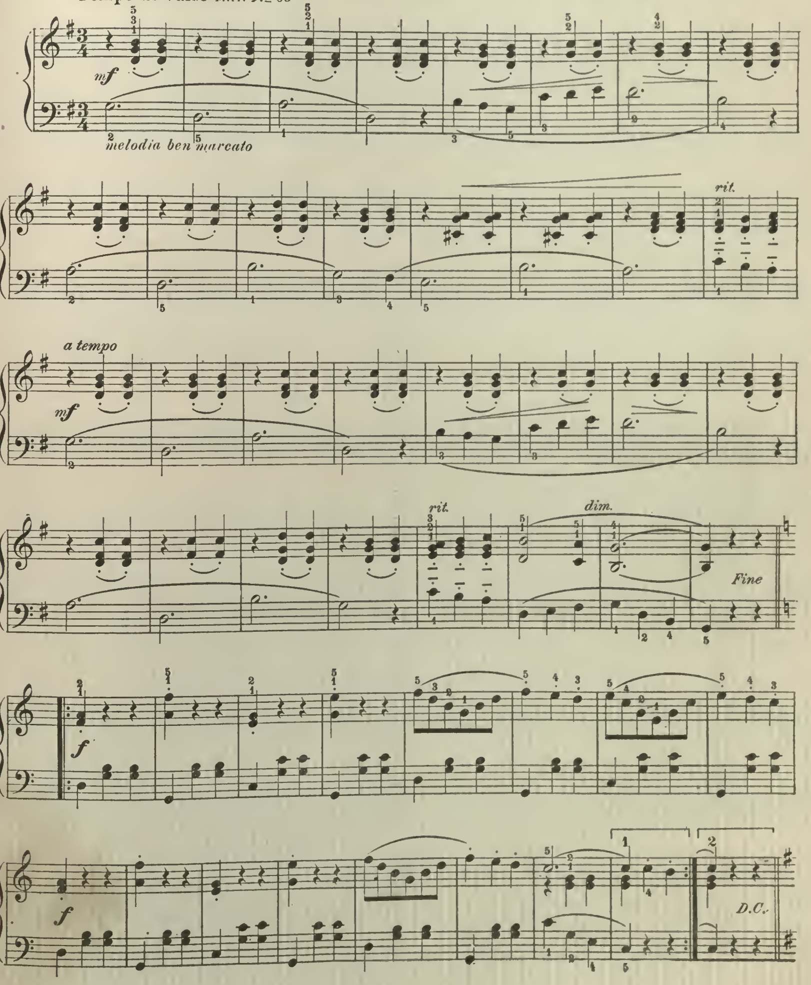

f
rit.
p
rit.
a tempo
p
pp
8

SISTER DEAR!

WALTZ

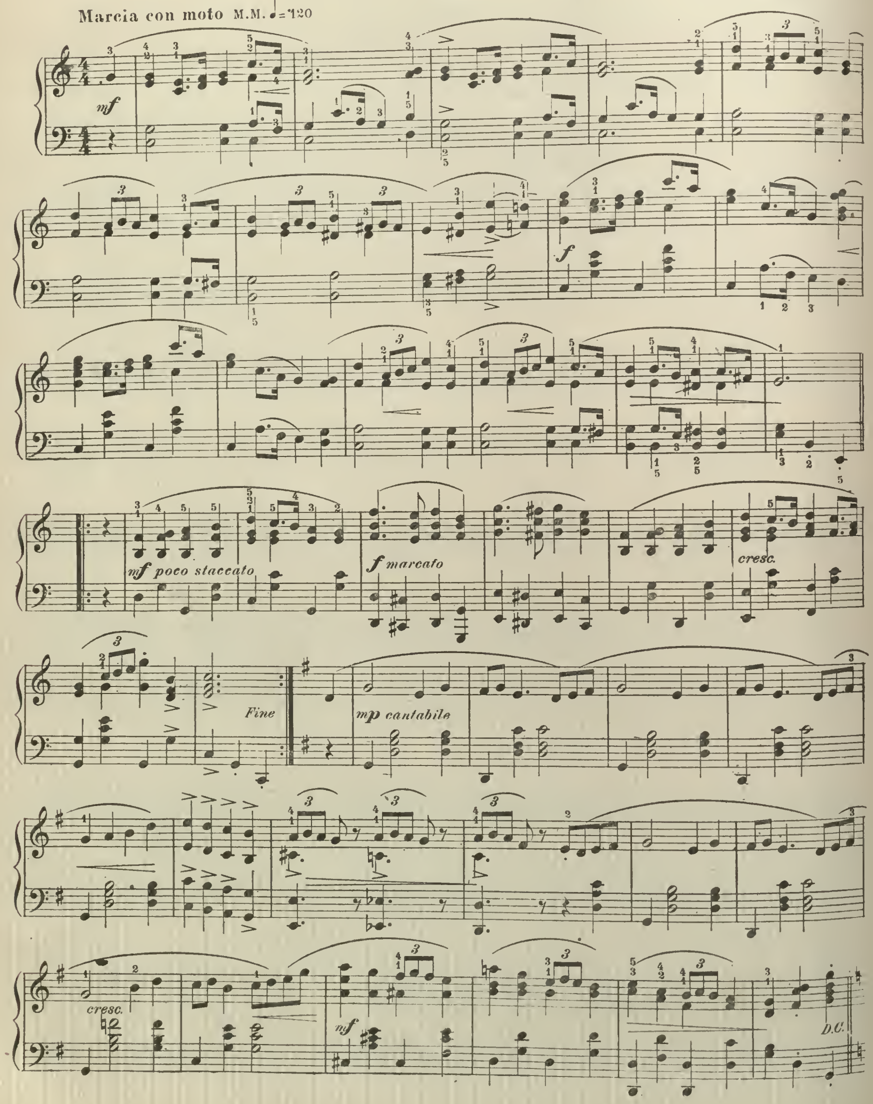
CARL WILHELM KERN, Op. 156, No. 3

Tempo di Valse M.M. 𝅗𝅥. = 60


mf
melodia ben marcato
rit.
a tempo
mf
rit.
dim.
Fine
f
f
D.C.

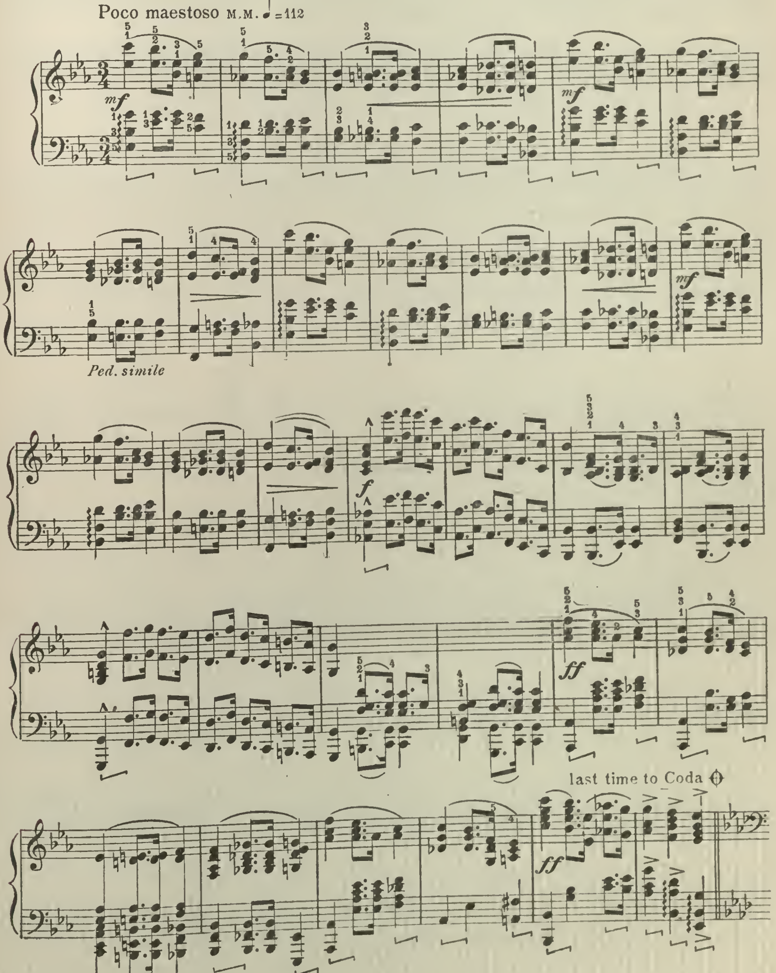
MARCHING TO SCHOOL

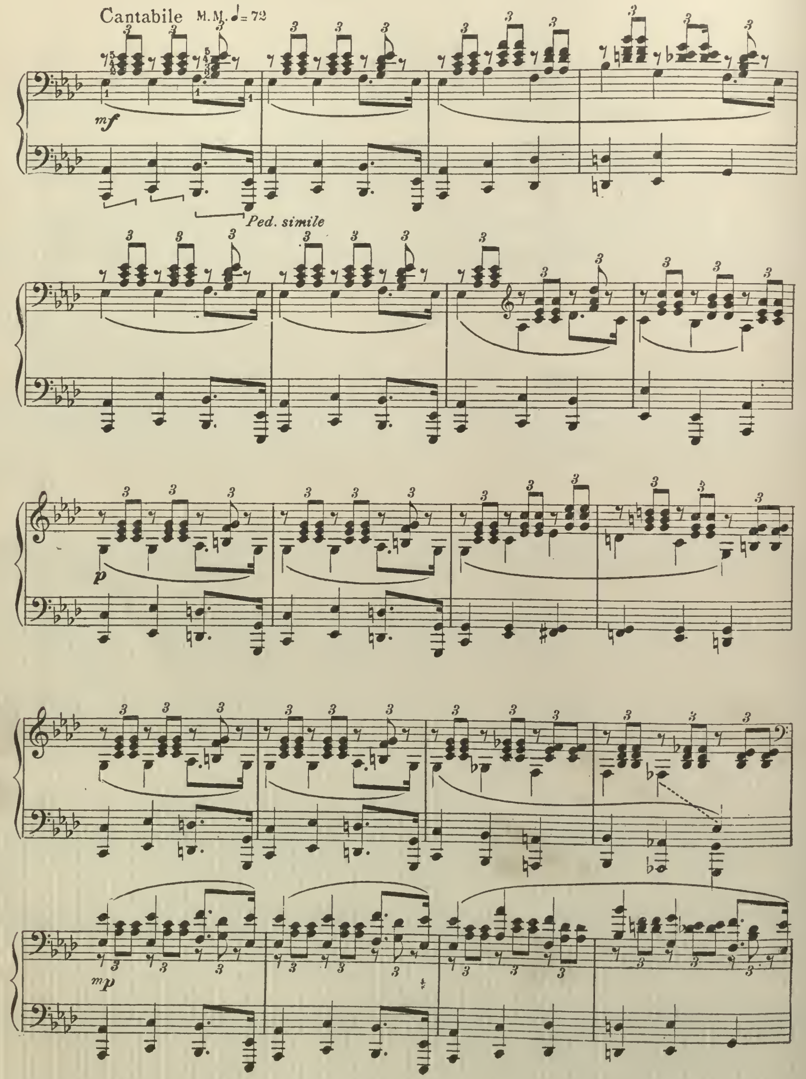
HARRY HALE PIKE

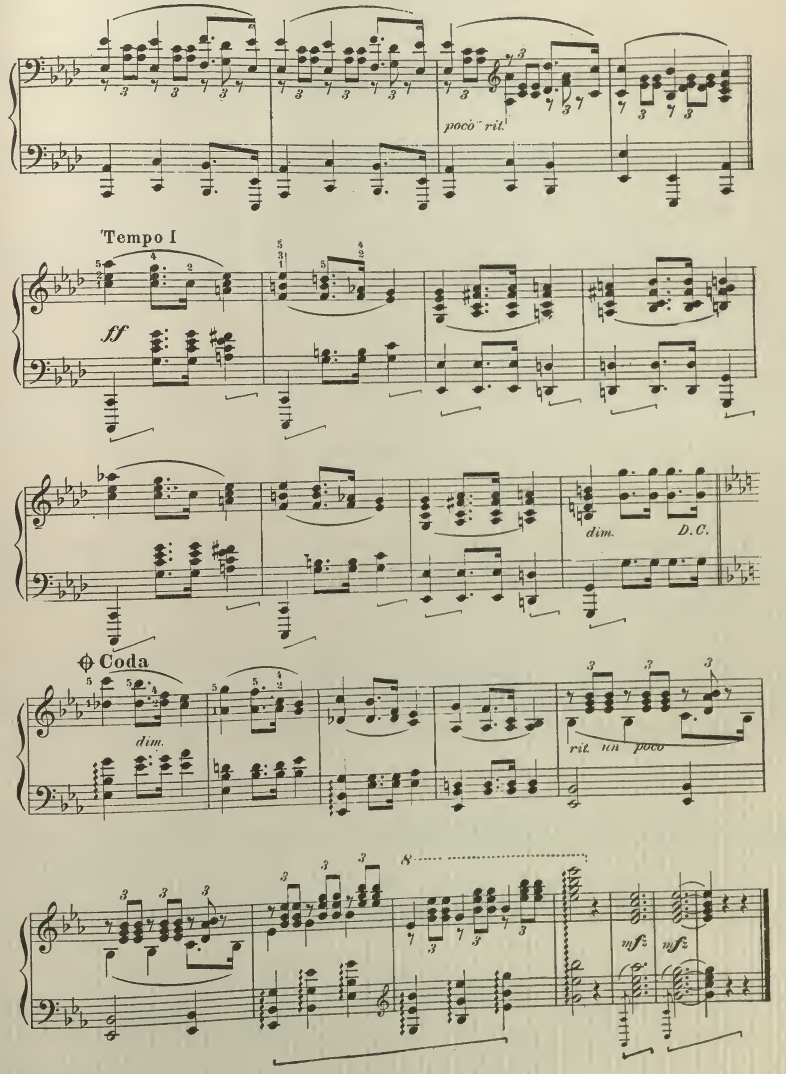

Marcia con moto M.M. ♩=120
mf
f
mf poco staccato
f marcato
cresc.
Fine
mp cantabile
cresc.
mf
D.C.

ALLA MARCIA

L. SCHYTTE, Op. 26, No. 3


Poco maestoso M.M. ♩=112
mf
Ped. simile
mf
f
ff
last time to Coda ⊕
ff


Cantabile M.M. ♩=72
mf
Ped. simile
p
mp


poco rit.
Tempo I
ff
dim.
D.C.
Coda
dim.
rit. un poco
8
mfz
mfz

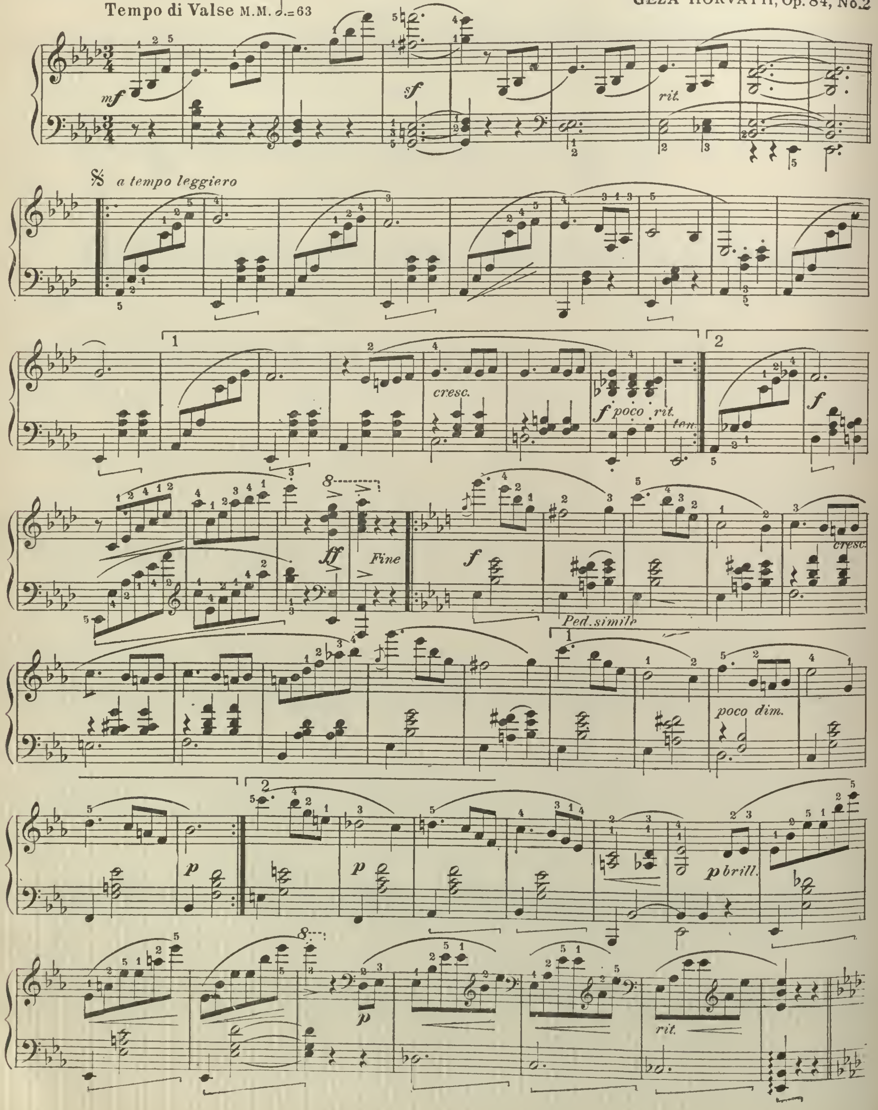
WAVING SCARVES

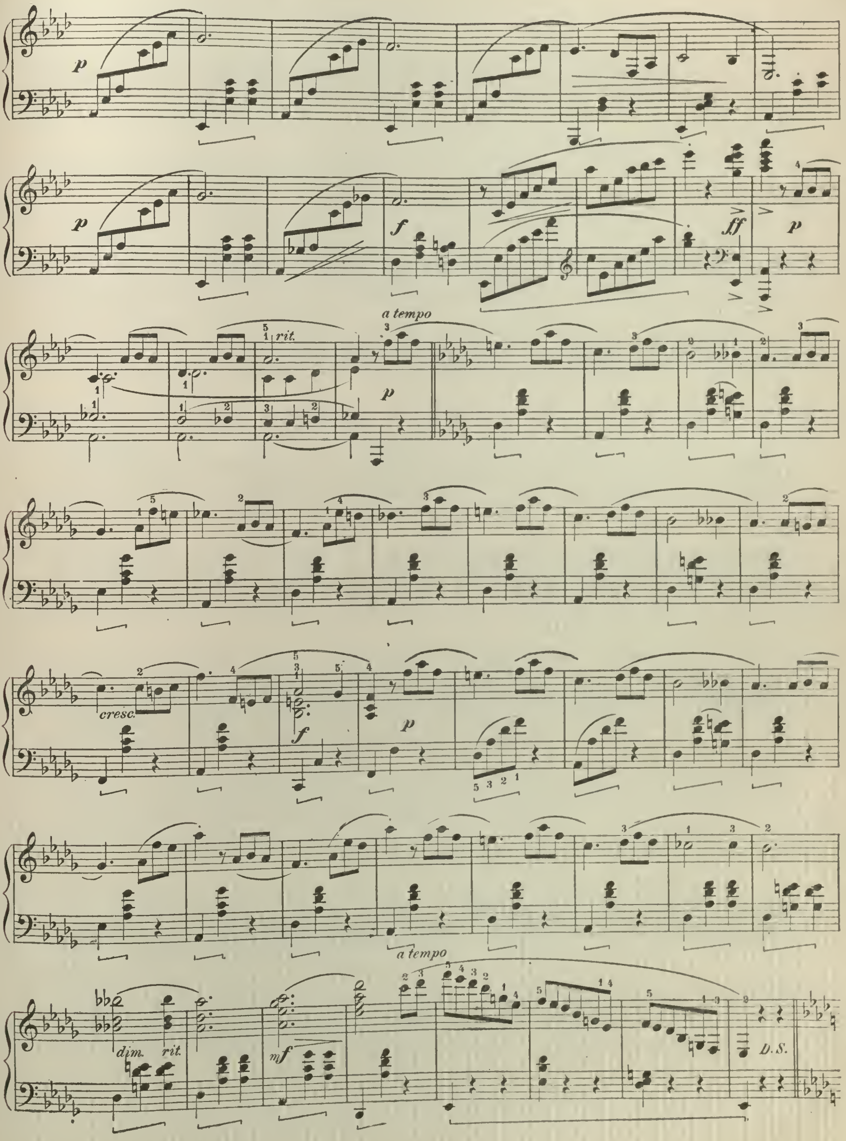
SCENE DE BALLET

Edited by PRESTON WARE OREM

GÉZA HORVÁTH, Op. 84, No. 2

Tempo di Valse M.M. ♩.=63

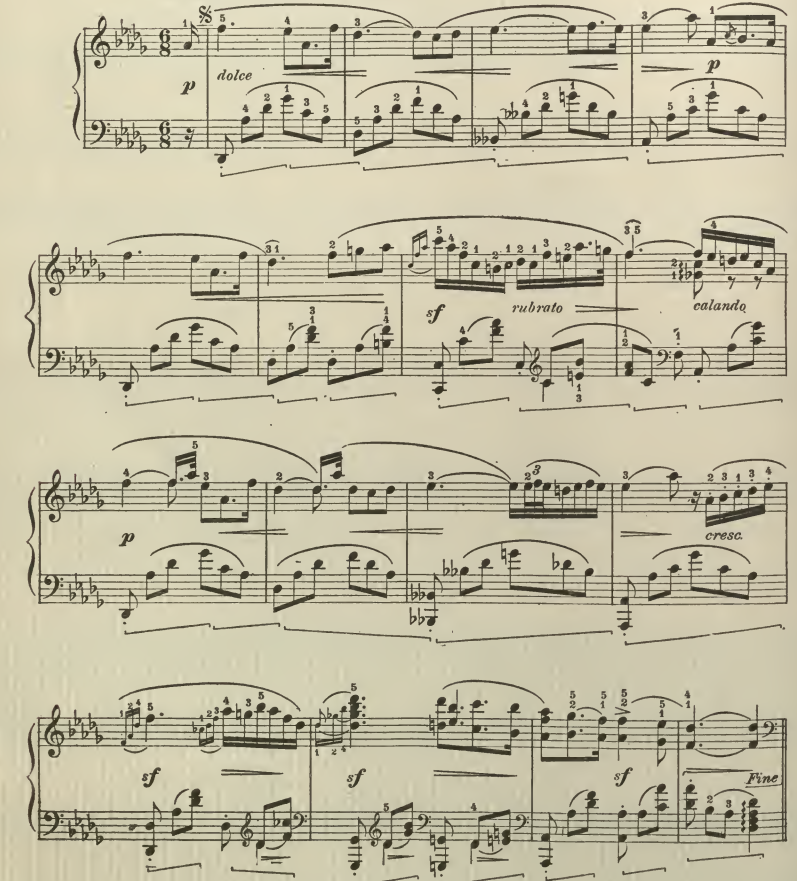

mf
sf
rit.
a tempo leggiero
cresc.
f poco rit.
ten.
f
ff
Fine
Ped. simile
poco dim.
p
p brill.
rit.

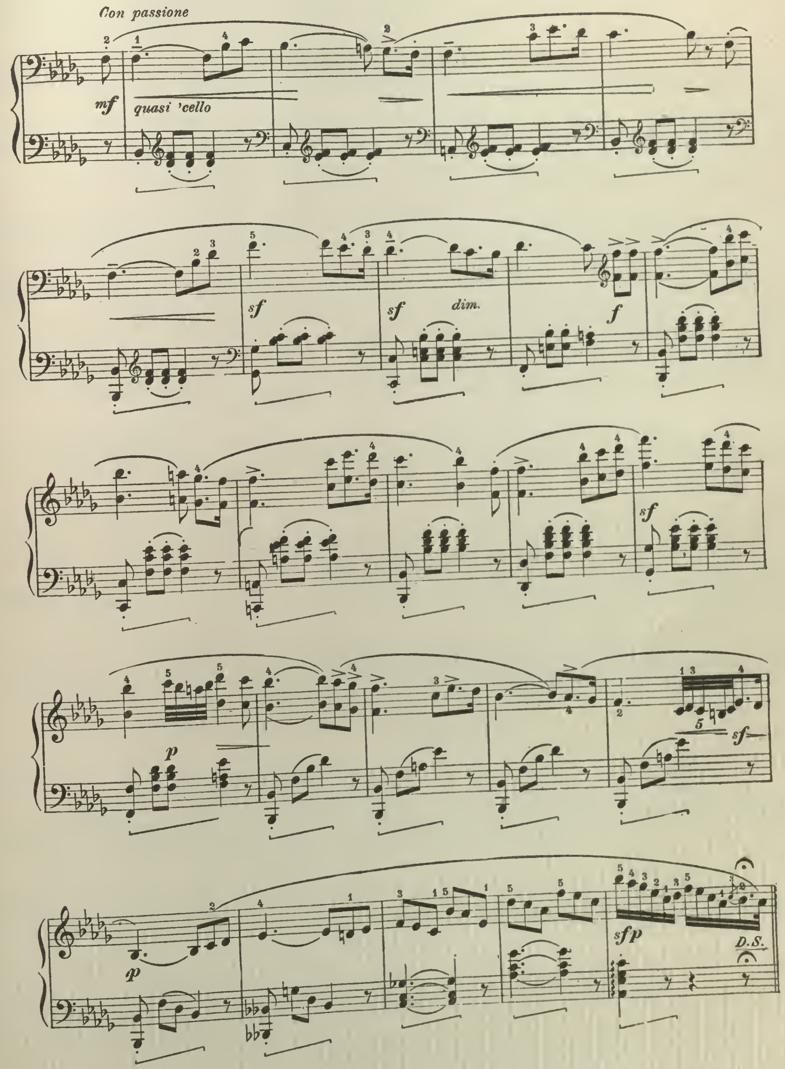

p
f
ff
a tempo
rit.
cresc.
dim.
mf
D.S.

SERENADE - NOCTURNE

EDM. ABESSER, Op. 183, No. 1

Adagio espressivo M. M. ♩.=40


p
dolce
p
sf
rubato
calando
p
cresc.
sf
sf
sf
Fine

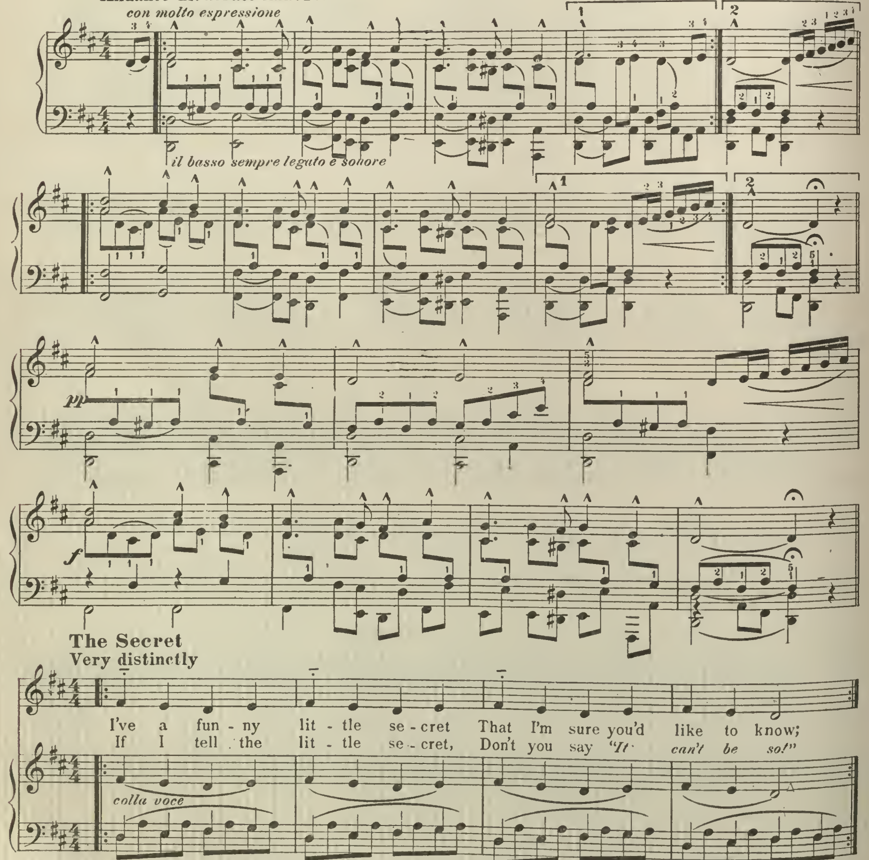

Con passione
mf
quasi 'cello
sf
sf
dim.
f
sf
p
sf
p
sfp
D.S.

THE LITTLE SECRET
or
A CHILD'S QUEER DREAM

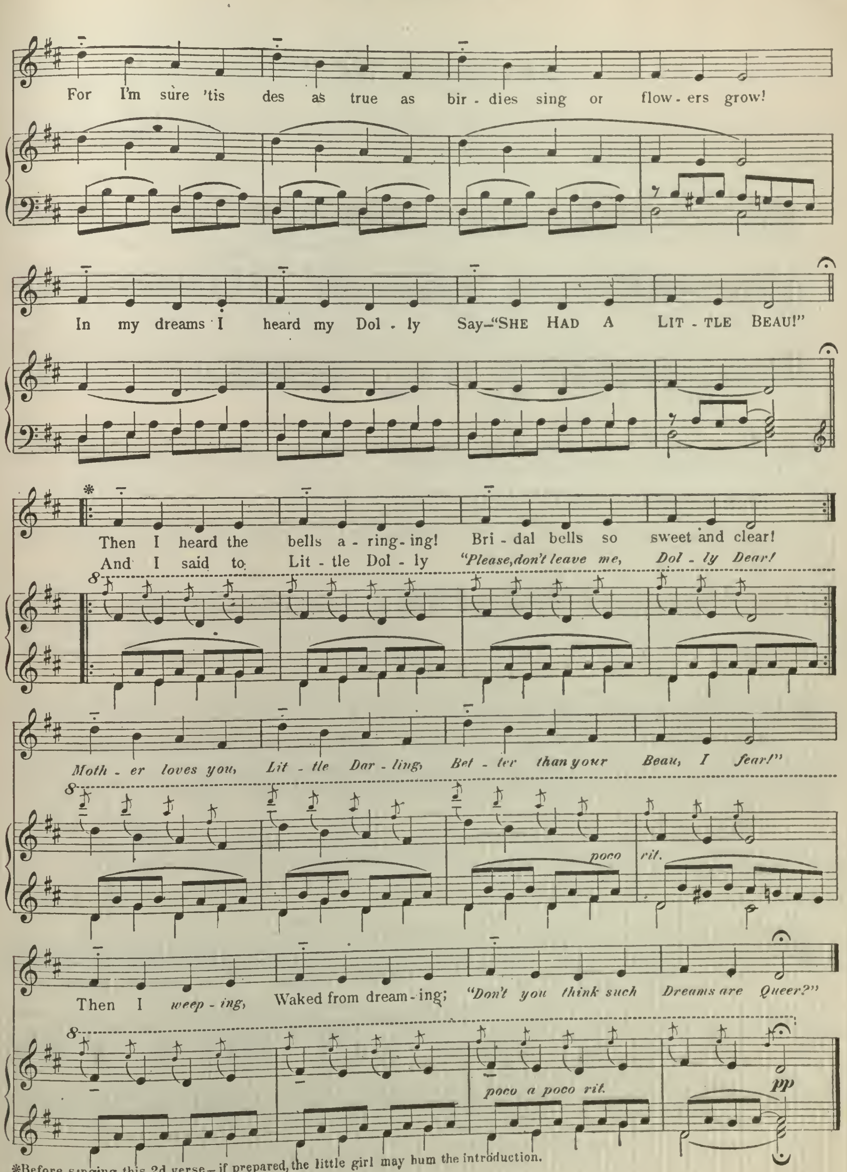
SCENE: A little girl seated in a rocking chair, surrounded by all the comforts of a gorgeously furnished room, hums the introduction, melody of *"Home Sweet Home"* – to her large, beautiful *"Dolly"* – that is dressed as a *Bride*. She then sings the Song. At the last verse she is very much distressed at the thought of *Dolly* leaving her for the love of a beau, and hugs her darling lovingly to her bosom. At the close of the song, a nice little boy comes upon the stage and calls to the little girl *"Oh! come quick Katie! Let's go and play Keeping House!"* The little girl hurriedly throws her Dolly down on the floor, and the two, arm in arm leave the stage as the curtain falls.

Words and Music by
FRANK L. BRISTOW

Home Sweet Home
Andante moderato M.M. ♩= 76


con molto espressione
il basso sempre legato e sonore
pp
f
The Secret
Very distinctly
I've a fun - ny lit - tle se - cret That I'm sure you'd like to know;
If I tell the lit - tle se - cret, Don't you say "It can't be so!"
colla voce

NOTE: Should this arrangement of "HOME SWEET HOME" be found too difficult for the accompanist, an easier one may be substituted.

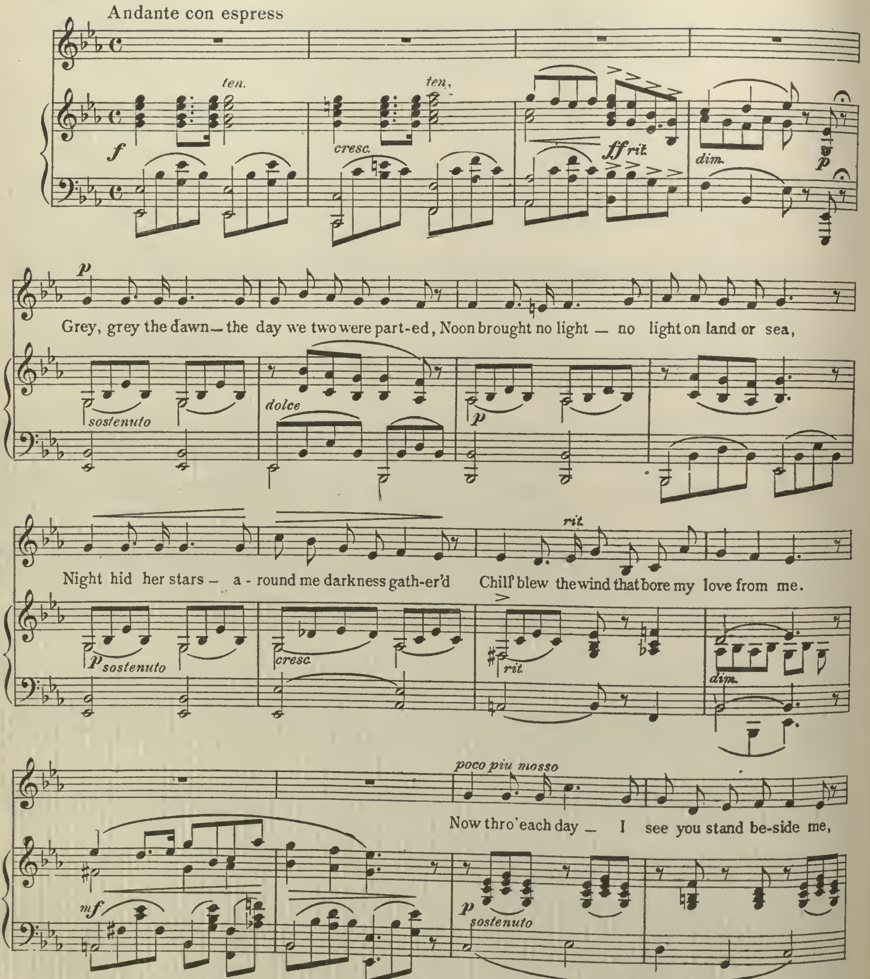

For I'm sure 'tis des as true as bir - dies sing or flow - ers grow!
In my dreams I heard my Dol - ly Say–"SHE HAD A LIT - TLE BEAU!"
*
Then I heard the bells a - ring - ing! Bri - dal bells so sweet and clear!
And I said to Lit - tle Dol - ly "Please, don't leave me, Dol - ly Dear!
8
Moth - er loves you, Lit - tle Dar - ling, Bet - ter than your Beau, I fear!"
8
poco rit.
Then I weep - ing, Waked from dream - ing; "Don't you think such Dreams are Queer?"
8
poco a poco rit.
pp

*Before singing this 2d verse – if prepared, the little girl may hum the introduction.

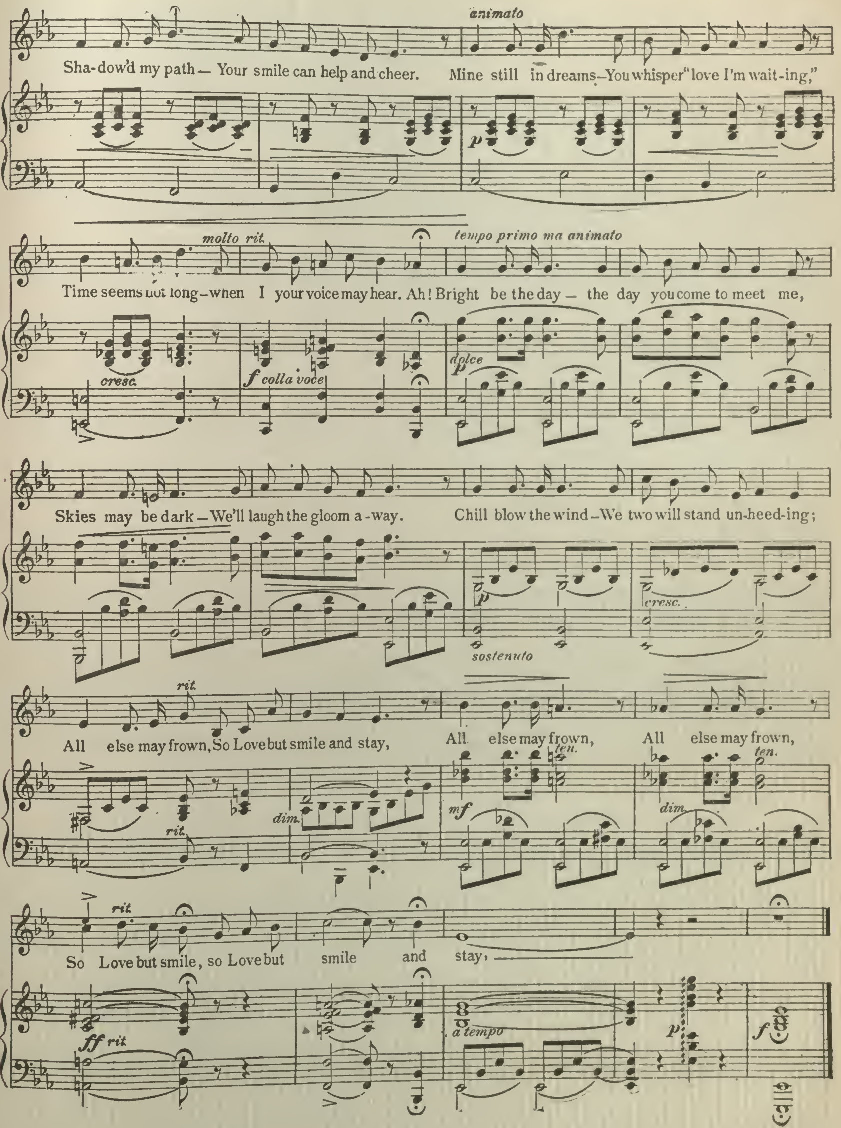
"CONSTANCY"

SONG

Nella HENRY PARKER


Andante con espress
ten.
ten.
f
cresc.
ff rit.
dim.
p
p
Grey, grey the dawn — the day we two were part-ed, Noon brought no light — no light on land or sea,
sostenuto
dolce
p
Night hid her stars — a - round me darkness gath-er'd Chill blew the wind that bore my love from me.
rit.
p sostenuto
cresc.
rit.
dim.
poco più mosso
Now thro' each day — I see you stand be-side me,
mf
p
sostenuto

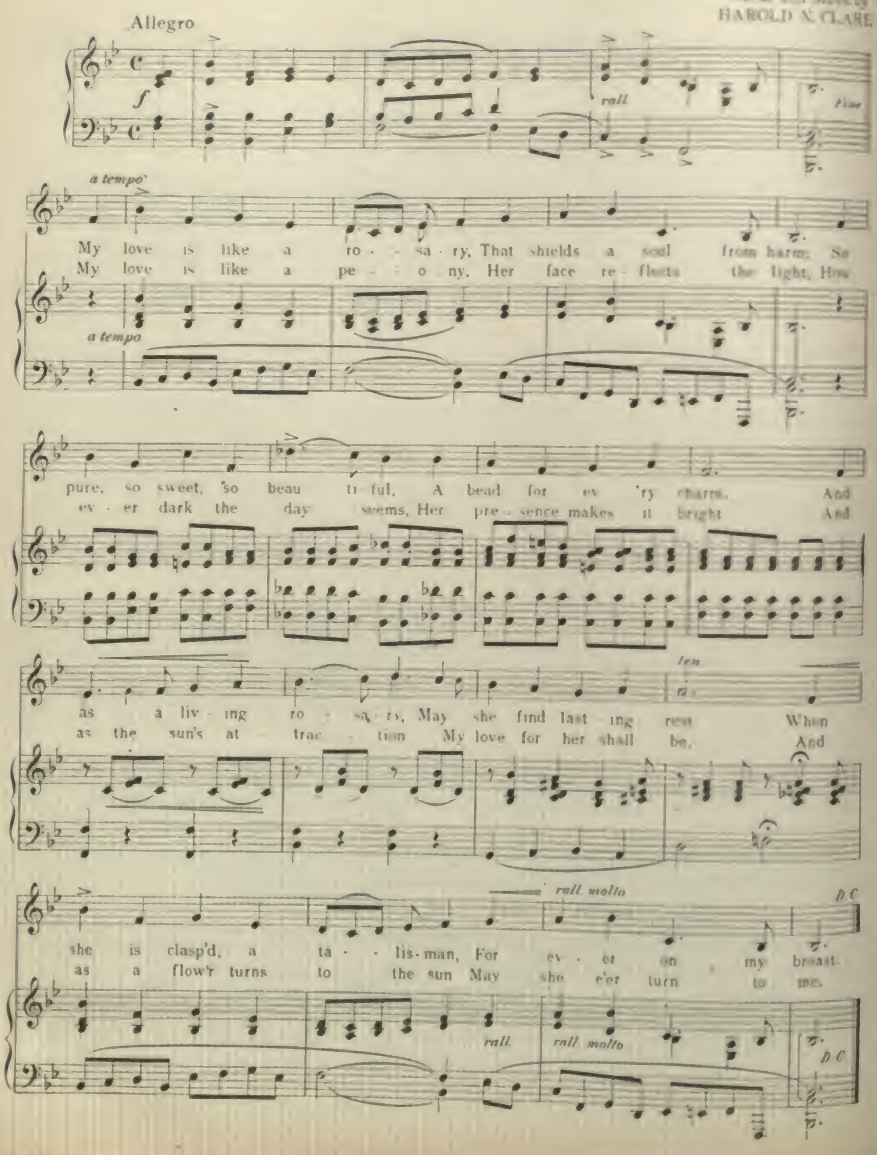
Also published for Low Voice in D flat, for High Voice in F, with Violin or Cello Obligato.


animato
Sha-dow'd my path — Your smile can help and cheer. Mine still in dreams — You whisper "love I'm wait-ing,"
p
molto rit.
tempo primo ma animato
Time seems not long — when I your voice may hear. Ah! Bright be the day — the day you come to meet me,
cresc.
f colla voce
dolce
p
Skies may be dark — We'll laugh the gloom a-way. Chill blow the wind — We two will stand un-heed-ing;
p
sostenuto
cresc.
rit.
All else may frown, So Love but smile and stay, All else may frown, All else may frown,
ten.
ten.
rit.
dim.
mf
dim.
rit.
So Love but smile, so Love but smile and stay,
ff rit.
a tempo
p
f

To M. L.

MY LOVE IS LIKE A ROSARY

Words and Music by
HAROLD N. CLARE


Allegro
f
rall.
Fine
a tempo
My love is like a ro - - sa - ry, That shields a soul from harm; So
My love is like a pe - - o - ny, Her face re - flects the light, How
pure, so sweet, so beau - ti - ful, A bead for ev - 'ry charm. And
ev - er dark the day seems, Her pre - sence makes it bright. And
ten.
as a liv - ing ro - sa - ry, May she find last - ing rest When
as the sun's at trac - tion My love for her shall be, And
rall. molto
D.C.
she is clasp'd, a ta - - lis - man, For ev - er on my breast.
as a flow'r turns to the sun May she e'er turn to me.
rall.
rall. molto
D.C.

VOCAL DEPARTMENT

For some months to come the VOCAL DEPARTMENT will be conducted by special editors, who are well known as experienced and successful educators in vocal music. The vocal material in the present issue was prepared under the editorial supervision of Mr. Arthur L. Manchester, of Converse College, Spartanburg, S. C. The Department for November will be conducted by Mr. F. W. Wodell, of Boston. For December we expect to have the services of a well-known leader in matters vocal. Other names will be announced later.

A FOREWORD APPROPRIATE TO THE BEGINNING OF THE SCHOOL YEAR.

BY ARTHUR L. MANCHESTER

I. THE SEASON'S REVIEW.

THE mellow crispness of the October air brings to the teacher of voice culture, in common with his fellows of other phases of instruction, readiness for the duties of another season. Forgetting, for awhile, its burdens, he hopes for full classes and busy days. His long vacation, if well spent, has prepared him in mind and body for the work before him, and, incidentally it may be mentioned, for the income which he confidently anticipates as a partial recompense for its labor. His mind is filled with plans, and amidst the optimistic reviews of the season's activities, there come the darker shades of anxiety and thoughtful consideration of the work itself, the results which are to accrue to the pupils, and the nature of the instruction he expects to give.

To the conscientious teacher, the beginning of a season's work always brings serious thoughts concerning his own equipment and the nature of the instruction he purposes giving. When ambition and conscience unite in requiring from him the utmost he has to give from his knowledge, training and experience, he looks forward into the coming months with a sense of responsibility, and if he be keenly alive to possibilities, he will be alert in his watchfulness of anything which promises addition to his knowledge or clearer light in the application of that already possessed.

All teaching is exacting, demanding painstaking care and the expenditure of much nervous energy. But in no phase of instruction does the teacher meet with more numerous and more perplexing obstacles than in voice culture. Not only is there diversity in the understanding of the very principles upon which voice culture rests, but the absolute disagreement as to means has been an almost insuperable difficulty. Before the first lesson can be given questions must be decided which are vague and intricate. Points must be considered and settled upon which experts express wide divergence of opinion. A diagnosis of conditions must be made as complicated in nature as many which confront the physician, and in the application of remedies for these conditions a twofold difficulty is encountered, the peculiarly vague nature of the subject, and the predisposition of the pupil to misunderstand and misapply the instruction.

With a subject to teach that is thus difficult to treat, and with the ever-present tendency of the teacher to fall into lifeless routine to be combatted, to spend time in a careful analysis of methods of work and their application is not only wise, but absolutely necessary.

II. WHAT IS DEMANDED OF THE TEACHER.

The act of singing involves a combination of physical acts of which the mind should be in complete control, yet which are mechanical in their nature, and in a measure involuntary. To the student, they are manifested in certain restrictions that hamper him in the use of his voice. The rigid jaw, unmanageable tongue, stiff lips, strained face, contracted throat, tense mouth are tangible indications of wrong conditions which accompany his efforts to use his voice in singing. Almost invariably, the more he attempts to sing, the more pronounced do these restrictions become. It is the province of voice culture to trace these conditions to their source, to determine their cause, and to rectify them. This would be a comparatively easy matter were it not for the fact that to the majority of students these causes are obscure. Their physical aspect conceals rather than reveals their real source, and the effort of the student to overcome them results in misdirected effort. Upon the teacher falls the responsibility of analyzing the various acts of singing, of tracing them to their source, and clearly setting forth the principles by which they are governed. To give direction to this analysis, to stimulate thought and focus it upon essentials is the purpose of this foreword.

The voice, produced at the vocal chords, is but the result of a series of preceding activities. This truth cannot be too forcibly emphasized, for it determines the direction of our analyses, and upon it rests the whole fabric of our instruction. Realizing it, we at once perceive that our search for the causes of restrictions must turn to something more fundamental than either the tone or the restrictions themselves. Both tone and restrictions are a result, both come from something which lies underneath. It may seem superfluous to dwell upon this truth, yet much of so-called voice training ignores it and proceeds with tone as a starting point. Exercises begin with tone production, deal with tone alone, and are based upon the hope that repeated iteration will obviate difficulties and result in freedom from all restriction.

Such training is a serious error, for back of all effort to produce tone is the mental grasp of every phase of physical activity. The basic principle of voice culture is that the mind should be in supreme control of all the acts which are included in the final act of singing. This being true, all instruction, particularly during the early stages of study, should be directed toward establishing the student's understanding of the relationship of the mind to each phase of tone production. This is made difficult because of the vague nature of the subject. To establish such an understanding requires that all instruction, whether definition, explanation or suggestion, must be couched in terms that reach the student's intelligence. To use many of the stock phrases to convey such an understanding is useless, for to the average student they mean nothing. To take for granted that the student perceives the nature of his trouble, and can put into successful practice the exercises, is a serious error.

Instruction should be positive, definite, dealing with that which produces tone. It is muscle that makes tone—the muscles of breathing, of the jaw, tongue, face and lips. Directly or indirectly they are actively engaged in producing or modifying the tone. It is this motive power, so to speak, which must be brought under control of the mind, a control which eventually becomes automatic. The restrictions to which allusion has been made are the result of the wrongly directed action of these muscles. The muscular activities of throat, tongue, jaw, lips and face, so far as they have to do with singing, are modified by the effort to retain breath, and however varied their manifestations, the restrictions result from their intrusion into activities with which they have no concern. Traced back to their source, these muscles are amenable to the mind through the channel of breath control, and the first duty of the teacher is to bring the student to a clear recognition of the relationship between breath control and the various actions of these muscles.

And here we reach the crux of the situation. Physiological facts will not do the work we want to accomplish. Elaborate explanations of the anatomy of the throat will not be sufficient. Enough of this should be given to insure an understanding on the part of the student of the organs involved, but the real work of control must come from other sources. The first essential is to turn the mind of the student toward the perception of physical sensations, to teach him to recognize differences between them, to know which are right, to perceive their relation to the various acts of singing, and to determine their effect upon tone. Such teaching will be practical, but will require much study from the teacher. It will demand clear statements, definite explanations and exercises, close concentration and careful thinking.

THE SINGING OF THE FUTURE.

BY FREDERIC S. LAW.

THE character of the more recent books on vocal art is an accessible evidence of a decided change for the better. Less stress is laid upon extrinsic and purely personal forms of presenting fundamental principles, which are explained more clearly in accordance with natural law.

The latest of such books is D. Ffrangcon-Davies' "Singing of the Future," and is one of the most valuable. The author is well known as a singer of force and power. Those who have heard his remarkable singing of the prophet's part in "Elijah" will not need to be told of the vitality and authority of his art, founded as it is upon absolutely just principles, whether we regard it from a physical or from a psychological standpoint. The vocal world is so largely made up of two classes—those who know but cannot do, and those who can do but cannot tell how they do it, that it is refreshing to find one who can both do and give a reason for his doing.

FUSION OF THOUGHT, WORD AND TONE.

The position the author takes is this: "Voice must grow out of language, and singers must begin their apprenticeship by singing thoughts (p. 19) . . . . The chain is: 1. Thought; 2. Word; 3. Tone. Thought and tone must be intimately connected—there must be complete fusion; and tone must reflect thought or be adjudged imperfect and insignificant. (p. 115) . . . mind, not the senses, must be regarded as the voice-trainer. (p. 117) . . . . the student's aim should be to sing a word rather than make a tone (p. 118)."

This is the position to which modern vocal art has been steadily advancing—or rather returning, since it is the one on which the art of song was founded at the birth of the opera three hundred years ago. The finest singing lesson a man can have, says Mr. Ffrangcon-Davies, is first to think the word clearly and listen to it with the inner ear; and when the mind has sounded it to say it calmly with the voice. Pronunciation he calls the student's sheet anchor. He classifies its exercise as follows: Ordinary speech, reading aloud, public speech, the actor's speech, and singing—all depending fundamentally on the same principles. Sustained tone he calls sustained thought made audible, both depending on sustained breath.

This fusion of thought, word, and tone is undoubtedly the artistic ideal in song, and like most ideals few fully achieve it. Most students linger in the plane of the physical. Physical drill is indeed necessary to prepare the body for a free delivery of tone, but unfortunately many see nothing more in the study of singing than the mastery of brawn and muscle. Apropos of this, a teacher once remarked that pupils had attributed their difficulties to various causes—unruly tongues, rigid jaws, lack of lung power, etc., but none had ever complained of his imagination; yet that is where vocal impediments generally have their cause, and it is where their cure must be sought. To be sure not many are so ingenuous as the young girl who was singing a passionate Schubert song in a cold, wooden manner. Finally her teacher, clasping her hands in despair, cried fervently: "My dear! Do you not feel what you are singing?" The singer looked at her amazed and with a somewhat scandalized expression said: "Why, Madame! I wouldn't be such a fool!" It is to such unthinking students and singers that Mr. Ffrangcon-Davies' book may be commended.

What he says of the necessary physical side of voice culture is golden. It could be wished that he had amplified it and made it even more comprehensible to the average amateur, though to those who have had practical experience in the problems of voice training it is full of significance and value; they can readily supply the missing links—and after all the novice can only learn successfully through demonstration. For instance, when he says: "sigh contentedly and slowly, then take a breath as deep as that sigh. When you have it, keep it; and then sigh it out and under control" the inexperienced may be perplexed as to precisely what he means by controlling the breath where the sigh is formed. He refers of course to the momentary suspension of the breath in the lower part of the body; breath control for voice use is simply the retention of this temporary suspension during phonation.

Still, his message fortunately is not confined to the mechanism of tone production; one can only be thankful that he has put it on a higher plane than is common with most writers on the voice. With him the whole man—body, mind, soul—must sing. His idea of study would appal the average pupil, for example, "take a phrase from a lyric, or from an aria, and spend a year—if need be—on the first word." He deprecates haste in the anxiety to produce results, and wisely says: "The texture of the voice must be woven in the loom of time"— a maxim which ambitious students would do well to heed.

BEL CANTO.

He has much of interest to say about breathing, tone, style in opera, concert, oratorio, etc. Strange to say he attributes an emotional and intellectual value to the traditional *bel canto* which it is not generally thought to have possessed. The popular impression of the great singers of the eighteenth century is that they had great technical skill, phenomenal lung power, and surpassing beauty of tone, but that their art lacked dramatic fervor and truth of expression—it astonished rather than moved the hearer. This view is supported by the tone of contemporary criticism and by the music of the day, which to our minds for the most part is a tasteless heaping up of difficulties inexpressibly monotonous to modern ears. We even read that Faustina Bordoni, wife of the composer Hasse, never used the swell for fear of injuring the beautiful quality of her voice. That would hardly please the opera-goers of to-day.

COLORATURE.

Mr. Ffrangcon-Davies, however, places the degeneration of vocal art into a means of display at a much later period—that of Rossini, Donizetti, and Bellini. He also manifests the characteristic British reverence for Handel in upholding the use of coloratura in oratorio—even for modern composers. He says that the florid and contrapuntal passages, as well as the reiteration of single words which make up the vocal works of Bach and Handel, cannot be dismissed as artistic mistakes. This is true, but such mannerisms are by no means what gives these works their power. They belong to the taste of the time; they make very much the same impression on us as the naïvetè and ingenuousness of the early painters in depicting sacred scenes and characters and giving them the characteristic surroundings, features, and costumes peculiar to their own countries.

The colorature is a great force in music; it cannot be banished from music, but we have taken it from the voice and given it to instruments. Thus freed from vocal limitations of tempo, force, and compass, its dramatic and expressive possibilities are vastly extended. No doubt Sims Reeves sang "Every valley shall be exalted" in such a way that his hearers felt no other style could be so appropriate for the thought conveyed by the words, but this is far from proving, as Mr. Ffrangcon-Davies intimates, that a modern composer would find it difficult to set them to music without resort to colorature in the voice part. For one thing, however, he would hardly choose so short a phrase for musical illustration; he would hardly be content with a logical working out of the music without an equally logical development of the thought in the words. Then he would put what tone painting they called for into the accompaniment and not into the voice; the instruments would express the rising and the falling, the levelling and the straightening—not the singer.

As to the repetitions in oratorio, we accept them just as we acquiesce in certain forms of religion and law, both of which retain customs and formulas handed down from bygone ages with a tenacity unknown in other departments of human culture. As the reiterations of the litany exercise a cumulative, almost hypnotic, effect on the believer, so the repetitions in oratorio harmonize with its ecclesiastical character, but they are not in accordance with the spirit of the age. They are contrary to the modern conception of music as inspired by the word, and since Mendelssohn, composers of oratorio avoid them so far as possible.

EACH AGE HAS ITS CHARACTERISTIC EXPRESSION.

It comes to this: that each age has its characteristic mode of expression, that what is said is more important than how it is said. Yet it must be acknowledged that in music more than in any other art the what and how are almost inextricably mingled; in other words—the style is the man. But this style must be genuine, a manifest outcome of the spirit of its day. No one nowadays would have the folly to imitate Handel's style, but this does not prevent us from enjoying in his music that which rises above mere manner. In his operas he was on a level with the taste of his time; in his oratorios he frequently reached a far greater height—hence the former, notwithstanding their many exquisite details, are now dead beyond all hope of resuscitation, while the latter still live, if in vastly diminished number. With all the admiration we may have for the past it is not possible to turn the clock back.

The author does not confine his attention to singing alone; he makes a study of all uses of the voice. The reading and study of his book cannot but interest and benefit all earnest teachers and students of voice culture. A few necessarily brief quotations will show better than any further review its spirit and scope:

QUOTATIONS.

"The process of 'placing' the voice results too often in their being put on the shelf."

"Inspiration can do something without elaborate technic, but technic can do nothing without inspiration."

"The singer's art must embrace the whole of man's nature."

"These three ideas form the basis of a singer's technic: Breath, deeply taken and deeply controlled; Soft vocalizing (by which is meant soft flow of voice); Relaxation (so that there is no stiffness in the muscles of the chest)."

"Breathe with the lower rather than with the upper part of the chest. * * judge of the correctness of our breath according as we are able to say, 'I love,' 'I hate,' 'I pray,' 'I believe,' 'I pity,' 'I beseech,' 'I defy,' etc.—in each case *with* appropriate tone and *without* deliberately altering the pose of the throat or the form and character of the words."

"He who breathes with the upper, and forgets that he has a lower part to his trunk is sure to fail as a singer. There *is* a lower part to the trunk—but so many people forget that fact! It astonished the writer when he discovered that he had a lower part—and that the trunk was poised on two good pedestals. Strangest of all—that it was possible to bear every energetic force in his body and its supports to bear upon the diaphragm, *directly* or *indirectly*, and consequently upon the vocal chords! The first step in vocal breathing is to set up a mental activity which centers itself on the lower part of the trunk."

"People who have singing voices are those who have so wished to sing that their desire has overcome the fear of their inability to sing."

"Plenitude of voice does not always ensure plenitude of brains."

THE RIGHT CONCEPT.

BY D. A. CLIPPINGER.

WHAT is meant by "developing the voice?" When a rough, uncouth voice has been put through a course of training which results in a good voice of musical quality what has happened? Where did the change take place? Has he different vocal chords or vocal cavities? Have his respiratory organs been remodeled, their muscles lengthened or shortened? Have the pharyngeal and nasal cavities been enlarged or changed in form?

I suspect little or nothing of this kind has happened and yet his voice has completely changed. Whereas it once was harsh and unsympathetic now it is smooth and sympathetic. Instead of being thin and perhaps breathy it is full and vibrant. The organs remain the same but their action has changed. This change of action did not originate in the organs themselves. It had its origin in the mind of the individual. The remodeling was all done in his mentality. His concept was changed and a different tone was the result. All action is good or bad, right or wrong, artistic or inartistic according to the concept which controls it. Action does not originate concept, the reverse is the case. The hand that is extended in friendly aid may deal the assassin's blow when controlled by a different concept. A voice may move the listeners to tears by its richness and sympathy, and a few moments later may shock the same listeners by its harshness when controlled by anger.

Developing the voice then, is not developing muscles but tone concepts. It is developing the sense of right direction. Muscles are helpless without mental direction. The vocal activity will be musical or otherwise according to the concept which governs it. The matter of concept enters into every form of human activity. Every act of our lives is an example of it. A good act is the result of a right concept. A bad act is the result of a wrong concept. Life will be a success or failure according to the concept which governs it. It enters into every detail of music study. It touches artistic activity at every point. Every art product, whether it be picture, poem, symphony or song shows on its face the concept which governed it.

Two people play the same composition on the same piano. One is artistic, the other inartistic. The instrument and composition are the same, but the concept is different. Two people sing the same song. One delights us, the other does not. It is the same song, but the concept is different.

A student begins the study of a song by Schubert; he makes a little out of it at first, but after studying it some months it becomes a beautiful and inspiring production. The song has not changed, but his conception of it has.

The whole business of vocal practice depends for its usefulness—or uselessness—upon the concept of the pupil. To have him practice an hour a day before the correct tone concept is formed means his own and the teacher's undoing. In such a state of mind he will undo the work more rapidly than the teacher can do it, and after a while both will see that he is not progressing. The teacher will be obliged to take the blame, and justly I suspect, for he should know better. The pupil does not know and quite naturally believes what the teacher tells him. It is important that he be not misled. The majority of pupils should, for the first few months at least, do all their work with the teacher. They should never be allowed to practice an exercise at home until the teacher sees it is thoroughly understood. The benefit of an exercise comes from continued practice of it after it can be done well. It is a mistake to lay it aside at that point.

Learning to sing is learning to play artistically upon the vocal instrument. The best piano in the world will never make a pianist. Neither will a good vocal organ alone ever make a singer.

The aim and end of all teaching should be character building, which is gaining the right concept of the meaning of life. The teaching that aims only at outward show, that has for its object the elevation of the teacher and pupil misses entirely the object and pleasure of real teaching. Such teaching serves only to develop selfishness and conceit, to the first of which can be traced all the trouble in the world, including original sin. It is not helpful but is in every sense harmful. It destroys the capacity to be helpful, which after all is the most important as well as the most difficult thing for most of us to learn. It develops an egotism that is always unkind and prevents its possessor from forming a just estimate of others.

The teacher who develops in his pupil the elements of honesty, industry, perseverance and self-reliance is helping him to form the concept which is the key to success in any line of work. Nothing offers greater opportunities for the development of these basic elements of character than the study of music. Nothing requires more industry, more steadfast perseverance, more honesty of purpose.

One can practice dishonesty upon himself as well as upon others, and the results will be no less disastrous. The pupil who does not apply himself to his study, who shirks as much as possible, who throws the entire responsibility for his success or failure upon his teacher is practicing dishonesty, the penalty for which cannot be escaped. It will follow him into every part of his life and sometime must be unlearned. There can be no doubt about the quality of the expression if the concept is right.

THE OLD AND THE MODERN ENGLISH SONG.

THERE is, perhaps, no form of the art which tends more to point to the direction in which musical thought of the day is progressing than the ordinary ballad song. Serious orchestral and choral works, of course, give the best indication as to the higher forms, but the ballad, beloved of the local concert and the suburban drawing-room, may be fairly said to represent the musical taste of the English nation.

In the first half of the last century, the prime essential of a song, that it should have a definite melody, was clearly recognised to the detriment of other essentials. The average writers of songs at that time were content to adhere to the maxim *vox et prœterea nihil*, and the result was a dreary array of "sing-song" ballads. Modulation scarcely existed except in allied keys, and the accompaniments, for the most part, consisted of tonic, dominant, and subdominant arpeggios, of which Balfe's "When other lips" is a model, generally, however, lacking in the incisive beauty of that melody. Although there are many old English and Scotch ballads, in which the genuineness and originality of the "tunes" constitute their virtue, it must be confessed that examples of exceptional genius for melody were few and far between, and with a painful absence of originality of treatment, the songs of this age lacked distinction to a marked degree. Such songs would not be tolerated for a moment at any musicale at-home at the present time, though they were popular enough in their day.

It was left to the German masters, Mendelssohn, Schubert, Schumann, Robert Franz, and Franz Abt to show us how much can be made of the simplest of things when subject to artistic treatment. But it was a long time before the English nation, as a whole, threw off the terrible yoke of the conventional song with "tum-tum" accompaniment. Just so long, in fact, as it clung to the pianoforte works of Sydney Smith and Thalberg, and others of that school who invested a theme of infinitesimal length and value with a clothing of runs, turns, scale-passages, and arpeggios. Of course, lovers of the best music have always existed, but the contrast between the repertoire of the average amateur then and the young person of to-day, whose music cabinet invariably contains Chopin's waltzes and Tschaïkowsky's songs, is most marked.

Then came, none too soon, a welcome emancipation. Macfarren, Sterndale Bennett, Hatton, Smart, and Virginia Gabriel, to mention only a few, demonstrated to the English musical world what the pattern of a modern song should be. Subsequently, what is perhaps the best period of English ballad-making followed, when the songs of Sullivan, Cowen, Blumenthal, Frederic Clay, Goring Thomas, Pinsuti, and Maude Valérie White soon banished for ever from the minds of the people the monotony of theme and the stereotyped method of treatment of the earlier writers, aided in a lesser degree by the works of such composers as Tosti, Mascheroni, Hope Temple, and Piccolomini.

What are actually the distinguishing features of the works of these in comparison with their predecessors? First, the definiteness of their melodies. Admirers or otherwise of such songs as "The Lost Chord," "The Better Land," and "The Devout Lover," will readily admit their distinctiveness. Second, the accompaniment. Instead of slavishly following the arpeggio or the "tum-tum," all the above writers have introduced fresh figures, supplementary and subordinate themes, and even mild instances of counterpoint into their accompaniments. Third, a tribute is due to the authors of the words. Instead of the airy nothingness of the old love-lyric, nearly all the songs of the type occupying our immediate attention contain some definite thought, happily conceived, well expressed, and effectively concluded. And a definite thought is a precious rarity in verse poetical and amorous. And lastly, the individuality of the various composers; that individuality which justifies a listener in aserting that the song he has just heard is by So-and-so and no other, counts for much.

So much for songs in the past. What is the present position in this matter? Leaving out the older and more experienced of our composers, whose links with the past, coupled with their artistic perception, ensure that they are following up the good work of their immediate forerunners, what about the new school?

Assuredly the chief point to be noted is the swing of the pendulum in the matter of the comparative relations of voice-part and accompaniment. It is certainly no longer *vox et prœterea nihil* as in the early days of the nineteenth century. Whereas, as before indicated, the composer in those times looked upon "the voice as the thing," and, to do them justice, generally wrote music that was singable, the tendency at the present time appears to be to overwhelm a few scraps of vocal emission, with a torrent of accompaniment.

One of the main reasons for this undoubtedly is a great lack of ability to conceive a really telling melody. When one is uninspired, it is so much easier to unduly develop the pianoforte part. But this is not the only cause. Song-writers who are known to possess the faculty of writing definite themes are deliberately penning what may be described as pianoforte works with a vocal accompaniment, and this fashion may possibly be done to the prevalence of the modern form known as the "Song-cycle." It is to be deplored, however, that what is no doubt highly artistic in a continuous work, such as a song-cycle is, should be introduced into an ordinary ballad. In writers of less ability, this tendency to over elaborate the accompaniment is frankly due to paucity of ideas and to the distressing habit, so prevalent nowadays, of rushing into print without any definite object save that of appearing in a publisher's catalogue. It is surprising how few melodies can be "carried away with one" out of the hundreds of new songs that flood the market. Until the importance of this priceless gift of melody is recognised, few present-day works will be handed down to posterity.

Another feature of the period is that of restless modulation. Here, again, the extreme is marked. Whereas the old writers were content to write a song in a certain key and keep to it, the modern fashion is to get away from the key-signature as quickly as possible. The craze for extraneous modulation, especially that achieved by enharmonic change, amounts almost to a disease at the present time. In a work of some magnitude, no objection can be taken to this practice, but when in a short song a couple of bars of melody are made to do duty for the whole work by being served up in the form of repetitions in every conceivable key, it indicates, as we have said before, a paucity of material.

A singular objection is apparent to ending up a song on the tonic. It is not too much to say that in quite one-third of recent publications the final note for the voice is either the third or the fifth. Though there are examples amongst former composers, it is a comparatively new device, and, no doubt, a harmless one, but it is decidedly a feature in modern music, and it is an example of how sheeplike composers can become when not exceptionally gifted. The close on the third of the key only became really frequent after Mascagni's Intermezzo from "Cavalleria Rusticana" became the rage, while, after holding almost undisputed sway for some years, it has at last had to give way to its brother the dominant, principally, we believe, owing to the popularity achieved by the late Ellen Wright's "Violets." This custom has now become tiresome, and musicians generally would be glad if a return to the ordinary final cadence were adopted.

To sum up, the outlook for the future is rosy enough if composers will only recognise the paramount importance of straightforward *cantabile* work. The artistic side of song-composition has been undoubtedly developed, and this should assure good work in the future, provided that the need for melody is not obscured.—*The Musical News.*

A TIMELY WARNING BY A FORMER MEMBER OF THE ROYAL BERLIN OPERA COMPANY.

IN every opera house are to be found unhappy specimens of singers who started their careers before they were fitted to leave the studio. Worn out voices, careless execution, lost artistic ideals and throat trouble are the results of unripe beginnings. Thus I cannot warn students too strongly against the mental unrest of impatient ambition.

The next great mistake, so noticeable among American students, is the evident craze for an operatic engagement, to be gained at all costs, and the shame of returning to their own land without having accomplished something "professional." This latter result is so feared that students who have voices and talents which can never make them anything above a mere stage drudge, sign contracts for engagements in small, unheard of towns, with the certainty of wretched living and poor pay, and all for the pleasure of seeing the announcement of the engagements in the home papers. The contracts are rarely for less than five years, with two months' vacation in summer, and the salaries are laughable, something to astonish Americans. Furthermore, outside of royal opera houses, each artist must buy her own costumes, and this on her salary is absolutely impossible.

After the notices of the singer's engagement have lost their exhilarating effect upon the artist and her friends she realizes that she must sing three roles before her contract is made complete, and that then the director may dismiss her if he wishes so to do. Even if retained she is bound in a position which yields no fame and little true artistic experience, and wears out the voice. The whole miserable experience would have yielded but a stray notice in the American papers. That is all. The fear of ridicule is all that really prevents hundreds of students here now from fleeing to their American homes. Better any position at home in a store than an engagement at a small opera house in Europe.

To students who look with longing eyes toward a foreign stage career I would say, be sure that the voice is very unusual and perfectly trained. Discipline the mind by severe study of some kind. I studied law and it has proved the best thing I could have done for my career. Test well your power to suffer all kinds of humiliation and endure all hardships. Have a well filled purse and a bank account upon which to draw constantly. Be prepared to work like a horse and be treated like a stray dog. Kill all fine feeling and high ideals, harden your heart against all affections, and then come over here and go on the stage.—*Alma Webster Powell.*

QUESTIONS AND ANSWERS.

R. N. J.—"BREATHY" tones are caused by too much breath being sent to the vocal chords. What is not vibrated by the vocal chords escapes and gives the "breathy" effect to the tone. The remedy lies in sending only enough breath to the vocal chords as can be vibrated. This does not mean a holding back of the breath, but its steady delivery with a firm pressure under perfect control. This requires careful training of the respiratory muscles. The following breathing exercises will help:

Take three fairly deep breaths slowly and rhythmically, keeping the walls of the body free from rigidity. Let the breath enter and leave the lungs with a swaying motion of the sides. Watch the movement of the sides and upper abdomen and back, noting the action of the muscles of the ribs and back. Do this exercise until the breath can be "swayed" in and out with entire freedom and ease. Then take the three breaths and as the last is taken arrest the motion of the muscles without rigidity, and retain the breath. The throat should remain loose and unconscious of all effort throughout.

When the power to take and retain breath in this way is obtained, take a fairly deep breath, retain it for an instant with the lips parted and the throat open, and without disturbing conditions exhale it slowly, governing its flow by control of the muscles of the sides and back. Do not hold back, but regulate, keeping the flow of breath steady and firm.

This exercise may be tested by lighting a candle and blowing the flame, which should be steadily and evenly bent over by the steady pressure of the breath.

As a third exercise, take breath, and after getting it easily under control, aspirate *Ah*, making the whisper loud enough to be heard in a good-sized room with as small an expenditure of breath as possible. Use a small hand mirror as a test. See that the surface of the mirror is not moistened by the breath, even when the whispered *Ah* is at its loudest. From this proceed to sing the *Ah*, watching to see that no breath is wasted.

The secret of overcoming breathiness is in securing a mental control of the muscles involved in the act of expiration. The exercises given above will be helpful in bringing this about.

OUR VOCAL MUSIC.

CHILDREN'S songs are in great demand; that is, songs in which the text is suited to the use of children and in which the character of the music is such as to be within the mental and physical grasp of children. Mr. Bristow's "A Child's Dream" is particularly well suited to a little girl, the introduction of the familiar "Home, Sweet Home," adding special charm. The song must be given very quietly with no hurrying whatever, at times very softly, as the "dolly" must not be wakened.

The English ballad still holds itself in popular esteem. One of the most successful composers in this form is the English writer, Henry Parker, whose "Jerusalem" had so wide a sale some years ago. He has sent to THE ETUDE his latest song, entitled "Constancy," which will please all who admire a tender, simple song, in which melody is the principal characteristic. This song can also be had with violin or violoncello obligato, which will be found to add very much to the attractiveness of the piece. The obligato is not difficult and lies in the first position.

Baritones will be pleased with Mr. Harold Clare's song in the style of the English songs of the last century, "My Love is Like a Rosary." The vigorous rhythm, attractive melody and strong feeling of the text make a song that is well adapted to the use of good baritone singers in recital or concert work. Of course, it can be done very effectively by an alto voice as well.

ORGAN AND CHOIR

For some months to come the ORGAN DEPARTMENT will be conducted by special editors, who are well known as experienced and successful organists. The organ material in the present issue was prepared under the editorial supervision of Mr. H. C. Macdougall, of Wellesley College; the Department for the November issue will be conducted by Mr. E. R. Kroeger, of St. Louis. The editors for December 1906, and for the year 1907, will be announced later.

THE CHURCH ORGANIST AND THE SERVICE.

I AM sure that I shall not be accused of being sanctimonious if I say that an organist ought to play in the services of the church in a different sort of way from the way in which he would play at a concert. A man may not be particularly religious yet he must recognize the fact that he is employed by people who are presumably religious, and that therefore his attitude toward them and toward the service should be sympathetic. He should interest himself in the service as much as possible; should try to understand the rationale of it and in general should so comport himself that his music, his manners in church, in fact his whole attitude should be perfectly acceptable to the congregation. Too many musicians divide the whole world into two classes: the important class of those who know something about music and the inferior class of those who know nothing about it. In the same way they look on a congregation as made up largely of stupidly unmusical people and on the music committee as arch enemies of everything that is really artistic. It is as certain as certain can be that organists of this latter stamp will never succeed either in understanding the real nature of the religious service or of appreciating the true function of their art in worship.

Granting, however, that the organist and director of the music is in sympathy with the worship of the church with which he is associated; granted that his musical talents are not small and that his practical attainment as a musician are ample for his position, let us ask how he shall prepare himself for the special things which are to be done in the service. Let us assume that he is connected with what are known as non-liturgical churches. It may be remarked in passing that the influence of the Episcopal Prayer Book has been so great that the other Protestant churches are using a more or less elaborate ritual for their services; much more elaborate than could have been deemed fit twenty-five years ago.

We may sum our organist's work as follows: Prelude, Postlude, Hymn, Anthem, Rehearsal.

THE PRELUDE.

Much has been written about the music fit for the Prelude and Postlude. The young organist thinks more of these portions of his work than he does of hymn playing or of choir accompaniment. In some churches, it is true, the people listen to the Prelude and Postlude as they would listen to any music, and many organists with whom I am acquainted select for the Prelude and Postlude music which is dignified and representative of the best class of organ literature. Congregations as a whole, however, are more often influenced by the mood of the music than by the music itself. For this reason it often happens that some inferior improvisation will be very much more useful and satisfactory as a Prelude than some fine piece of organ music. Good organists cannot always understand this, and we often see instances of a total misconception of the office of the Prelude.

To take an example, which I admit is an extraordinary one, I saw the other day a church calendar in which the organist was listed to play the finale to Guilmant's first organ sonata. When one considers that this composition is of the most brilliant type, very fast and loud, ending with a triumphant outburst from the full organ, one must see that the effect of this composition (superb as a piece of music) must have been to give the whole church the atmosphere of the concert room.

Personally I find it more useful to play a short Prelude of not more than two minutes in length, beginning always very softly, gently, unassumingly, aiming only to induce a quiet mood in the mind of the worshiper. To my mind, and I am sure most persons agree with me, it is most distressing to sit in a congregation and suddenly have a chord from the organ thrown at one's head, so to speak, making one start from the seat. The most beautiful composition, if it begin with any degree of force, needs an introduction on the softest stops of the organ. The organ tone is so steady, so lacking in nuance that it invariably, if not gently led up to, stirs the audience instead of calming it. Except on very rare occasions (to give an example) I should consider that playing the first movement of Mendelssohn's third organ sonata as a prelude would be in shocking bad taste. The bad effect would be somewhat neutralized if one were to end softly, but one would need to begin the movement softly or to provide it with a soft introduction leading up to the loud passages, before one could consider it fitting for the service. In the same way it is very difficult to imagine the organ prelude as ending very loudly unless it be a preparation for a processional, an anthem or congregational hymn.

Here, too, I find myself disagreeing with many of my colleagues who censure the practice of dropping off the notes of a final chord, from the upper note down, holding the pedal a moment and allowing that, in turn, to diminish to the softest stop. The argument usually employed is that such a mode of ending is not employed anywhere else in music; that an orchestra, for instance, ends the last chord as a unit; that the notes of the chord have equal notational value and should be given equal audible value; that the process described is absurd and altogether to be frowned upon. It will be noted here that the assumption on which all this condemnation is founded is that whatever is true of musical performances as a whole must be true of organ performances. This I deny for organ performances in church service, although I admit it for concert organ performances. I revert to the first sentence in this article, viz, that "an organist ought to play in the services of the church in a different way from the way in which he would play at a concert.

THE POSTLUDE.

The Postlude in the same way needs careful treatment, especially as to its beginning, coming as it does immediately after the benediction or the recessional. It ought to begin very softly indeed. If the piece selected for the Postlude be a loud one, it should be furnished with an introduction on the soft stops leading up to a climax, at which point the Postlude may be begun. I may add that I am not entirely in sympathy with those people who believe the Postlude to be an entirely inartistic thing. Judging from my own feeling, I always enjoy the Postlude when it fits on to the service. Especially is it grateful when it happens to be a fine improvisation on the last hymn or some phrase in the anthem.

THE HYMN.

The Hymn is the part of the service that receives the least attention from the young organist, although it is a part of the service upon which congregations are most likely to pass their opinion of him. Very few know whether the Postlude is a good piece of music written for the organ or a poor improvisation, but nearly everyone has a very distinct idea as to the speed proper for the hymn-tune or as to the way in which the organist should play it. Hymn playing ought to be assiduously practiced by the young organist until he can "give out" the hymn in all ways. Furthermore, not only must he practice the "giving out" of the hymn, but he must practice the accompanying of the hymn, a thing seldom attended to.

There has been much discussion in regard to the playing of the bass in the hymn by the pedals. Shall the bass be played literally, just as it is written, or shall it be played entirely on the lower portion of the pedal-board. Many organists advocate the latter on the ground that the deep pedal pipes are the source of the grandeur of the organ and therefore ought to be used constantly. I find myself unable to agree with my friends who advocate the view just stated. To play the bass of the hymn always using the lower octave of the pedal-board seems to me to be bad for the following reasons: First, it results in an angular bass; Second, the 16-foot pedal corresponding to the double bass of the orchestra and the bass part of the hymn corresponding to the violoncello part, it is evident that the best effect is gained when the cello and double bass are one octave and not two octaves apart; Third, the effect in hymns having a high bass part is execrable if the pedal is played so that its pitch is two octaves below the vocal bass; Fourth, it gets the organist into bad and lazy habits, resulting in the "one-legged" type of player. I remember asking the pastor of one church where I played if I accompanied the hymns loudly enough. "Yes," he said, "your accompaniments are loud enough but not deep enough." This, translated into the musician's idiom, meant that I played the hymn-bass where it was written instead of always on the lowest possible keys of the pedal-board. As I had been at the church but a short time I at once jumped to the conclusion that my predecessor had played "deep." True enough when I looked at the pedal-board I found great hollows worn in the lower octave of the board; but the upper fifteen or twenty keys were still in their virgin purity! I submit that this organist had at least one very bad habit. I commend to my readers who are organists the omission of the pedals altogether from some portion of at least one stanza of every hymn.

THE ANTHEM.

In the anthem the organist has an opportunity to show his skill in registration and in the accompanying of the voices. He can also demonstrate his conception of the piece as a musical composition and can see that it is performed with good phrasing, correct expression and artistry. If the choir which our organist directs be a quartet choir, he must be careful that every member of the choir receive the same careful, courteous treatment; especially must he see that, if all are competent singers, no favor is shown to one over another in the matter of solos. It will sometimes happen that one of the members of the quartet may be very useful as a quartet singer, but indifferent as a soloist. This will naturally throw the burden of solo singing on one or two of the quartet. The principal difficulty in a quartet is to get unanimity in phrasing. In this reliance must be placed on the best musicians of the quartet. In accompanying the anthem the organ ought to play a subordinate part, the voices given every consideration possible.

The most important part of the organist's duty, however, is his rehearsal. That, however, is too long a story and I must reserve it for another article.—*H. C. Macdougall.*

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THE ART OF ORGAN BUILDING.

THE ETUDE for September contained a review of the first volume of Dr. G. A. Andsley's important work on the organ, the latest on the subject. Though the work is high-priced, the value of it is such that every organist should have a copy in his library.

The SECOND VOLUME treats specially of the mechanical construction of the various parts of the organ, and, with numerous carefully-drawn illustrations, gives many details of the different parts of the instrument. It is a valuable guide to the young organ-builder, a convenient reference book for the expert, and a library of information for the organist.

Chapter XV is devoted to the "WEAKNESS AND AUGMENTATION OF THE TREBLE," describing the various methods which are used for overcoming the natural weakness of that part of the instrument, namely:—increasing the number of ranks or increasing the assertiveness of the upper octaves of the Mixtures, increasing the pressure of wind, enlarging the scales of the pipes as they ascend the musical scale, introduction of harmonic pipes, augmentative voicing and regulating. The author recommends a combination of all these methods except the duplication of pipes.

Chapter XVI treats of "BORROWING AND DUPLICATING," that is, using one set of pipes for two or more stops, in various parts of the instrument, either by means of adding an octave of pipes to the top or bottom of the set, or by using the whole set of pipes for another stop in another manual. The author vigorously denounces the practice of borrowing except in the Pedal Organ, where a few of the manual stops can be borrowed with advantage, and one or two stops can be extended so as to make two stops of each one (called augmentation), for instance, Bourdon 16 feet and Gedackt 8 feet.

The subject of the short Chapter XVII is "TABLATURE AND COMPASS," and the chapter contains a "Table Showing Different Old and Modern Systems of Tablature," which also gives the lengths of all the octave and fifth pipes of an open stop throughout the compass. It seems to us that some confusion is caused by omitting the so-called "small octave," which present day theorists represent by small letters (c, d, e, etc.). The author represents the lowest pipe of the 32 feet stops by CCCC instead of CCC, which gives single capital letters (C, D, etc.) to the notes in the octave below middle C, instead of small letters as at present.

Chapter XVIII is devoted to the "SWELL IN THE ORGAN." It repeats and continues all that the author has written on that favorite subject in preceding chapters.

Chapters XIX and XX are devoted to the "MANUAL CLAVIERS" and "MANUAL COUPLERS" and give numerous illustrations showing the form of the first keys as well as the present design of the key-board. Some excellent diagrams show the various forms of couplers. The author's objections to octave and sub couplers on a single manual do not seem to be well founded. There are right ways of using octave and sub couplers on a single manual, producing effects which are not "illegitimate and unsatisfactory." There are also wrong ways of using these couplers, but very few first-class organists ever use them that way. We agree with the author, and cannot too strongly condemn the present-day tendency with some builders to omit the mixture stops, depending on the octave couplers to supply the fullness of tone which only the harmonic-corroborating stops can supply in a satisfactory manner.

Chapters XXI and XXII treat of the "PEDAL CLAVIER" and "PEDAL COUPLERS" in a similar manner, "TRACKER ACTION" is described as well as profusely illustrated in Chapter XXIII, all the details of the "SLIDER AND PALLET WINDCHEST" are given in Chapter XXIV, and numerous diagrams show the form of the "RELIEF PALLET" in Chapter XXV.

An exhaustive history and description of the various forms of the "PNEUMATIC LEVER," with many excellent drawings, are given in Chapter XXVI and the "VENTIL WINDCHEST" is similarly treated in Chapter XXVII. We cannot praise too highly the author's personal drawings in these chapters.

The theory of the "TUBULAR PNEUMATIC ACTION" is carefully explained and illustrated by eleven drawings in Chapter XXVIII. "THE PNEUMATIC VENTIL WINDCHEST" is treated at great length, with many large drawings, in Chapter XXIX.

Chapter XXX is given up to the "DRAW-STOP ACTION" (mechanical and pneumatic), which, beside the regular system of draw-stops, includes several forms of "stop-keys and tablets." Numerous full-page drawings illustrate "PNEUMATIC COUPLERS" and the "COMBINATION ACTION" in Chapters XXXI and XXXII, but the author rather slights the Grand Crescendo Pedal, which he calls "of questionable value," and the Sforzando Pedal, which he incompletely describes as simply a "movable coupler action."

"WOOD PIPES AND THEIR MODES OF CONSTRUCTION," with illustrations of numerous forms of pipes and the method of producing various qualities of tone, are given in Chapters XXXIII and XXXIV. The latter chapter also contains an illustrated description of the ingenious pneumatic contrivance by means of which the author, in his own chamber organ, made the CCC and DDD pipes of the pedal Open Diapason, 16 feet, serve also for the CCC sharp and DDD sharp tones, thus saving the space which these large pipes would have required. In writing of the Melodia the author gives one of the "canons of artistic organ building" which should be remembered by all who plan organs, namely: "each stop in the organ must be carried throughout the compass of the instrument in pipes of its own class or tonality: and the bass of one stop should never be made to serve as the bass of another stop"

Chapters XXXV and XXXVI treat, in the same detailed manner, of "METAL PIPES, THEIR MATERIALS AND CONSTRUCTION." Various tables of "SCALES OF LABIAL PIPES" (more commonly known as "flue pipes") are given, in hundredths of inches, (Chapter XXXVII) are valuable to the organ builder, and interesting to others.

A chapter of special interest is Chapter XXXVIII, "REED PIPES AND THEIR MODES OF CONSTRUCTION," for very few have more than a vague idea of the various features of the reed pipe and the points which influence the quality of tone. Large full-page illustrations show to the finest detail the construction of the reed pipes. The "ART OF VOICING," "PITCH, TUNING AND REGULATING" are two interesting chapters which naturally follow the construction of organ pipes. The "TREMOLANT" is touched upon in Chapter XLI, though the author does not explain his preference for the unusual spelling of the word. "THE CONSTRUCTION OF THE SWELL BOX," "THE EXPRESSION LEVER" (Swell-pedal action), and the "ANEMOMETER" (wind gauge) are each described in short chapters. The "BELLOWS AND ITS ACCESSORIES" are very properly treated at some length with excellent drawings of all the parts.

The last chapter (LXVI) is devoted to "ELECTRICITY IN ORGAN BUILDING" and, considering the prominent place which electric action holds today, the chapter is somewhat meagre. Possibly the author has had little experience with the latest and best forms of electric action, as he writes: "That electro-pneumatic actions are uncertain and unreliable can not be wondered at when one realizes the many hundreds of contacts and delicate movements which belong to such actions, and the very many and extremely slight causes which at any instant may cripple them." The author has great praise for the tubular-pneumatic action, and we have no desire to discount that praise, but every kind of an action ever invented has been very susceptible to the effects of heat and humidity, and both tubular and electric actions are no exceptions. If the author were a professional organist, and had publicly played numerous modern organs of both forms of action, always making his comparisons under similar conditions, we think that he would have found that the best forms of electric action are no more unreliable than the best forms of tubular action. A majority of the large organs which have been recently constructed in this country have electric action, and this point alone would seem to warrant the author in giving at least as much attention to this form of action as to any other form, instead of the meagre fourteen pages.

The remainder of the volume contains six specifications of large organs and an extremely incomplete Index.

It is with great reluctance that, for the present, we close these most interesting volumes. The more we read them the more we marvel at the author's extensive familiarity with the various parts of the instrument, and, as we wrote at the outset, while we differ with the author in many points, we cannot praise too highly "The Art of Organ Construction" by George Ashdown Audsley, LL. D.—*Everett E. Truette.*

* * *

MIXTURES

In memory of his wife, Lady Bridge, Sir Frederick Bridge, the organist of Westminster Abbey, has placed a handsome organ in the Parish Church of Glass, Aberdeenshire, Scotland.

OUR trans-atlantic brethren have been making merry over the following advertisement appearing in the *Church Times*:—"Wanted at once. Organist. Small seaside place. Or one to combine organist and gardener. Live in rectory. Make himself useful," etc. Comment is unnecessary.

THERE has been much discussion as to the effective limit in the size of large organs. It has been asserted that organs like the one in the Town Hall of Sydney, Australia, the largest concert organ (possibly) in the world were simple monstrosities and not as effective as an organ of seventy or seventy-five stops. In the August number of *Musical Opinion*, Mr. Carlton C. Michell, now of Wakefield, England, but formerly of Boston, has challenged any organist to tell him of any effect not realizable on his specification of only fifty speaking stops: 12 in the Great, 12 on the Swell, 8 on the Choir, 8 on the Solo and 10 on the Pedal. Half the Great, Choir and Solo and all of the Swell stops are in boxes; 16 out of 40 manual stops are on heavy wind. This seems to be a very ingenious specification. In 1883 Mr. W. T. Best said that no organ need have more than 50 stops.

HARVEST ANTHEMS

LANSING, A. W.	Who is like unto Thee, O Lord	.15
LYNES, FRANK	The Earth is the Lord's	.15
MANSFIELD, ORLANDO	I will feed My flock	.12
SHACKLEY, F. N.	Come hither and hearken	.15
STEWART, H. J	I will always give thanks	.15
THOMSON, SIDNEY	O Praise God	.12
TROWBRIDGE, J. E.	Blessed be the People	.12
WARD, F E	Loud let the swelling anthems	.15

NEW CHRISTMAS ANTHEMS

EYER, FRANK L.	He has come
FREY, ADOLF	Awake! put on thy strength, O, Zion!
MANNEY, CHARLES FONTEYN	Rejoice greatly!
MANSFIELD, ORLANDO	Glory to God in the Highest.
SHACKLEY, F. N.	Hail to the Lord's Anointed.
SPENCE, WM. R.	While shepherds watched.

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MANY American organists are unaware of the great interest felt by English people in the organ as a *concert* instrument. It is the rule, with few if any exceptions, for the Town Hall in an English municipality to have a large concert organ, played twice weekly by the municipal organist. A clever player, looking on his position as artistically important and as giving him an opportunity for missionary work in music, will do much for the musical life of the community. An instance of this ingrained love of the organ is given in the fact that the municipality of Wellington, New Zealand, has placed a new organ of four manuals and 72 stops in the Town Hall at a cost of $25,000. Mr. E. H. Lemare has been giving seven recitals on this splendid instrument, built by Hill, of London, the builder of the Sidney Town Hall organ. Mr. Lemare brought forward his new "Arcadian Idyl" in three movements (a) Serenade, (b) Musette, (c) Solitude. He will return to England this fall by way of the United States.

VIOLIN DEPARTMENT

AN INTERESTING ACCOUNT OF FERDINAND DAVID.

The London *Musical Times* contained, in its issue of July 1, an article of more than ordinary interest to all players of the violin. Indeed, so interesting do we find this article, that we do not hesitate to reproduce below a considerable portion of it for the enjoyment of all those readers of THE ETUDE who are unfamiliar, on the whole, with the life and work of the subject of the sketch in question—Ferdinand David.

Our readers will, we are sure, be specially interested in that portion of the correspondence between Mendelssohn and David which refers to the inception and development of the former's now famous violin concerto, and the changes which some of the passages of this work underwent before its composer introduced it to the public. Like Brahms, whose masterly concerto Joachin had the honor of remodeling to some degree in order to make its most awkward passages more brilliant and, at the same time, less opposed to the technic of the instrument, like, in fact, all composers who write for the violin but are not thoroughly conversant with its technic, Mendelssohn unhesitatingly submitted his concerto to David for the latter's approval, and was only too happy to accept such suggestions as the practical violinist chose to make.

The article contains other interesting data in connection with David's career, the least known of which, we believe, are incorporated in the following extract:

FERDINAND DAVID.
(1810-1873.)

Ferdinand David was born at Hamburg on June 19, 1810, in the same house as that in which his great friend, Felix Mendelssohn, first saw the light eleven months earlier. This interesting birth-house is in the thoroughfare now called the Grosse Michaelistrasse, and stands at the corner of the Brunnenstrasse; it can easily be identified by a tablet which has been placed over the front door at the instigation of Mr. and Madame Otto Goldschmidt to commemorate the birth of Mendelssohn within those walls. Louise, a younger sister of Ferdinand, was another gifted member of the David family. In her tenth year she appeared in public at Hamburg as a pianist. After her marriage she settled in London, and, as Madame Dulcken, became "an executive pianist of the first order" and achieved extraordinary success as a teacher with Queen Victoria at the head of her pupils. The father of these clever children was a prosperous and cultured merchant who had doubts as to the vocation which his son Ferdinand should follow. The boy showed hardly less ability in painting than in music, but music won the cause, and Master Ferdinand very early made his mark.

At the age of twelve he became a pupil of Spohr at Cassel, where for two years he imbibed the best traditions of the German school of violin playing. At the same time and place he studied the theory of music under Hauptmann, afterwards to become one of his colleagues at the Conservatorium, Leipzig. As a boy in his early teens Ferdinand David gave proof of remarkable energy and earnestness as well as a self-dependence beyond his years.

Although the parents of Felix Mendelssohn and Ferdinand David had known each other in Hamburg, it was not until Ferdinand performed in Berlin (in 1825) that the two boys became acquainted with each other—an acquaintance which ripened into a life-long friendship. This Berlin meeting evidently predisposed the young violinist to settle in the Prussian capital. In reply to a communication from David, Mendelssohn, then seventeen, yet with all the confidence of a man of affairs and experience, writes a long letter—Berlin, August, 1826—in which he favors a settlement in Berlin. He concludes this letter with the conviction that "It is of the utmost importance to your future career that you should soon come to Berlin, which is certainly one of the first musical places of importance. Would to God that I might soon have the pleasure of seeing you settled here, for I am convinced that nothing could be better for you than life and work in Berlin." Mendelssohn's advice was acted upon, but with wise precaution, David had secured a post as member of the band at the Königstadt Theatre, Berlin, in which he played for two years, 1827-28. Among his fellow-bandsmen at that time were the brothers Rietz (or Ritz)—Edouard the violinist, and Julius the violoncellist.

In the spring of 1829 he accepted a private engagement as leader of a string quartet at Dorpat, in Livonia, at the house of a noble and influential amateur whose daughter he subsequently married. His duties were no less light than pleasant, and the holidays enabled him to make successful concert tours in Russia—St. Petersburg, Moscow, Riga and other cities. The period of the delightful existence at Dorpat came to an end in 1835. In that year Mendelssohn was appointed conductor of the Gewandhaus Concerts, Leipzig. To whom should he look for a leader of the famous orchestra but to David? The two friends again met as colleagues in a most congenial occupation, David not only proving himself "a first-rate coadjutor" to Mendelssohn, but one who took much of the mechanical work of the orchestra off the conductor's shoulders. David held the important post of Concertmeister at the Gewandhaus for thirty-seven years.

In the year 1839 Ferdinand David made his first appearance in England. This took place at the Philharmonic Society's concert of March 18, 1839, when he played his own violin concerto.

The success which attended David's visit to England naturally gratified Mendelssohn, but not without some alarm lest his right-hand man should be induced to settle in London. The following letters from Mendelssohn at Leipzig, to David, staying at 4 Cumberland Street, Bryanston Square, speak for themselves:

MENDELSSOHN TO DAVID.

Leipzig, April 23, 1839.

I must thank you in a few lines for the great pleasure you have given me by your dear letter. Very rarely a success of my own has been so welcome to me as yours at your first appearance in London. I awaited it with much anxiety, although I might and ought to have known that it would come as it has come. You can hardly believe how much the confirmation and many expressions of hearty recognition I have received have delighted me. From all sides I hear the same good things, and am right glad that for once a man meets with success who deserves it, and who does not hunt after it or court people's favor to gain it.

Hochheim, near Coblenz, July 24, 1839.

Since your great success in England, I hear from all sides that you would leave us—I do not mean *only us at Leipzig*, but us in Germany—and I finished by believing it myself, especially when I heard of the death of Mori. There is not a day I did not turn the question over in my mind and look at it from all sides, and the outcome was always—like you tell me yourself in your letter—in favor of Germany, provided they see their way to offer you a good, honorable position.

You cannot think how often this summer I have been reminded of you and your ways in things musical. The manner in which they do the things in these parts is so very inferior to the ordinary standard of our Leipzig musicians; and these again are nothing unless you are there to keep them together and show them the right way.

That Mendelssohn's fears were groundless we shall presently see Meanwhile an interesting criticism of the Philharmonic orchestra of that time may here find a place. David thus writes to Mendelssohn from London, on April 13, 1839:

I have now had several opportunities of hearing the Philharmonic orchestra. If, instead of half-a-dozen conductors, they had a fellow like you at their head, one whom they must respect and were well drilled for a couple of years, no orchestra in the world could surpass them. As it is, the effect is like that of a magnificent organ under the hands of a performer without taste or spirit. The quality of tone is fine; but there is no light and shade, and in difficult passages the execution is slovenly—the *sforzandos* are like elephant-steps, and the players know no true *fortissimo* or *pianissimo*. The double-basses sound beautifully, but owing to the absence of a fourth string, a great deal of the music is spoiled. As they are without the low G, the beginning of the *Scherzo* in the C minor Symphony is played an octave higher, thus ruining the effect. After all, they have extraordinary material, and we at Leipzig might be quite satisfied with one-half of what they have.

Mendelssohn's violin concerto owes its origin to the subject of this biographical sketch. On July 30, 1838, Mendelssohn wrote to David: "I should like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace." Later on he refers to it as "swimming about my head in a shapeless condition," though "a genial day or two would bring it into shape." That David pressed his friend in the matter the following extract from one of the composer's letters—"Hochheim, July 24, 1839"—will show:

Now, that is very nice of you to press me for a violin concerto! I have the greatest desire to write one for you, and if I have a few favorable days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such an one as I to manage that? The whole first solo is to consist of the high E!

The concerto was swimming about Mendelssohn's head for six years before it landed on the shore of completeness. In the meantime he constantly consulted David on technical points of interpretation, as the following interesting letter will show:

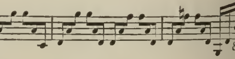
Frankfurt a. M., 19 February, 1845.

Dear David.

Very many thanks for all the trouble you are taking with my violin concerto, and forgive me for all the time and patience it must have cost you.

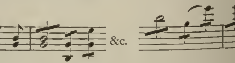
The bar before the *cadenza* I wish not to be repeated: I put there "*Cadenza ad libitum*," by which I mean that the arpeggios can be made as long or as short as you like. If the *ad libit.* is not there, I will add it in correcting the proofs.

The four-part arpeggios are what I like best, with the same bowing from the beginning *ff* to the end *pp*. But if that is inconvenient, then alter them thus:

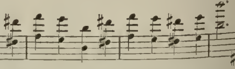


In that case, from the semiquavers onwards, by all means, use a staccato bow.

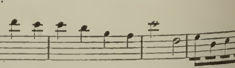
Please alter the end of the first movement entirely according to your wish:



only, if not more difficult, I should naturally like it thus:



At the end (of the last movement) I would much rather take the octaves *quite* away. Please correct it thus:



Once more excuse all this trouble with which I bother you so; also excuse these hurried lines written in the greatest haste. Love to your wife.

Always thine,

FELIX MENDELSSOHN BASTHOLDY.

The autograph score, an oblong folio volume of sixty-six pages, with twelve staves to the page, and dated "d. 16 September, 1844," was for many years in the possession of the David family; it now belongs to Herr Ernst von Mendelssohn Bartholdy, of Berlin. The concerto was first performed, David being the soloist, at the Gewandhaus concert of March 13, 1845. Mendelssohn was absent owing to the rest cure he was following at Frankfort; his place at the conductor's desk was taken by Niels W. Gade.

When the Leipzig Conservatorium was founded by Mendelssohn in 1843, what more natural than that David should be appointed principal professor of the violin? A splendid teacher and a thorough artist, he left the impress of his great gifts on the many pupils who passed through his class during the thirty years of his professorship. Two of his private pupils have achieved world-wide fame—Joseph Joachim and August Wilhelmj. His influence on the musical life of Leipzig was very great. As a solo performer he stood in the first rank; as first violinist in the Gewandhaus orchestra he proved himself a model Concertmeister; as leader of a string quartet he was almost unrivalled; and his aptitude for teaching amounted to genius. The influence of such a man soon became far-reaching, especially as he was a pioneer. For instance, he was the first to play Bach's Chaconne in public (Gewandhaus, January 21, 1841). All honor to him for that. Outside Vienna he was the first to bring to public notice the later string quartets (including the Fugue) of Beethoven. He had a Grove-like affection for Schubert. By degrees he introduced at his concerts the best of Schubert's chamber music, to the delight of Leipzig music-lovers, who received those genius-inspired strains with enthusiasm.

As a friend of Schumann he was no less a propagandist of his chamber and orchestral music. The following extract from a letter written by David to Mendelssohn will be read with interest, if not amusement. It is dated "Leipzig, August 4, 1841":

Yesterday Schumann came to me and treated me to an hour's silence, from which I finally gathered that he wished to bring his symphony once more before the public. He then gave me to understand—pantomimically—that he was willing to pay for a special rehearsal. After that he smoked two cigars, twice passed his hand over his mouth at the moment a remark wished to escape, took his hat, forgot his gloves, nodded to me, went first to the wrong door—then to the right—and he was gone!

The eclecticism of his taste and the wide outlook of his artistic horizon are shown in regard to the music of Brahms. It was at the David Quartet Concert, given in the small hall of the (old) Gewandhaus on December 17, 1853—that Brahms, then a young man aged twenty, introduced his Sonata in C (Op. 1) and Scherzo in E flat minor (Op. 4), both for pianoforte. As a matter of fact, at that time David was almost alone among the Gewandhaus authorities in recognizing the genius of Brahms.

As a creative musician there can be placed to Ferdinand David's credit five concertos, a number of variations, and other pieces for the violin. Two symphonies; an opera ("Hans Wacht"); a sextet and a quartet for strings; some songs and concert pieces for wind instruments, including trombone solos for the great trombonist Queisser, of the Gewandhaus orchestra. But in regard to the creative side of his active and artistic life David's name will descend to posterity as the author of the famous "Violin School" and the editor of the *Hohe Schule des Violinspiels*, a collection of standard works written for the instrument by the old composers, a collection that marks an epoch in the development of modern violin playing.

In private life David took great delight in intellectual pursuits. A well-read man, his brain was richly stored with knowledge beyond that required in his "daily round and common task." Witty and humorous to a degree, he was a pleasant companion and excellent conversationalist, and a man greatly respected and beloved.

By way of conclusion two references may be made to a distinguished English pupil at the Leipzig Conservatorium during David's professorship. Writing to his father on June 4, 1859, Arthur Sullivan, then a youth of seventeen, says:

My first introduction to Liszt was last Tuesday, when Mr. David gave a grand musical matinée, to which he invited me. Liszt, von Bülow (Prussian Court pianist) . . . and many other German celebrities, musical and non-musical, were there. In the evening, when nearly everyone had gone, Liszt, David, Bronsart and I had a quiet game of whist together, and I walked home with Liszt in the evening.

On August 12, 1868, Sir George Grove and Sir August Manns met David (then in London) at Sullivan's dinner table. In the course of conversation the distinguished violinist remarked, as illustrating the advance of violin technic within his recollection: "Not many years ago there were some pieces, such as Lipinski's Military Concerto and Ernst's Hungarian Fantasia, which only two or three men in Europe could play. Now all my pupils play them!" This was spoken nearly forty years ago. What would the great teacher say now?

Ferdinand David died very suddenly on July 18, 1873, while on a mountain excursion with his children near Klosters, in the Grisons. He was buried at Leipzig, where a street has been named after him.

* * *

THE DEVELOPMENT OF VIOLIN LITERATURE.

ADVANCED players will be interested in the following programs which were utilized in Berlin some time ago to demonstrate the development of violin literature. We are inclined to believe that the violinist who made up these programs—Mr. Carl Flesch—might have displayed greater skill in the difficult art of program making. Nevertheless, the programs which follow will prove interesting to many of our readers.

ITALIAN COMPOSITIONS OF THE 17TH AND 18TH CENTURY.

1. La Folia (H. Leonard) . Arcangelo Corelli (1653-1713)
2. (a) La Romanesca (Alard) .... Volkslied (1680)
   (b) Menuett und Gavotte (David) ...... F. M. Veracini (1685-1750)
   (c) Aria (L. A. Zellner) . Pietro Locatelli (1693-1764)
3. VI. Sonate (Leonard)... Giuseppe Tartini (1692-1770)
4. (a) Siciliano (David) .... Francesco Geminiani (1666-1762)
   (b) Allegro (Moffat) ..... Lorenzo Somis (1685)
5. Sonate (David) .... Pietro Nardini (1722-1793)
6. (a) Largo and Allegro (Alard) .... Gaetano Pugnani (1731-1798)
   (b) Etude No. 28 (Hermann) .... Federigo Fiorillo (1753-1824)
   (c) Allegro (Tournemire) .. Antonio Lolli (1730-1802)

GERMAN AND FRENCH COMPOSITIONS OF THE 17TH AND 18TH CENTURY.

1. (a) Largo, Passacaglia (David) .... Heinrich J. F. Biber (1644-1704)
   (b) Allegro (David) .... J. S. Bach (1685-1750)
2. IV. Sonate (Sitt) .... G. F. Handel (1685-1759)
3. Adagio, Fuga (from the V. Sonate for .... the violin alone) . J. S. Bach
4. (a) Bourree (Moffat)... G. Ph. Telemann (1681-1767)
   (b) Menuett from the I. Divertimento, Duo for the violin alone .... J. K. Stamitz (1717-1761)
   (c) Religioso und Cantabile (Prof. W. Rust) .... F. W. Rust (1739-1796)
   (d) Presto ma non troppo (Moffat) .... Franz Benda (1709-1786)
5. (a) Sarabanda. Giga (Muffat) .... Jacques Aubert (1678-1753)
   (b) Aria (Alard)... Francois Francoeur (1698-1787)
   (c) La Chasse (Sarasate) .... J. J. Mondonville (1711-1722)
6. (a) Aria (David) ....
   (b) Musette (David) ....
   (c) Sarabande et Tambourin (Ed. Peters) .... Jean Marie Leclair (1687-1764)

FROM J. B. VIOTTI TO H. W. ERNST.

1. 19. Concert, I. Movement.... J. B. Viotti (1753-1824)
2. (a) Adagio aus dem III. Concert .... W. A. Mozart (1756-1791)
   (b) Romanze, Op. 40... L. V. Beethoven (1770-1827)
3. VII. Concert, Op. 38, 2d and 3d movements .... L. Spohr (1784-1859)
4. (a) Kinderlied ....
   (b) Romanze (aus Bunte Reihe), Op. 30 .... F. David (1810-1873)
   (c) Minuetto (Etude) aus Op. 53 (for the violin alone) ...... D. Alard (1815-1888)
   (d) La Basque (Etude), aus Op. 17 (for the violin alone) ... Ch. de Beriot (1802-1870)
5. (a) Etude No. IX (Flesch) ....
   (b) Oktaven Etude (Flesch) ....
   (c) Phantasie über ein Thema aus Rossini's Moses on the G string...... .... N. Paganini (1782-1840)
6. Concert, Op. 23 .... H. W. Ernst (1814-1865)

FROM VIEUXTEMPS TO THE PRESENT TIME.

1. Suite, Op. 43 .... H. Vieuxtemps (1820-1881)
2. (a) Berceuse, Op. 16 .... G. Faure (born 1845)
   (b) Canzonetta aus Op. 53.... B. Godard (1849-1895)
   (c) Havanaise, Op. 83.... C. Saint-Saëns (born 1835)
3. Variationen .... J. Joachim (born 1831)
4. (a) Lied des Gefangenen..... Max Bruch (born 1838)
   (b) Lied und Tanz aus Op. 79. Max Bruch (born 1838)
   (c) Cavatine aus. Op. 25 ...... Cesar Cui (born 1835)
   (d) Mazurek, Op. 49..... Anton Dvorak (1841-1904)
5. Phantasie über Motive aus Gounod's "Faust" .... H. Wieniawski (1835-1880)

CONTEMPORARY COMPOSERS.

1. Suite (Ed. Peters) .... Chr. Sinding (born 1856)
2. (a) Berceuse, Op. 28 No. III.. Paul Juon (born 1872)
   (b) Tocatta, Op. 15 No. 1.... Tor Aulin (born 1866)
   (c) Romanze aus Op. 99 No. 1.. E. Bossi (born 1861)
   (d) Rhapsodie Piemontese, Op. 26 .... L. Sinigaglia (born 1868)
3. (a) 3 schlichte Weisen, Op. 18; Mailiedchen—Reigen—Wean's dunkelt .... Max Schillings (born 1868)
   (b) Rondo scherzando, Op. 16. J. Jaques-Dalcroze .... (born 1865)
4. Sonate, Op. 44 No. 1, for the violin alone .... Max Reger (born 1873)
5. (a) Malaguena aus "Spanische Tanze," book 1 .... P. de Sarasate (born 1844)
   (b) Scene de la Csarda No. III (Hejre Kati) .... J. Hubay (born 1858)

* * *

HOW VIOLINS ARE MADE IN SAXONY.

A WRITER for the "Violin Times" has the following to say concerning the manufacture of violins in Saxony:

"There are about 15,000 people who do nothing, day after day, but make violins. The inhabitants of certain villages, from the tiniest urchins to gray-headed patriarchs, are engaged in making some part of a fiddle—for, as in watch-making, the trade has become specialized. The old masters who turned out violins, every part of which was produced by their own skilled hands, have long since passed away. Now the parts are made by special workmen and machinery, then 'assembled,' as in the making of a type-writing machine, and finally put together and inspected by experts.

"A good instrument consists of sixty-two pieces. The older men make the finger-board from ebony, and the stringholder, or the pegs or screws. The small boys do their 'little bit' by looking after the glue pot.

"A man with strong, steady hands, and an experienced eye, puts the different pieces together, and this is the most difficult task of all. Such men are not to be had in thousands, and they receive good pay, and are always sure of getting steady employment.

"The varnishing and polishing take a good deal of time, and is done by the women, some of the best violins being twenty, and even thirty times polished. The making of the varnish is in itself an art, and as was said of the colors used in a famous painting, the chief ingredient in it is brains.

"Every family has its peculiar style and never varies from it; one makes nothing but a deep wine color, another a citron color, yet another an orange color, etc."

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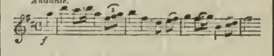

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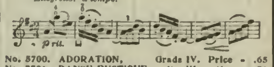

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Teachers' Round Table

CONDUCTED BY N. J. COREY

About Being Systematic and Methodical.

IN these days of fierce business competition we hear much about system. The word has even been adopted by a business magazine as a title. Musicians used to hear a great deal about method, a term much decried by many teachers, on the ground that a cut-and-dried method was an anomaly with a class of pupils of varied individualities. Therefore "let us have no method," they said, which was, indeed, more of an anomaly than before, for method being merely the manner of doing a thing, no pupil could be taught without method, even though there be as many methods as pupils.

Although system and method are very similar in meaning, yet system is rather the more emphatic and definite of the two. It applies especially to the external details, as a systematic arrangement of a course of study, or a method systematically ordered. The most successful business enterprises are systematically ordered to the minutest detail. System is one of the greatest of time economizers. That which is a practical necessity to the business man should be of equal value to the music teacher. A lack of system means a constant searching for lost ideas, forgotten titles of music, and a continual endeavor to arrange a correct sequence of study, etc., etc. The teacher who works without a comprehensive reference book is at a perpetual disadvantage. A reference book occupies the same relative position in a music teacher's work that a chest of tools does in a carpenter's. Not only is a systematic schedule of the teacher's working material of the utmost value, but the pupil should also be taught to arrange his work systematically. A most excellent way of encouraging this is a printed record book, to be mutually kept by teacher and pupil.

The best mutual record book I have seen does not come from those centres of musical learning, New York or Boston, but from the newest West. It was devised by Mrs. Popejoy, of Oklahoma, for use in her classes. It is a pamphlet of twenty pages, one page for each lesson's record of the week's work. Pupils are required to purchase one of these at twenty-five cents each. At top of each page are blank lines for: Lesson Number......., Hour......., Date....... Then follows a three-column half page division, at top of each column being placed respectively, Subject, Lesson, Teacher's Report. In the first column, under "Subject," in spaces indicated by lines running across page, thus leaving blank spaces under "Lesson," and "Teacher's Report," are placed "Technics," "Grade," "Supplementary Work," "History and Reading." Below this is a single line, as follows: Weekly Pledge.. Practice.. Over.. Under.. That is, for example, a pupil may pledge six hours a week, but practicing nine hours a figure 3 can be placed after "over." Or if during any week only four hours' practice has been given, a figure 2 must be placed after "under." Below this is a six column, seven line, division. The columns are headed respectively in the top line, days, technics, grade, supplementary reading, daily totals. At beginning of each line, in column headed "days," are the names of the days of the week from Monday to Saturday. This tabular division is to be filled out by the pupil during the week for the teacher's inspection at each lesson. These pages filled out show at a glance just what the pupil is doing, and he will learn to take pride in showing a good report. On the inside page of the cover of the pamphlet are suggestions and rules, a portion of which may be quoted.

"The secret of success in learning to play the piano lies in systematic and regular practice, the minimum for any pupil being one hour daily, or six hours a week. Parents are not justified in spending money on pupils who practice less. Neither can teachers afford to accept pupils who do not apply themselves properly. The object of this book is to keep a complete record of the lessons given the pupil and the actual time practiced on each lesson, and the teacher's report as to the degree of preparation."

There are also a number of rules in regard to the conduct of the class, the following being noteworthy:

"Pupils failing to keep their average up to these minimum requirements during any term forfeit their right to reserve their lesson hour for the next term, and run the risk of having all the lesson periods filled before they can enroll.

"When pupils enroll they contract for a certain lesson hour, a part of the teacher's time. That period of time belongs to the pupil individually; no one else has a right to it, not even the teacher. The pupil must pay for the time whether present or not. However, that this may not work injustice in cases of necessity, the pupil will have the privilege of making up such lessons at extra times by special appointment."

Possibly there may be others of the teachers who read the Round Table who have class records, practice sheets, etc., which they have found to be of assistance to them in their work. The Round Table will be glad to make a note of any of these that teachers may wish to send in for the benefit of their fellow teachers.

Writing Melodies from Dictation.

"I am very grateful to you for the clear and practicable way in which you explained modulation. It is a great help to me in teaching the subject. Will you please give a simple way of teaching children melody writing? I await with interest for advice along this line."

This question is not altogether clear to me. Do you mean how to teach children to compose original melodies, or how to write down melodies they may hear played or sung? I should hesitate to teach the first to children. They need to learn more thoroughly than is common, how to translate the written symbols of music, rather than to compose melodies in a language they do not yet know how to interpret. Melody writing may best be taken up conjointly with the study of harmony.

If you mean teaching children to write down melodies they may hear, or from dictation, this belongs to the study of ear training, a most important department of music study. This can be taken up in an elementary way with children by teaching them sight singing. Teach them to sing the scale using the numerals one, two, three, etc., for the making of the tones. Give them thorough drill in the various degrees of the scale, drilling on one and two until this interval is perfectly understood. Then add three, and make as many combinations as you can with one, two and three, adding the various degrees of the scale in this manner, and learning to sing all the intervals as you may ask for them. When they can sing this as you call the numerals, identifying the sound with the numeral quickly, then let them sing the syllable *la*, or any other you may prefer, as you call the numerals. Then let them name the tones as you sing them, or if you cannot sing, play them on the piano. Finally, let them write them on the blackboard as you play them. When the pupil begins to have a thorough understanding of the inter-relationship of the tones of the scale, and a clear mental conception of the intervals, proceed gradually to the writing of simple melodies as they may be sung or played. Out of this practice will grow the ability to write down melodies that may spring up in the brain. The critical composition of such melodies may be taken up with the study of harmony and composition.

Blackboard Work.

"Will you suggest to me some line of work that I can use with a class of children who are from eleven to fourteen years old? Something that will call for blackboard work."

If you are the fortunate possessor of a blackboard, I would suggest that every class of elementary work may be studied upon it. Let the pupil learn to write all musical signs, notes, etc., as well as the scales. Then take up the work suggested in the preceding question.

The Hungarian Scale.

"Please explain the Hungarian scale. Is it major or minor, and is it in use at the present time?"

The Hungarian scale is like the harmonic minor scale, except that it has a sharp fourth. It is still in use and you will occasionally run across it in the music of composers of other nations. You will find it in MacDowell's "Eroica Sonata," for example, as follows:—G, A, B flat, C sharp, D, E flat, F sharp, G.

Suggestions for a Course of Study.

"Will you kindly publish in The Etude a course for pupils, as a guide for young teachers?

A course of study for the piano cannot be laid out on the hard and fast lines of a college or university curriculum. Only a general outline can be made which may be subject to constant variation to suit the needs of individual pupils. Such a basis of instruction is indeed a necessity, even though in many cases it only serves as a point of departure. I have too often observed the dilemma of young teachers, and sometimes even of those who were older, in trying to find suitable instruction material for their pupils, not to realize how great is this necessity. Thousands of teachers, who are conscientiously trying to do their best, neither have large libraries of their own, nor music stores as a last resort. Even with these at hand, it takes much experience before judgment in the selection of material is developed. It is better for young teachers to rely upon the standard material that has been thoroughly tested by older teachers. I will therefore outline a course of study from etude material that has been in universal use. Only experience can determine what variation can wisely be made from it.

As a foundation for the course I would suggest the "Standard Graded Course," by Mathews. There are several similar courses upon the market, but none that excel the "Standard." It is comprised in ten books, and, planning for two each year, will allow for a five years' course. It would be an excellent idea for teachers to have this outline of study printed, which they can use as a circular or annual announcement. Through it their patrons may become familiar with the requirements of a course of study. The families are legion who erroneously imagine that a course of piano study can be comprehensively completed in two or three years. Let them see that such a course can be arranged for so short a period no more than in other departments of study.

In each of the books of the "Standard Graded Course" is a list of pieces that may be used with the studies. Of course such a list can only be suggestive, and indeed is not extensive enough to answer the needs of a teacher with a large class. Every teacher should form such a graded list for himself, adding constantly to it as new and successful teaching pieces may be found. The publisher of The Etude makes a specialty of music for teaching purposes. Write to him, stating your needs and for which grades. He will send you a carefully chosen list "On Selection," from which you may choose such pieces as you like. Unless you keep a list of the ones you find successful, however, you will soon be no better off than before, for when one is using many pieces their names easily slip from the mind. Also request the publisher to send you a graded catalogue, a pamphlet that you will find you can make good use of.

The completion of two books of the "Standard Graded Course" each season implies at least two hours' practice a day. Those who cannot give so much time may be obliged to progress more slowly. The same may be the case with those who are by nature dull. Occasionally you may find a bright pupil who will progress more rapidly than the plan calls for. But you will learn to adjust these cases as they individually arise.

Be very sparing in your use of sonatinas with young pupils. They are so academic, often so similar in character to etudes, that the average child detests them. They are too long for children who have only an hour a day for practice, and tend to discourage them, as it seems to the child mind as if it takes an endless amount of time to learn them. Children do not gain much from pieces after they have grown tired of them. With such children, the shorter the pieces the better. I would consider it well if children's pieces never exceeded two pages in length. Young minds tire so quickly, and look forward so eagerly to something new.

Exercises you would better give as much as possible by dictation. I have already made suggestions in these columns for the use of Plaidy. In the "Standard Graded Course" are constant directions for the use of Mason's *Touch and Technic*, a remarkable system. Teachers must learn to apply these as they think best.

FIRST YEAR.

Standard Graded Course. Books 1 and 2.

Not much in the way of pieces will be required with the first book. Those used in this year should be very short. Select from Behr, Gurlitt, Biehl, Lichner and others.

SECOND YEAR.

Standard Graded Course. Books 3 and 4.

Selections from Heller Opus 47 and 46. A few of the easier velocity studies of Duvernoy, Czerny, Köhler or Loeschhorn. Pieces and sonatas by Haydn, Mozart and others.

THIRD YEAR.

Standard Graded Course. Books 5 and 6.

Cramer-Bülow, Selected Studies. Octave Studies by Löw. Gradually add to the classical repertoire of Mozart, Beethoven, Schubert, Mendelssohn, etc., with selections from modern composers.

FOURTH YEAR.

Standard Graded Course. Books 7 and 8.

Bach. Two Part Inventions. Nos. 8, 13, 14, 6, 4, 3, 1, 10, 12. Clementi-Tausig. A few from the *Gradus ad Parnassum*. Bach. Three Part Inventions. Nos. 1, 10, 12, 2, 7. Wilson G. Smith. Thematic Octave Studies. Kullak Octave School. Continue the study of pieces by the classical and modern composers.

FIFTH YEAR.

Standard Graded Course. Books 9 and 10.

Moscheles. Op. 70, Book I. Begin the Chopin Etudes. Op. 10, No. 2. Op. 25, Nos. 9, 2, 7, 3, 1, 4. Op. 10, Nos. 5, 3, 7. Bach. Well-Tempered Clavichord. Book I, Nos. 10, 5, 11, 6, 21, 16, 17, 15, 1, 3.

POST-GRADUATE COURSE.

The Chopin Etudes may be finished, and etudes by Rubinstein, Saint-Saëns, Liszt and others taken up. The publisher of The Etude has now under way a collection of advanced etudes suitable to use after Book 10 of the "Standard Graded Course." This book was announced in the Publisher's Column of The Etude for September. A special study of the most difficult concertos and pieces of the pianist's repertoire may be made. The teacher who has the ability to carry the pupil this far will also possess the knowledge to lay out his course of study.

This department has received a letter from one who is probably the youngest teacher in the profession. In her accompanying letter she speaks of her pupils as playmates. The suggestiveness of her letter augurs well for her future, for she already seems to be beginning to think. The successful teachers are those who plan ways of interesting pupils. It is well to be careful, however, and not fall into the pitfall that has injured the work of so many teachers—that of endeavoring to make the work all play. Pupils never develop strength of character, or real earnestness in their work until they have learned to face the difficulties that lie in the way of the faithful piano student, and endeavor to conquer them fairly and squarely. The play element is an excellent thing with children pupils when used as a preparatory method of approaching the more serious things to follow. Of course children do not realize the seriousness of things until their intelligence is more fully developed, but all things should be so directed as to work toward this end. Then when they are obliged to encounter the difficult problems they will have the strength of will to attack them with vigor. The letter here follows:

An Interesting Suggestion for Young Teachers.

The chief aim in a teacher, when beginning with a pupil, should be to try and awaken a love for music. Where no interest is taken, but poor results may be expected. I would like to suggest one way of making practice a pleasure to beginners.

Last February I started five little girls, all of them being at the same time playmates of mine. Their

first book was Louis Köhler's "Very Easiest Studies," which I think is very good for beginners. I gave them each four lines to prepare for a lesson, promising them a reward of three pencil dots for good work. They were all very anxious that these dots should be placed opposite each line, for the first one stood for "Perfect Notes," the second for "Perfect Time," and the third for "Correct Fingering." They would take great delight in showing these dots to their parents, thus getting home encouragement, which is so essential to beginners. If they are imperfect in one of these points they lose a dot, which teaches them to be more careful next time. At a certain date these dots were counted, and the one having the most received a picture for a prize. These pictures I bought for twenty-five cents each, already framed. They were of the great musicians, and my pupils are all trying hard to get a number to hang in their rooms. It is surprising how well they play, and how much interest they show in their work. The three dots save the teacher a vast amount of worry as to the pupils' endeavors to obtain correct fingering, time and notes. It helps to keep up the interest and stimulates a desire to work. There is an old saying and a true one: "Hope of gain sweetens labor."—*Jeanne Lewis.*

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

A QUOTATION from Rubinstein, on Wagnerian opera, brings vividly to mind the fact that his own dramatic works met with little or no success, and suggests inquiry as to the qualities needed for that desirable reward. First, of course, comes an audience capable of appreciating a work. The lack of this will insensibly lead composers to lower their standards, and may even influence national schools. Thus we find Rossini writing trivial tunes for the Italian theatres, while for the more discerning Parisian audiences he produced a greater art-work in "William Tell." Verdi, too, wrote tuneful trifles at first, but soon felt the influence of music in other lands, and grew to a nobler dramatic stature.

Rubinstein's music, like that of Schumann and Schubert, contains much intrinsic beauty. Selections from "Feramors" and "The Demon" grace many of our best concert programs. But in spite of this, the works fall on the stage, even as "Genoveva" failed, simply because they lack the quality we call dramatic. There must be a stirring libretto, full of incidents that arouse our interest; and these must be emphasized by the music in direct, striking fashion, according to present ideas. Compare Rubinstein's "Linked sweetness long-drawn-out" with the powerful three-chord "fate" motif of the "Trilogy," to see why one fails and the other succeeds on the stage. Or, if it be called harsh to measure everyone by Wagner's high standard of musical truth, take the artless beauty of "Hänsel and Gretel," or the crude strength of "Rustic Chivalry" for examples of dramatic success. Contrast, too, is a factor that helps in the appeal to the emotions, and aids in dramatic success. The suave and sugary measures of Rubinstein charm us, but do not move us with the sudden sweep of feeling that we call dramatic.

Saint-Saëns is another composer who suffers from a fatal facility in his operas. This gifted genius, soon to visit our shores, is endowed with such a mastery of style that he can write in any vein he chooses. His versatility has earned him the title of the Proteus of modern music. Yet this very quality prevents him from reaching the highest point of dramatic power, and his stage works purposely made of equal parts of song, declamation, and symphony, do not wear well.

An account of the national Swedish festival, in the Berlin *Signale*, brings to mind the great progress made by Swedish composers during the past century. Franz Berwald (1796-1868) was in some degree a pioneer and a precursor of the new school. His works were rated highly by Liszt, esteemed by Von Bülow, and much appreciated in Germany and England. They include a *Symphonie Sérieuse*, chamber music, vocal works, and six operas, of which *Estrella di Soria* was the most successful.

Otto Lindblad and Gunnar Wennerburg are known for their students' music, while Adolf Lindblad produced large works, but is best known by his melodious songs, which earned him the title of the "Schubert of the North." Ivar Hallström built up the Swedish national opera, partly in the paths of Gounod and Meyerbeer and partly by introducing a folk-song style, as Glinka and Smetana did in Russia and Bohemia. August Södermann, a *protegé* of Jenny Lind, was another composer of large forms, whose works became known far beyond the borders of his native land.

But a new school of Swedish composers, even more distinctively national, has recently come into being. It shows the influence of Liszt and Wagner, with traces of the program theory of Berlioz and the intellectual romanticism of Schumann; but under all these lesser traits lies the plaintive sweetness of the native folk-music.

First in the field was Andreas Hallén, conductor of the Royal Opera at Stockholm. Of his own stage works, *Hexfallan* and *Walborgsmässa* meet with most success. His instrumental works include two Swedish rhapsodies; also *Die Toteninsel* and other symphonic poems; and he has produced important choral works, such as *Styrbjorn Starke* and *Das Schloss im Meer*. His songs, both Swedish and German, show rare beauty. His music is massive and powerful, with a strength of passion that more than atones for some lack of individuality. He is not great in polyphony but he blends a rich Wagnerian orchestration with the native melodic style in a most happy fashion.

Emil Sjögren, organist at the Johankirke in Stockholm, shows a richness of harmony and boldness in modulation that is sometimes carried too far. In his works are grand climaxes and a vivid power of expression, especially noteworthy in the compositions for his own instrument. He is best known by his piano cycles, such as the *Novelletten*, *Stimmungen*, *Erotikon*, and *Auf der Wanderschaft*. His chamber music, including three violin sonatas, is of excellent quality, while such songs as his Spanish cycle and *Tannhäuser Lieder* rank with the very best of Swedish vocal music.

Wilhelm Stenhammar, also an opera conductor, wins little success on the stage, for his style is too declamatory. But his piano sonata and *Phantasie-Stücke* are of decided interest, while the Dedication Cantata, *Snofred*, and other large choral works show much excellence. His string quartets and song albums are also valuable. His works show a delightful enthusiasm and a warm richness of harmonic color. In these, as in polyphonic skill, he surpasses his teacher, Hallén, though less powerful in his effects.

Wilhelm Peterson-Berger devotes himself wholly to drama, and writes his librettos in Wagnerian fashion. He follows the Bayreuth master in style also. *Das Glück* and *Ran* are his chief operas, and his songs win fame also by their fluency and cheerful heartiness. Hugo Alfvén is the chief Swedish symphonist, though lacking at times in inspiration. Tor Aulin, the renowned violinist, has written much for his instrument. Other modern Swedish composers are Erik Akerberg, in choral work; Gustav Hägg, the organist; Bror Beekman, in violin forms; Widéen, writer of male choruses; Andersen, in the symphonic field, and Nödermann, in opera; while Liliefors, Vletbsd and Lundberg are some of many who have achieved prominence by their piano works. All in all, Sweden may now take rank as a musical nation fully abreast of the times.

A HINDOO AIR IN THE SUNDAY-SCHOOL.

IN a work recently published, entitled "Hymn Tunes and Their Story," an interesting note is found on the familiar tune sung to the text "There is a Happy Land," etc. The writer of the words says: "Many years ago I was spending an evening with some friends, and the lady of the house played several musical compositions of great beauty. Among these was a sweet and tender air which charmed me exceedingly. On asking the name of it I was told that it was an Indian (Hindoo) air, called 'Happy Land.' It immediately occurred to me that such a melody could not fail to be popular in Sunday-schools, if joined to appropriate words. Accordingly I wrote the little hymn which has now spread over all the world and has been translated into almost all languages."

The chief argument in favor of the Hindoo origin of the tune is the fact that it is written in the Pentatonic Scale, which is in use among the nations of the East, the peculiarity being that it omits the fourth and seventh notes of our scale. In fact many folk melodies, in their ancient versions, made use of this scale. This is particularly true of Scotch melodies, among them "The Campbells are Coming" and "Auld Lang Syne."

Does the Machine in Music Threaten Musical Art?

THE ETUDE OFFERS THREE VIEWS ON THIS SUBJECT, BY AN EDUCATOR, A CRITIC, A COMPOSER.

THE PLACE OF THE TALKING MACHINE IN MUSIC TEACHING.

BY N. J. COREY.

INVENTIVE ingenuity has accomplished so much during the past century, and the human mind has become so accustomed to a succession of marvels, that it now hardly takes notice when a new one is presented. Formerly people could scarcely believe when the various remarkable discoveries and inventions were successively announced, but now incredulity is fast becoming obsolete. Since the successful application of wireless telegraphy we are prepared to believe almost anything, even in the construction of a practicable airship, thus far the most unconquerable of problems. Who would have believed, a quarter of a century ago, that ultimately the sound of Adelina Patti's voice could be heard in every house in the land? Phonographic instruments were not unknown then, but only snarling travesties of the human voice were heard issuing from them, nothing that could for a moment attract the attention of a serious lover of good singing. Now the possibilities of the reproduction of sound have been so enormously perfected that even an expert connoisseur listening from an adjoining room to the voice of Caruso issuing from the horn of a talking machine, could be with difficulty persuaded that the great singer himself was not there.

Mechanical playing instruments have been in vogue for years, the music box having been a common means of amusement with our well-to-do grandparents, but it is only very recently that such instruments have begun to be taken seriously by professional musicians. Mechanical players for the piano and organ have become very popular. The best results are produced with the organ, its sustained and somewhat impassive tones lending themselves more readily to satisfactory effects.

To people who cannot play, yet are fond of music, a self-player attached to their pianos affords a great deal of pleasure. More than this, teachers of the history of music in many of the largest universities and conservatories are making use of self-playing instruments in order to make their students familiar with the standard orchestral works. Teachers, by making their classes familiar with these great works, prepare their minds to listen to them intelligently when interpreted by the great orchestras. Thus, the self-playing instruments become a sort of preparatory school in musical listening. Unfortunately, they have no individuality of interpretation, and thus far have been able to assume only a makeshift function, something to be made use of for the lack of a better; a valuable function, nevertheless, in a scheme for a musical education, for a teacher who is not a good piano player and sight reader.

The Victor Talking Machine, on the other hand, is no makeshift. The actual interpretation of the great singer or player is recorded and reproduced exactly as first made. It occupies a similar position in the realm of auditory that the photographic camera does in visual phenomena. It is not correct to call it a mechanical instrument, for the sound produced is not mechanical. It is more properly an instrument for preserving sound.

Personally, I never took very kindly to any of the self-playing instruments, not even for the orchestral movements. Originally I felt similarly toward the phonographic instruments. The harsh, stridulous tones that I had heard issuing from them impressed me as inexpressibly disagreeable, so much so that when certain enthusiasts urged me to go in and hear the Caruso records, I declined, harboring at the same time a feeling of compassion for those who could enjoy such disagreeable imitations of singing. It was a year before I allowed myself to be persuaded to hear the records. It turned out to be nothing more than a repetition of the old story of the man who went to scoff. My astonishment was so great that I could hardly believe the evidence of my senses. But I was forced to confess that here was the first automatic reproducing device that I had ever heard that produced a thoroughly artistic result in the highest sense of the word. It could not be otherwise, for there were the voices of Sembrich, Eames, Plançon, Campanari

Continued on page 680.

THE PLACE OF MECHANICAL INSTRUMENTS IN MUSICAL CULTURE.

BY RUPERT HUGHES.

To attain any real skill in performing good music requires years of hard work; and the skill is as easy to lose as it was hard to achieve. To attain any real understanding in music requires, even from those who do not intend to play it, a large amount of time in listening to it.

Art owes more to machinery than many artists are willing to admit. The camera, for instance, derided by painters and bigoted amateurs, has brought within the reach of millions of people beautiful reproductions of the masterpieces. These are not, of course, the old masters themselves, but they are infinitely nearer the originals than the oil copies formerly in vogue. The camera has done more to spread a knowledge and love of great painting, great sculpture, and great architecture, than all the lectures, books and copies ever made.

The mechanical piano player, of which there are now several varieties in the market, was similarly met at first with the contempt or the violent ridicule of pedantic musicians. To-day, writers, composers, and performers compete for adjectives of praise, and declare themselves beholden to mechanical piano players for both pleasure and profit. Of course, a mechanical player cannot do everything that a great pianist can do. But by corollary, a mechanical piano player can do many things that cannot be done by the greatest pianist—to say nothing of the average run of slow readers and clumsy fingerers.

The true value, however, of the mechanical piano player is not in its power to exceed the artist's fingers, but in its usefulness as first aid to the untrained. It is to the classics of music what the translator is in literature.

The piano player is not only the greatest translator, but also the greatest missionary that music has ever known. Now, the one way to enjoy classic music is to hear it in large quantities and to listen to the same work often and with attention. But the vast majority of mankind is unable to go to many orchestral concerts and operas, or to give the works heard there more than a passing attention. To them, the piano player offers a rescue that is always ready. at home, and with an unlimited repertoire for every whim. Incidentally, by stimulating acquaintance with the classics, it stimulates a desire to hear them well performed.

Think, however, of the millions who live in smaller towns, or even in the country, and have never an opportunity to hear the master works done in a masterly way. To such as these, the mechanical piano player is a godsend.

Everywhere I turn I find people who have in their homes a piano player of one make or another, and who are becoming scholars in an art hitherto denied them—for music, to be understood, must be studied with more than the ears alone. So the business man, the painter, the writer, the actor, the grocer, the railroad president, the farmer, or the bookkeeper, can and does find his fatigue cajoled and his leisure enriched by the intimate friendships of prophets like Bach, Mozart, Beethoven, Schumann, Chopin, Brahms, Strauss—men whose very names he could not have pronounced a year ago.

The automatic piano player can be applied to any piano and it has not only enlarged the market for new pianos. but rescued from silence many an old shell of harmony. Parents who used to lock the piano when the daughter was married can now reopen the instrument, and shake the dust from the strings with a better music than the daughter ever played.

There is yet a third instrument that is doing very important missionary work for musical America. I was in Texas a short time ago and there, in a private house, I heard Calve, Caruso, Melba, Plançon, and other far-famed vocalists singing in rapid succession their most successful numbers.

The once despised talking machine was of course the means of giving me this royal prerogative. Perhaps the apparatus did not always furnish an absolutely pure echo of what it represented. There was an occasional scratch and quaver of rough wax. But for that matter I have heard all of these singers, *viva*

Continued on page 674.

THE MENACE OF MECHANICAL MUSIC TO A TRUE ART.

BY J. P. SOUSA.

IN the September issue of *Appleton's Magazine* is a strong article by Mr. John Philip Sousa. the famous composer and bandmaster, on the above topic. A portion of the article follows here:

Heretofore, the whole course of music, from its first day to this, has been along the line of making it the expression of soul states: in other words of pouring into it soul. Wagner, representing the climax of this movement, declared again and again, "I will not write even one measure of music that is not thoroughly sincere."

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway of the emotional and the soulful. And now, in this, the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living, breathing daughters.

Away back in the fifteenth and sixteenth centuries rebellion had its start against musical automatics, Palestrina proving in his compositions that music is life, not mathematics; and Luther showing in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the souls of the many in one grand, eternal song. From the days of these pioneers all great workers in the musical vineyard have given their best powers to the development of fruit, ever finer and more luscious, and in the doing have brought their art near and nearer to the emotional life of man.

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The ingenuity of a phonograph's mechanism may incite the inventive genius to its improvement, but I could not imagine that a performance by it would ever inspire embryonic Mendelssohns, Beethovens, Mozarts and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Elson, in his "History of American Music," says: "The true beginnings of American music—seeds that finally grew into a harvest of native composition—must be sought in a field almost as unpromising as that of the Indian music itself—the rigid, narrow, and often commonplace psalm-singing of New England."

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced art to such a degree that to-day she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than all the rest of the world. and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music! The first rift in the lute has appeared. The cheaper of these instruments of the home are no longer being purchased as formerly and all because the automatic music devices are usurping their places.

And what is the result? The child becomes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, and without the slow process of acquiring a technic, it will be simply a question of time when the amateur disappears entirely. and with him a host of vocal and instrumental teachers.

PREPARATION NECESSARY FOR MUSIC DIRECTORS.

BY T. CARL WHITMER.

THERE is one phase of musical education seldom considered, namely, a course giving adequate training for musicians who expect to direct Departments of Music in schools and colleges.

It is true that directors are not as numerous as "other folk," but it is also true that a great many small and large colleges in the land are always on the lookout for heads of their music departments who are fine musicians and are also capable of doing executive work.

Seldom is there anyone to inform the aspirant to a directorship what to do when he appears finally on the scene of action. He must sink or swim, survive or perish, according to his capacity, or lack of it, to read situations at sight.

The present article does not pretend to be exhaustive in its information. All that the writer expects is to call attention to the lack of information along that line in courses of music, and to point out some of the main points that come up when one takes charge of a department of music.

1.—Organize your teachers. A secretary should be appointed to keep an exact record of the problems discussed in teachers' meetings.

2.—Meetings should be held once a week. Technical questions and management of difficult students should be discussed chiefly.

3.—Centralize responsibility always. You, the director, must always have the final decision on the greater problems, such as graduation. Any dissipation of central authority will sooner or later be disastrous.

4.—Have practice schedules printed, with all periods upon them, to post by the piano, so that every student will have a specified time to practice and be held accountable for any absence.

5.—Practice must be supervised directly, so far as the work in the dormitory is concerned, and indirectly elsewhere. So a schedule maker and a practice superviser should be appointed. The teacher directs a certain amount of practice, and the arranger of the practice hours sees to it that the teacher's wishes are carried out.

6.—Pianos must be looked after systematically: their tuning, position in the room with reference to heat and light, the height of the piano chairs, etc.

7.—New and well-kept pianos will seldom be interfered with by students; but old and carelessly kept ones will soon be filled with carved memorials, and souvenirs will disappear in the shape of ivories.

8.—Carefully constructed courses for the catalogue must be arranged. Examine the registers and bulletins of other schools as an aid.

9.—Lecture and concert courses must be organized. See that the subject-matter is well arranged and the programs the same (plus good proofreading!).

10.—Consideration for the teaching methods of your under-teachers will help you to get along smoothly, and also enable you to engraft your ideas more easily. Nothing so hardens the will of teachers against you as attempted domination. Tact is necessary; and tact is just another way of saying that one possesses the power to execute his own ideas without irritating the mental epidermis of associates. Consideration of that colleague's ideas is the key to tact.

DESCRIPTIVE MUSIC.

"Is music able to contribute to the development of an idea, and is this idea invariably perceptible in a piece of music?" This was the question put before artists of different callings, among whom was Benjamin Godard.

The composer proposed to sit down at the piano and play his "Symphonie Gothique," after which each listener should write on a piece of paper the idea which he thought he had discovered in the piece.

The proposition was accepted. When the music was finished the papers were opened and read. Everyone had at the words of "Symphonie Gothique" thought of a cathedral and this word was inscribed on every one. Suddenly Godard confessed that he had made a mistake and through absent-mindedness had executed another piece of his repertoire!

PUBLISHERS NOTES

A HARMONY TEXT-BOOK. We have come into the possession of the plates of W. T. Giffe's "Harmony and Theory." This book was published some years ago by the author himself and has never received the publicity it deserves. We will bring out an entirely new edition with additions by the author, so that it will make it practically a new work. The claim made for this work on harmony is its simplicity. We consider it one of the simplest and most easily understood works on harmony of which we know, written by an American for American students, not a translation from a German work. It is a book that can be used in private as well as in classes.

Those who are going to start a harmony and theory class during the present season will do well to investigate this work. We look forward to a successful career for this work of Mr. Giffe's. For the time being we are offering it on special offer. To anyone sending us 40 cents we will send the book postpaid as soon as it appears on the market.

* * *

A NEW VIOLIN METHOD by George Lehmann was announced in the Violin Department of the last issue of THE ETUDE. We desire to again call the attention of our readers to this work. It is the product of more than twenty-five years of practical teaching experience and will be based on modern educational lines. It is designed to meet all present-day requirements of violin study. This work is intended to lay the foundation only and to this end it will be confined entirely to the FIRST POSITION. It is a method for beginners, starting in the most elementary manner, and proceeding by logical steps. The various exercises and studies will be melodious in character, so that the musical training of the pupil may keep up with the technical side. No point tending to the formation of the best style in violin playing has been neglected. We shall shortly be able to speak more explicitly of this work.

* * *

A BOOK ON PIANO TUNING. The printer is making satisfactory progress with the work on Piano Tuning and Repairing by J. C. Fischer. The lessons in the book are based on the material used by the author in his school for tunes. and is thoroughly practical and readily mastered by a person with an elementary knowledge of music. The musician or teacher who will prepare himself for the work, by the study and practical application of the lessons in this book will be in position to tune and repair his own and his pupils' and friends' pianos, a comfortable addition to his income. If he prefers he can go into the ranks of professional tuners many of whom start out with much less practical and scientific preparation than is afforded by this book.

The advance price is unusually low for a work of scientific character, only 75 cents postage paid. This offer holds good during the month of October.

* * *

A PRACTICAL WORK FOR SINGERS. Mr. Root's new addition to his course of vocal instruction, entitled "Exercises in the Synthetic Method" will be continued on special offer another month. The work is a series of studies in the art of uniting vowel and consonant quality to the simple musical tone at any pitch within the compass of the voice, and aids in mastering all the difficulties presented by English diction. It can be used with any set of vocalizes and is the most compact, most practical book of its kind in the English language.

The special price during October will be 30 cents postpaid. If a charge is to be made on our books postage is additional. Directors of schools and conservatories of music should send for copies of the course by Mr. Root so far as now published. It offers a useful course for pupils, progressive and leading to artistic singing.

STANDARD CONCERT ETUDES which we offered in the September issue of THE ETUDE, will be continued through this month. These advanced studies are intended as a continuation of Mathew's "Standard Graded Course." They are without doubt the pick of all difficult studies, and are, first of all, interesting, most of them being pieces or concert studies. A list of them was given last month. This month will be the last for the special offer, as we expect to send the work out to advance subscribers some time before the next issue is out. For only 20 cents we offer this important work. When it is considered that on some of these pieces published in sheet form the price was $1.50 each, it will be seen that there is at least $10.00 worth of sheet music studies, at retail price which we are offering for 20 cents, postage paid.

* * *

THE "GURLITT ALBUM" and the Köhler "Studies," Op. 60, withdrawn with this issue. The "Gurlitt Album" has been one of the most popular offers that we ever made. The advance orders have been very large and worthily so. Everything of Gurlitt has been ransacked from opus I to his last opus, and the very best of his writings have been put into this small volume, so that for practical purposes the teacher will get in this volume the very best of this popular writer's works.

The opus 60 of Köhler are simple piano studies with the hands running in parallel motion and are very popular from a mechanical standpoint.

* * *

MUSICAL NOVELTIES IN JEWELRY. On one of the advertising pages of this issue there will be noticed sets of stick pins, cuff buttons and a breastpin having printed upon them a musical rebus, showing these three sentiments, *never B flat, sometimes B sharp, and always be natural.*

The scarf pin particularly is well suited as a mark for children's clubs. They may also be used as gifts for musical persons and as rewards to be given by teachers to their scholars for special reasons.

They are made of sterling silver enameled in black and can be furnished either in the natural silver or Roman gold finish. The pins in any sentiment we will sell singly for 20 cents each; the cuff buttons for 60 cents per pair. The breastpin 40 cents, in other words, at a discount of about 20 per cent., or a little more, from the retail price.

We feel sure that these little novelties will be received with considerable interest and predict a large sale for the above purposes as well as during the holidays.

* * *

BALTZELL'S HISTORY OF MUSIC has been before the public for less than a year and the *first edition* has been *completely exhausted*, so favorable has been the reception of the work by musicians, particularly by teachers in schools, colleges and conservatories. It is so well arranged as to make a model text-book, from the point of view of teacher or student; it is divided into sixty lessons, (two a week during the school year), each covering about as much ground as a pupil can readily prepare for one lesson. The NEW EDITION will be ready for our patrons about the time this issue reaches them. It contains, as a new feature, a very complete index, with pronunciation of names in the French, German, Italian and other languages, something found in no other history. It has been brought up to 1906, and has been most carefully revised and corrected.

We shall be pleased to correspond with teachers in schools, colleges and conservatories with a view to the adoption of this work as the authorized text-book. Regular price is $1.75 retail. This price is subject to a discount to the profession and for quantities.

* * *

STANDARD COMPOSITIONS for the Pianoforte, Volume I, by W. S. B. Mathews, is on the market. For some reason this work has not received the attention it deserves. We consider it one of the most useful and popular volumes of piano music that we have. First of all it is only 50 cents retail, and contains no less than 31 pieces, the very best first grade teaching pieces that it is possible to collect from our catalogue. The offer on Volume I separately is withdrawn. We offer it only in connection with Vol. II, which we expected out before this time. Anyone who desires the two volumes can have them for 35 cents, cash with the order. Those desiring Volume II separately can have it for 20 cents postpaid. Do not miss this offer.

CZERNY'S SELECTED STUDIES. Volume III will shortly go to press. We have been much interested in the preparation of this volume which has entailed considerable research. It will contain a splendid selection from all the more advanced Czerny Studies. It will be quite up to the standard of Volumes I and II in all respects. Mr. Liebling's editorial work has been done with the utmost care.

This volume will be continued on special offer during the current month, but with the next issue of THE ETUDE we expect to withdraw all the volumes from the special offer. The special price of Volume III is 25 cents postpaid if cash accompanies the order. Volumes II and III may be ordered together for 50 cents and Volumes I, II and III for 75 cents.

* * *

THE "EASY DANCE ALBUM" is nearly ready, but we will continue the special offer for one month longer. In the preparation of this book our design has been to use material midway between that of our "First Dance Album" and that of our "Modern Dance Album." It will contain an exceptionally bright lot of dances suited to all the demands of the modern ball room or dancing class. We have had frequent calls for just such a book and we are lead to expect a very cordial reception for this new volume.

For introductory purposes the price will be 20 cents postpaid if cash accompanies the order. If the book is charged postage will be additional.

* * *

THE FACILITIES possessed by this house for the prompt and intelligent handling of all classes of orders for music supplies are absolutely unsurpassed by those of any other music house in the world. Everything in the way of music or music books, no matter where or by whom published, is carried regularly in stock and is furnished without delay on the most liberal terms. Our order department has grown from a small beginning to an unrivalled position in the trade simply because we have always made it a rule to fill all orders, whether large or small, on the day received; and to fill them correctly as well; and to be courteous at all times; and, what is also quite important, to allow exceptionally large discounts to the musical profession.

We solicit correspondence from teachers and can promise detailed attention to all inquiries.

* * *

EVERY LITTLE WHILE we find it necessary to remind our patrons to be very particular to sign their names to communications sent us; also to be sure to write their post-office addresses fully and PLAINLY. We are daily in receipt of orders that are deficient in one or another of these important details. It is quite unnecessary to point out the delays and inconveniences traceable to oversights of this kind.

* * *

THE EVER INCREASING popularity of our ON SALE PLAN is one of the most interesting features of our Order Department; each year we get the idea that the limit has been reached, but as soon as a new season begins, in spite of most elaborate preparations we are fairly rushed with orders in excess of our expectations. This season is proving no exception to the rule and we are now sending out more "On Sale" packages than in any previous fall. From past experience, however, we know that still greater demand will come in October, so we take this occasion to urge our patrons to send in their "On Sale" or "Selection" orders at the earliest possible date so as to insure prompt shipment. We are working overtime these days to keep up our reputation for promptness, but to give patrons the best possible satisfaction in the matter of miscellaneous selections requires time and the use of trained judgment, and it does not pay to do this kind of work hurriedly; therefore, in the event of short but unavoidable delays, customers may rest assured they will get correspondingly better selections. In sending in orders of this kind it is always best to give as definite an idea as possible as to the style and grades of music desired. Those who are not already familiar with the "On Sale" plan will de well to write in advance for full information with regard to it. Circulars and catalogues are promptly mailed to all teachers or schools making application for same. Our terms are exceptionally liberal in every respect.

THE ETUDE FORWARD: We are constantly receiving letters expressing such thoughts as these, "I always cheerfully recommend THE ETUDE" or "Let me know when and how I can help you." Appreciating such sentiments we suggest the following ways by which the influence of THE ETUDE may be extended.

1. Since THE ETUDE should be a regular visitor wherever there is a lover of vocal or instrumental music, urge your musical friends to subscribe, and tell us to send sample copies.

2. On recital programs acknowledge selection from THE ETUDE by some such footnote, "From THE ETUDE for October."

An evening entertainment called "THE ETUDE MUSICAL" could be made up from the music pages. We would gladly furnish free samples for distribution.

Many schools and conservatories use THE ETUDE as a text. One school last year took 92 subscriptions for this purpose.

4. At church and society fairs an ETUDE BOOTH could be made attractive, while the sale of single copies and subscriptions would prove a source of revenue.

5. Urge your music or newsdealers to handle and keep the "THE ETUDE *to the front*." We furnish free advertising posters and signs.

6. If you know of a hustling boy or girl who would like to sell single copies for a good profit, have him write for our free $1.05 outfit and instructions.

7. By representing us, competent men and women can receive liberal remuneration.

8. Write for our new premium booklet, containing splendid offers of musical merchandise, jewelry, silverware, cut glass, studio furnishings, sewing machines, pianos, organs, etc.

9. Use THE ETUDE for gift purposes to those interested in music and tell your friends to do the same.

We will be glad to correspond with interested parties regarding any of these plans for an increased clientele.

SPECIAL NOTICES

ALBUM, SIX SONGS, $1.25. FIRST PIANO LESSONS, Preparatory Harmony, $1.00. Sample copy, 20 cents each. Address, Oliver Skinner, Bloomington, Ill.

REFINED LADY WISHES POSITION AS A TEACHER, accompanist or pianist. Address, M. L. D., Box 815, Wichita, Kans.

ALVAH GLOVER SALMON, PIANIST. LECTURE Recitals (Russian music), subject matter obtained in Moscow and St. Petersburg. Tour now booking for New England, Middle, West and Southern States. For full information address, C. W. Thompson & Co., Music Publishers, A and B Park Street, Boston, Mass.

FOR SALE—PIPE ORGAN, TWO MANUALS, TWENTY-ONE speaking stops, suitable for studio or conservatory. A bargain. Address, Marshall-Bennett Co., Rock Island, Ill.

SEND TEN CENTS FOR A COPY OF THE BEAUTIFUL fantasie, "Star of Heaven," by M. M. Klaiss. Not more than two copies to any one customer. Ideal Music Co., 908 Walnut Street, Philadelphia, Pa.

COMPOSERS OF MUSIC WHO WISH TO SECURE original poems and clever song-verse should write us—this means all persons with original musical ideas. Address, Song-Craft Music Co., Milwaukee, Wis.

TESTIMONIALS

The beautiful music cabinet which you sent me arrived safe. I am very much pleased with it; could not have been better satisfied had I selected it myself.—*Allie Peairs.*

I am much pleased with Baltzell's "History of Music." —*Mrs. A. C. Quisenberry.*

I find THE ETUDE a great help in the selection of studies.—*Mrs. J. F. Oakley.*

The Händel Album cannot be surpassed in the material it sets forth for study. It should be in the repertory of all pupils.—*Mrs. J. E. Collins.*

The "Händel Album" came duly to hand to-day. It is the finest edition I have ever seen; clear, large print, and excellent paper. Ought to be in the hands of all professional musicians and students.—*Prof. R. B. Wiley.*

We have just received "Observations of a Musician," and are very much pleased with it. Consider it a fine addition to our musical library.—*Sisters of the Visitation.*

I have received the "Händel Album," and find the selections very interesting and beautiful. Good for teaching purposes. The edition is excellent.—*Chas. F. Mutter.*

I am highly pleased with THE ETUDE. I use it largely among my pupils, and I do not feel as if I could get along without it.—*Mrs. Wiley North.*

I received the "Händel Album" and find it a very good thing. I shall use it as part of my regular course in the study of works by the masters. Every musician should be acquainted with this standard music as a matter of duty.—*Edw. E. Howe.*

I have received the "Standard Compositions," First Grade, and am greatly pleased. Just the thing for my six-year-old pupils.—*Mrs. J. S. Lohman.*

I have received the "Standard Compositions" for piano, by Mathews. I consider it the best collection of first grade pieces that I have ever used.—*Miss Elba Strickland.*

I have received Schulz's "Scales and Chords," and am glad to say that I find it complete in every detail and believe it will be a valuable aid to young teachers particularly. The harmonic and melodic forms are so carefully and minutely explained that even the youngest pupil could grasp the hitherto complicated process of minor scale playing very readily, and particular attention could be given to the intervals and their progressions.—*Josephine E. Logan.*

I have received the "Observations of a Musician," and am very much pleased with it. Really a very interesting book for anyone as well as for a musician.—*Fannie Dickey.*

I have received the "Händel Album." It is first class in every way, and particularly well adapted for teaching. I am very glad to have it.—*Mrs. Florence Russell Kirk.*

I have received the "Händel Album," and am very much pleased with it. The "Largo" is the finest arrangement I have seen and I have several of this piece.—*Mrs. S. H. Merrill.*

I have received Schulz's "Scales and Chords;" am pleased with the work and think it particularly well arranged for pupils just entering upon the scale study.—*Virginia J. Logan.*

I have received the "Händel Album," and am very much pleased with it. I shall put it in the regular course of study in my studio.—*Nancie Bowron.*

I have received the "Observations of a Musician." I think it contains most excellent truths and should be in the hands of all parents whose children are studying music.—*Nancie Bowron.*

I have received the Schulz "Scales and Chords" and am very much pleased with it, and your excellent promptness.—*Enoch Walton.*

I have received the "The Moon Queen" and think it is splendid; beautifully adapted for children's use in Sunday-schools, private schools, dancing classes, etc.—*Mrs. Lewis W. Armstrong.*

I have received "Standard Compositions" Vol. I am very much pleased with it. It fits in admirably with second term studies.—*Mrs. F. N. Matton.*

I have received the "Selected Czerny Studies" and find that Mr. Liebling has selected numbers from the vast Czerny storehouse which are not only musically interesting but are of great benefit in the formation of a well-finished, modern technic.—*Herbert W. Reed.*

THE PLACE OF MECHANICAL INSTRUMENTS IN MUSICAL CULTURE.

Continued from page 672.

voce in the Metropolitan, sing off the key, from fatigue or nervousness or cold. I have heard the great Caruso crack three times in succession on a high note. The phonograph could hardly outdo this. At its worst, it gave me and other far-off people the privilege of hearing the master singers interpret masterpieces. It made possible the frequent rehearing, comparison and analysis of important musical works.

But now we are to have our music brought in by wire and manufactured in our own homes; no mere electrical transmission of handmade or mouthmade music, but literally electrical music, made by dynamos and carried by wire to a receiver. It is called the telharmonium and was invented by Dr. Thaddeus Cahill, of Holyoke, Mass.

Dr. Cahill has taken advantage of the well-known fact in acoustics, that each musical tone is a compound of a basic tone with a number of minor sounds called "partials" or "overtones." A tone can be analyzed as well as a chemical compound, and can be similarly put together. He has for each tone of the scale an alternating current generator, which produces as many electrical vibrations per second as there are air vibrations in that tone. The electric vibrations created by the generator are carried along a wire—perhaps a hundred miles long—and there they set in motion a diaphragm in a receiver; the motions of this diaphragm set up vibrations in the air, and the result is audible sound.

By connecting a series of generators to a keyboard, Dr. Cahill has a complete scale. Furthermore, by compounding his tones and blending various "partials" with a basic tone, he can imitate the timbre of any instrument. The result is a great electric organ which sends electric symphonies along a wire. The actual performer is heard a hundred miles away, just as a speaker's voice is heard over a telephone. As Dr. Cahill's telharmonium weighs 200 tons and cost a thousand dollars a ton it will not become an article of household furniture. But in its central station it will send out, over a network of wires, a continuous service of music to thousands of otherwise silent households.—*Good Housekeeping.*

HUMORESQUES.

BY ALFRED H. HAUSRATH.

MUSICIANS SCORE A POINT.

"Sixty thousand wives carry their woes into court every year," said Magistrate Pool's probation officer (N. Y. City); "and," continued this officer, "the fact that musicians do not figure in wife-desertion cases points to a peculiar relation of instrumental harmony to domestic concord."

FROM THE COUNTRY.—"Dear Father: Please send us a piano, banjo, mandolin or *something;* this village is dead."

FROM THE CITY.—"Sorry I can't agree to send you any of the instruments named in your last favor, but I will send you *something,* viz.: advice. Let the dead rest."

BRISTLES.

The pedal doesn't always cover mistakes; sometimes they leak through.

There's no use, after a person has spent fifteen years of his life trying to convince himself he has talent for music, there's nothing left for him to do but—teach. That's how teachers happen.

SUGGESTIVE HINT to piano makers, to be blazoned in a conspicuous place on the case: This piano has German felt hammers, not American steel sledge-hammers.

CLASSICAL MUSIC is all right if you know how to perform it, but if you don't, it were better you had a reputation for disliking it.

AFTER opus one often follows opus none.

WHEN your audience converses in crescendo and diminuendo your case is helpless. Skip the intervening fourteen pages and slam off the last page with the palms of your hands, and you will notice that you made a hit.

MRS. PLEESUM.—"What do you think of my piano, Mr. Cornhead?"

MR. CORNHEAD.—"Um—your piano? Oh—er—yes. Let me see, what is the maker's name?"

MRS. P.—"Stoker."

MR. C.—"Oh, yes, Stoker, great name."

MRS. P.—"Yes, the firm has a great name, I believe."

MR. C.—"Is it still in existence?"

DESPAIR NOT.

Maybe he has the position you covet and think you could fill more satisfactorily. Take heart, is he not mortal? And, success is the death of many a man.

DELUDED by the silence of the guests, the performer, particularly if he be a pianist, fondly imagines he is making a deep impression, when in reality they are only temporarily at a loss for a subject. He should never forget that piano playing is a stimulant to conversation.

CONSOLATION.

IF you are a conceited pianist don't get nettled at being asked to accompany a singer. You may not be an accompanist, but perhaps nobody will notice it.

WHEN HE PLAYS IT.

"So Crabbe plays the cornet, does he? I didn't think he was particularly fond of that instrument."

"I don't think he is particularly fond of it, but merely that he's found the neighbors are particularly opposed to it."—*Philadelphia Ledger.*

NATURAL CONCLUSIONS.

"It's my daughter," said Mrs. Nexdore, "who plays the piano. You've heard her?"

"Well," replied Mrs. Newcombe, with great self-restraint, "I've heard the piano."

"Yes, my daughter Mary is very musical."

"Ah! you have two daughters, then?"—*The Catholic Standard and Times.*

POPULAR MUSIC.

"Yes, he's making a fortune publishing popular music."

"I didn't think there was so much money in that."

"But he has devised a new scheme. He prints it in such a way that it fades off the paper as soon as it becomes unpopular."—*Philadelphia Press.*

GUILTY.

"My daughter tried a new song yesterday."

"And found it guilty?"

"Guilty! What do you mean?"

"I supposed she found it guilty; I heard her punishing it."—*Houston Post.*

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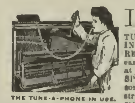

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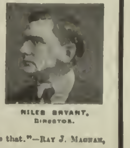

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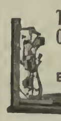

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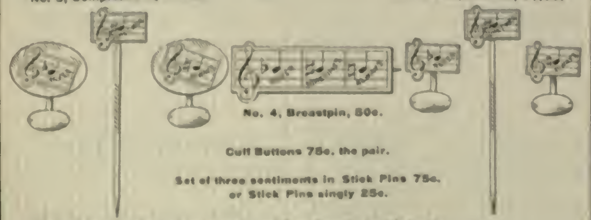

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QUESTIONS AND ANSWERS

Mrs. J. S. P.—Of living German composers, the [illegible] eminent beyond a doubt is Richard Strauss, [illegible] Munich, June 11th, 1864. He began [illegible] only six, having already begun piano [illegible] age of four. He continued composition [illegible] school life. Up to the age of twenty he had [illegible] a number of pieces in the large forms, all [illegible] of classical models. Then he was much [illegible] by Brahms. About this time he became [illegible] the music of Berlioz, Liszt and Wagner, [illegible] the adoption of a more modern style, several [illegible] poems being due to this new impulse. Later [illegible] great works, "Till Eulenspiegel's Merry Pranks," [illegible] Spoke Zarathustra," "Don Quixote," "A [illegible] and finally the "Domestic" Symphony. Strauss [illegible] posed three operas, Guntram, Feuersnoth and [illegible] In addition are many songs, choral works, a [illegible] for pianoforte and orchestra.

After Strauss, one of the best known of German [illegible] posers, is Gustav Mahler, a great conductor, [illegible] Kalischt, Bohemia, July 7th, 1860. He studied [illegible] Vienna University, and also with Bruckner at [illegible] servatory there. He has written two [illegible] symphonies, the latter of colossal proportions [illegible] complicated orchestral combinations. His music [illegible] to be turgid and bombastic, but admirably written [illegible] view to orchestral effect.

Felix Weingartner, who is one of the greatest [illegible] living conductors with ambitions in the [illegible] of composition, was born June 2d, [illegible], at [illegible] Dalmatia. He studied at Graz and at the Leipzig [illegible] servatory. In 1882 he met Liszt and shortly [illegible] him to Weimar. Weingartner has written [illegible] "Sakuntala," "Malawika" and "Genesius," [illegible] trilogy of one act music dramas after [illegible] "Agamemnon," "The Death Offering" and "The [illegible] He has also produced songs, piano music, [illegible] quartets and a sextet, two symphonies and two [illegible] ic poems, "King Lear" and "The Elysian [illegible] a celebrated picture by the German painter [illegible]. At present Weingartner has retired from [illegible] ducting to devote himself entirely to composition.

Among other living German [illegible] Reinecke, born 1824, studied at [illegible] Leipzig, composed two masses, three [illegible] overtures, the opera "King Manfred," [illegible] cantatas, much piano music including that for [illegible] Max Bruch, born 1838, studied at Bonn and [illegible] fort, also under Hiller and Reinecke, [illegible] "Lorelei," a cantata Frithjof, three symphonies [illegible] torio "Moses," the cantatas "Odysseus," "Arminius," [illegible] "Achilles" and other vocal works, [illegible] known for the G minor and other violin [illegible] Gernsheim, born 1839, studied at [illegible] and Leipzig under Moscheles, Richter [illegible] taught in various positions, composed four [illegible] works for chorus and orchestra, and a [illegible] and orchestra; J. L. Nicodé, born [illegible] Kullak and Kiel at Berlin, professor of [illegible] the Royal Dresden Conservatory, [illegible] poems "Carnival Pictures" and "Maria [illegible] scherzo "The Chase after Happiness," two [illegible] piano solos and songs, also symphonic [illegible] 27; Georg Schumann, born 1866, studied at [illegible] Leipzig, composed symphonies, symphonic [illegible] chorale, an overture "The Dawn of Love," [illegible] and fugue on a gay theme" works for [illegible] tra, etc.; Engelbert Humperdinck, [illegible] his early career to architecture, taught at [illegible] Frankfort, settled in the latter city, [illegible] composer of "Hansel and Gretel," [illegible] of "Pilgrimage to Kevlaar" for voices and [illegible] "Moorish Rhapsody," and many other [illegible] the latest are "The Unwilling Marriage," [illegible] Cologne."

Of the younger German composers the [illegible] are Siegmund von Hausegger, born [illegible] and his father at Graz; an [illegible] now at the Museum in Frankfort, [illegible] chamber music, two early operas, [illegible] and best known by his symphonic [illegible] "Barbarossa" and [illegible] Max Reger, born at Brand, Bavaria, [illegible] his father, A. Lindner and Hugo Riemann, [illegible] Professor of Harmony, Counterpoint [illegible] Royal Academy of Music, Munich, and [illegible] Singing Society, a [illegible] piano pieces for two and four [illegible] songs, sonatas for violin alone, for [illegible] and piano, clarinet and piano, a trio [illegible] a serenade for flute, violin and viola, [illegible] quartet, sonatas for organ, two [illegible] organ, 52 choral preludes for organ, [illegible] variations and fugue for two pianos, [illegible] and a [illegible] Reger's style is very [illegible]

Among German opera composers are [illegible] born in Hungary, [illegible], studied at the [illegible]

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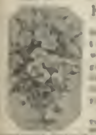

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Forward March, Orth; The Brooklet, Ryder; Away to the Woods, Morey; The Sad Story, Newcomb; Ariel Scherzo-Valse, Kern; Menuet, Borowski; Alla Marcia, Rogers; Scherzino, Salmon; Country Dance (4 hds.), Nevin; Second Valse, Godard; Capriccietto, Moskowski; Impromptu, Op. 90, No. 2, Schubert; Novelette, MacDowell; Marche Militaire, Schubert-Tausig.

Pupils of Miss Frances Leavens.

The Graces (4 hds.), Wachs; To the Evening Star, Wagner-Löw; Spanish Dance, Schytté; Love's Confession, Klemmer; Au revoir (6 hds.), Lechner-Muller; Astarte, Pabst; Love Song, Henselt; Spring Song, Kjerulf; Sylphiden, Loeschhorn; Fabliau, Raff; Tarantelle, Pieczonka; Valse Arabesque, Lack; Minuet (2 pianos, 8 hds.), Boccherini.

Pupils of Mrs. Grace Dufour Brown.

March from "Athalia" (8 hds.), Mendelssohn; Rose Rondo, Bohm; Dorothy, Smith; Spring, Lichner; A Curious Story, Heller; The Witches' Revel, Schytte; Barcarolle, Scharwenka; Wild Roses (an Idyl), Bischoff; The Highland Lass, Lange; Mazurka Hongroise, Bohm; Menuet in G, Paderewski; Capricante, March de Concert, Wachs; Impromptu, Caprice, Lack; Valse, Op. 34, No. 1, Moskowski; To Spring, Grieg; Impromptu, Reinhold; Tarantelle, Op. 39, No. 5, Leschetizky.

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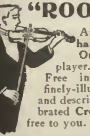

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MUSICAL ITEMS

Caruso, the tenor, has bought a summer villa at Lake Como.

Sibelius, the Finnish composer, has written a great symphonic poem, based on material from national songs.

The Opera season at the Manhattan Opera House, the new musical center of New York City, will begin Nov. 19.

Lyric Tenors seem to be growing scarce. Such is the testimony of the examining board of the Paris *Conservatoire.*

"Give thy thoughts no tongue; give the music thine ear," was the injunction printed on a program for a recital at a private house.

The Mikado is to reform the court music. Works by Mozart, Schumann, Gounod and other classic writers will be used on programs.

The Largest double bass ever made was finished a short time ago by the Markneukirchen factory in Germany. It is about 14 feet high.

A German paper says that Alfred Reisenauer has opened a school for piano players in Leipzig, to which he will devote nearly all his time.

Julius Stockhausen, the famous German singing master, celebrated his eightieth birthday in July. He is still engaged in professional work.

Mr. Joseph Bennett, the veteran English musical critic and litterateur has retired from active professional work. He is seventy-five years old.

Don Lorenzo Perosi, the Italian priest-composer is interested in a scheme to establish a school of singing to foster the pure Gregorian style of church music.

A "Matthäus Passion" manuscript, which critics assign to the end of the sixteenth century, has been found in the library of the town church at Wittenberg, Germany.

Bar Harbor, Me., has a new concert hall, built at an expense of $50,000. This section of the Maine coast is a favorite with musicians of prominence from Boston and New York.

The Warsaw Philharmonic Society has received a legacy of $1,000,000 from a Polish music lover. This is an endowment larger than any orchestra in the world has at its disposal.

Among the advertisements in an English musical paper is one for musician attendants who play the clarinet, for service at an insane asylum. The call should rather have been for oboe players.

The Russian Government in Poland has appointed a musical censor, who is to pass on all music to be published to see that it does not contain certain tunes identified with revolutionary movements.

The last Sheffield. (Eng.) Musical Festival had a surplus of $2,000. Our American festivals should note this. It is rarely that the English festival associations are compelled to face a deficit.

San Francisco subscribers to the Metropolitan Opera Company performances, which were interrupted by the earthquake, have received about $100,000 from Manager Conried, who has redeemed unused tickets.

The Pittsburg Symphony Orchestra, Emil Paur, conductor, will give three concerts at Buffalo next season. The Mendelssohn Choir, of Toronto, A. S. Vogt, conductor, will assist in one of the concerts.

Gustave Concade, an Indianapolis composer, is desirous of hearing from someone who can furnish the libretto for an opera similar to "Carmen" or "Faust." He can be addressed care Nordyke & Marmon Co.

The Gamut Club, of Los Angeles, formed in 1904, has permanent quarters in a building which they have purchased and fitted as a musical center. It contains a small theatre, a recital hall and a number of studios.

The boy sopranos of the famous Cathedral Choir of Berlin assisted in the recent performances of "Parsifal" at Bayreuth. The fresh, unsexual character of their voices contributed greatly to the effectiveness in the "Grail" scenes.

An English choral organization visited Germany last month and gave concerts at several cities. There were 150 singers from each of the two cities, Leeds and Sheffield. Elgar's "Dream of Gerontius" was among the large choral works on the program.

Felix Dreyshock, well-known as pianist and composer, died at Berlin, August 1, aged forty-five years. He was educated at the Leipzig Conservatory. At the time of his death he was a member of the faculty of the Stern Conservatory of Music, at Berlin.

Recent news from Berlin leads to the belief that Prof. Wirth, the noted violinist and member of the Joachim Quartet, will not lose his sight, as the operation performed some time ago, though severe, seems to be successful.

Ferencz Hegedüs, the Hungarian violinist, who is to play in this country this season, has his fine Joseph Guarnerius violin insured at Lloyds (London), for $25,000. This includes the time of his trip to the United States.

Manager Conried has sent word to New York that he has completed arrangements with Richard Strauss for the production of "Salome" at the Metropolitan Opera House next winter. The title role will be sung by Olive Fremstad. Ernest von Schuch, of Dresden, will be in charge of the opera.

A Critic in an English paper, commenting upon the programs to be given next season by the leading orchestras, calls attention to the fact that the titles of new orchestral works are drifting away from symphonies. Rhapsodies, music poems, symphonic poems, *tableaux musicales*, symphonic triptyches, etc., are most in favor with composers of the modern school.

The New York Evening Post, in a recent issue, says, "Harmonic innovation is an empty thing, unless associated with melodic originality, and there are few, save perhaps the admirers of D'Indy or Richard Strauss, who will gainsay this. Name the great composers of the last hundred years and you will name those whose music contains more melody than harmonies."

Mozart's violin, it is claimed, has been found in the possession of an Austrian schoolmaster. Documentary evidence is offered to establish the authenticity of the claim. The claim is as follows: Mozart's sister, Maria, sold the instrument to a government official named Tressel; he sold it, with other musical effects, to the father of the present owner. It is patterned after the Amati model, and bears a Steiner label.

A Trade paper gives some interesting items in regard to the printing of music by lithographic process. When first introduced the music was written by hand on a prepared paper, then transferred to the stone and printed by hand, 200 copies a day being about the output of one workman. An improved modern press can print about 1,000 an hour. The music is no longer written out by hand, but a plate is stamped with tools or dies and the impression transferred to the lithographic stone.

At the Egypt Exploration Fund's exhibition, at King's College, London, there is shown among the recent finds of Drs. Grenfell and Hunt a papyrus containing a considerable extract from a discourse on music and morals. The author (probably Hippias) takes pains to combat the notion that the different kinds of music have an effect on the morals, and says that the Ætolians and others who use the diatonic system are much braver than the tragedians who practice the unharmonic melody, which is supposed to give courage.

Scientists are at work to devise a substitute for ivory, the supply of which is rapidly decreasing. A writer in a London paper tells of a process by which milk is submitted to chemical action by means of which the casein is precipitated as a yellowish brown powder. This is mixed with formalin, producing a horn-like product called milkstone. With various admixtures this substance forms a substitute for ivory, celluloid, marble, hard rubber and amber. It is smooth to the touch, keeps color well and is proof against fire. Several American firms are marketing substitutes for ivory.

The Worcester, (Mass.) Music Festival is to be given Oct. 2-5. The conductors will be Wallace Goodrich and Franz Kneisel, and sixty members of the Boston Symphony Orchestra will form the instrumental forces. Brahms' "Song of Destiny," Verdi's "Requiem" and Handel's "Israel in Egypt" will be the principal choral works. The soloists are: Mlle. Elizabeth Parkina, Mrs. M. C. Rabold and Miss Louise Ormsby, sopranos; Mme. Louise Homer, Mme. Isabelle Bouton and Miss Grace Munson, contraltos; Paul Dufault and Dan Beddoe, tenors; Emilio de Gogorza and Frederic Martin, bassos.

Mr. Edward Zerdahelyi, who died at Philadelphia in August, aged eighty-four years, was an interesting figure in musical affairs. He was a Hungarian by birth and a member of a prominent family. When the rebellion broke out in 1848 he and his father joined the patriot cause and lost all their property, which was confiscated by the Austrian Government. In 1861 he came to this country and won distinction as a pianist. For the past thirty years he lived in Philadelphia, teaching at the Convent of the Sacred Heart, Torresdale. He was a warm friend of Liszt, who dedicated to him the "First Hungarian Rhapsody."

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"Then I changed from coffee to Postum, being the first one in our family to do so. I noticed, as did the rest of the family, that I was surely gaining strength and flesh. Shortly after I was visiting my cousin, who said, 'You look so much better—you're getting fat.'

"At breakfast his wife passed me a large sized cup of coffee, as she knew I was always such a coffee drinker, but I said, 'No, thank you.'

"'What!' said my cousin, 'you quit coffee? What do you drink?'

"'Postum,' I said, 'or water, and I am well.' They did not know what Postum was, but my cousin had stomach trouble and could not sleep at night from drinking a large cup of coffee three times a day. He was glad to learn about Postum, but said he never knew coffee hurt anyone.

"After understanding my condition and how I got well he knew what to do for himself. He discovered that coffee was the cause of his trouble as he never used tobacco or anything else of the kind. You should now see the change in him. We both believe that if persons who suffer from coffee drinking would stop and use Postum they could build back to health and happiness." Name given by Postum Co., Battle Creek, Mich. Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

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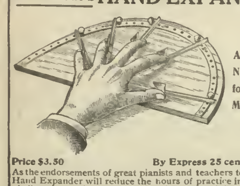

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TALKING MACHINE IN MUSIC TEACHING.

(*Continued from page 672.*)

and others, just as I heard them repeatedly; tonal quality and interpretation reproduced exactly.

Almost my first thought was: what a splendid opportunity for illustrative examples in teaching of musical history, an opportunity that had never before existed, even in the largest centres! I refer particularly to the history of the opera. Even in New York the number of operas that may be heard in a single season is comparatively limited, from a historical standpoint, and not every student can afford to attend all that may be given. But with the talking machine examples may be given from opera composers of all styles and periods.

Most conservatories have a course of study in the history of music, which may be copiously illustrated with instrumental selections, but very sparingly from the operatic repertoire. There may be good singers among the members of the conservatory faculty, but even with the four voices represented, soprano, alto, tenor and bass, comparatively few illustrations could be used, for each singer usually has but a few arias from the operas in his or her repertoire. From the long list of arias from the operas of Gluck, Mozart, Rossini, Bellini, Donizetti, Verdi, Meyerbeer, Weber, Wagner, Bizet, Gounod, Thomas, Saint-Saëns, Massenet, Mascagni, Leoncavallo, Giordano, Puccini, etc., not enough could be given to make a comparative study possible. But in the course of study I have arranged for the Michigan Conservatory of Music, I make use of more than a hundred arias in illustration, as well as a few instrumental records.

A comprehensive musical education demands that the student not only learn about music, but that he hear the music itself, and as much of it and as often as possible. Opportunity for listening is the one great lack in the education of most students. The enterprise of the Victor Talking Machine Company in making a specialty of these arias from the grand operas of all schools and periods, and sung by the greatest singers, makes it possible for schools and private studios, even in the most remote corners of the land, to install a course that will be invaluable to students. Singing teachers can now give demonstrations of the interpretations and vocal art of Patti, Sembrich, Plançon, Caruso, etc., in places where these artists can never be heard in person. In a course of lectures which I gave during the past summer at Chautauqua, New York, the talking machine was used in some of them, and audiences of from one to four thousand people heard with absorbed attention the records of the great singers. People from all parts of the country, who had never expected to have an opportunity to listen to so many great artists, heard Patti, Melba, Sembrich, Gadski, Eames, Schumann-Heink, Caruso, Plançon, Campanari, Scotti, etc. They heard ten arias sung by Tamagno, the greatest tenor of the past quarter century.

Two periods in musical history have heretofore been sealed books to music students, that of the Gregorian Chant and that of Palestrina. It is impossible to give any idea of the Gregorian music by means of an instrument, it is so inherently peculiar. But since the publication of a complete series of Gregorian records, made under the most authoritative auspices, the Sistine Chapel (the Pope's choir), the Augustinian Fathers and the Benedictines of St. Anselmo, pupils may now be made thoroughly familiar with what the music of this important period of musical history was. The same may be said of Palestrina. Great as is his music, enormous as was his influence upon musical composition, his music is practically obsolete, so far as opportunities for hearing it under ordinary circumstances are concerned. To play his music upon the organ even, gives but an extremely inadequate idea of it. Such involved *a capella* part writing needs the individual character of the various voices themselves to give its true effect. The records of this music, published by the Victor Co., were made by the Pope's choir, which lends additional interest to them.

As time goes on, and musical educators become more familiar with these fine records, I believe they will become eventually indispensable to the work of every conservatory course of instruction, for it is coming more and more to be recognized that hearing great music is more useful in developing a musical appreciation than hearing about it, just as, in the study of English literature, students are now expected to read selections from the great writers, whereas formerly they only read their lives and a criticism of their more important works.

INSPIRATION CORNER.

BY FAY SIMMONS DAVIS.

OPPORTUNITY.—A new year of work now opens before us, and we face it with glad anticipations. Weary minds are rested, tired hands are again eager and full of life. New, bright thoughts have supplanted the dull ones, and new ambitions, inspirations, grit and courage are ours. And all because a few of God's laws have been observed—and lo, the "world is ours!" Yes, *ours* for the working and striving—this world of opportunity!

We will grasp whatsoever opportunities we see, and what we cannot see we will *create*; according to our stature as musicians, "so shall we find." With brave, undaunted spirits let us grapple all the problems which cross our path. In proportion as we conquer, so will our ability to conquer increase.

"When you've got a job to do,
Do it *now*.
If it's one you wish was through,
Do it *now*.
If you're sure the job's your own,
Just tackle it alone;
Don't hem and haw and groan,
Do it *now*.

"Don't put off a bit of work,
Do it *now*.
It doesn't pay to shirk,
Do it *now*.
If you want to fill a place,
And be useful in the race,
Just get up and take a brace—
Do it *now!*"

TAKE A GRIP.—All success depends upon labor—that is, labor well directed as well as incessant and skilled. "Skilled labor" is the cry of the century. Art is *doing*—science is *knowing*.

"What's the matter with your fourth finger? It doesn't work at all," I once exclaimed to a young pupil as he was playing an exercise. He gazed earnestly upon it for a moment; then, holding it up, he remarked with a merry twinkle in his eye: "Say, there! Mike! get on to your job!" Good advice for us to give ourselves, is it not? If we get "onto our job" with ginger and enthusiasm, mountains of difficulties are bound to fall, and castles of victories will rise in their places.

"Stick to your aim, the mongrel's hold will slip—
But only crowbars loose the bull dog's grip."

CONFIDENCE in one's ability is a great factor in the achievement of success; the right kind, of course, which is not arrogant or boastful, but which has been nurtured by hard study and years of faithful preparation. "Isn't it beautiful that I can sing so?" asked Jenny Lind, naïvely, of a friend. Confidence gives magnetism to art and power to personality. "We stamp our own value upon ourselves, and cannot expect to pass for more." We teachers must know that we know. Tennyson expresses this sentiment best when he says: "Self-reverence, self-knowledge, self-control—these three alone lead life to sovereign power."

ENTHUSIASM is as necessary to art life as heart beats are to the human. Without it many learned teachers have failed; possessing it, many less worthy have succeeded. What a contrast is an enthusiastic man to an indifferent one! Indifference never created ideals—never stimulated talents—never swept any one beyond his belief in himself—never moved one soul—never gave to anybody one new idea—never gave courage or inspiration to one living soul. On the contrary, nothing unusual or worth while ever happened without enthusiasm. Hardships, obstacles, anxieties, have fallen by its overmastering power. Gerster, an unknown Hungarian, made fame and fortune from the very first night she appeared in opera. Her audience was almost spell-bound by her enthusiasm. Oh, how wonderful and marvelous is the power which can so sway men and women! No one possessing it is insignificant or without influence. Darkness and despair flee before its power. There is no such word as "fail" to its possessor.

CONCENTRATION is another powerful attribute for success. Progress stops when concentration fails. A teacher's worth is lessened as soon as his powers of concentration wane; a pupil's practising is worthless as soon as his mind wanders to other things. Mental activity is lost by useless thinking. In physical culture the whole thought has to be centered upon certain muscles, in order that they may become strong in as short a time as possible. Of what paramount importance is this thought-application to music?

FAITHFULNESS.—The well-equipped, well-balanced music teacher, whose constant thought is for his pupils, who considers his obligations to them as sacred, will, often to his own surprise, find the yearly demand for his services increasing, and his advice and instruction listened to with reverence and followed with devotion. He is President, Secretary and Treasurer of his own affairs. Public confidence in him increases at compound interest. The "survival of the fittest" is well exemplified in his case.

Every little act of his is far-reaching. Years ago the great scientists were ever in a dilemma trying to solve (on a large scale) the secrets of the world and other planets. Not until they began with the atom—with the almost infinitesimal things—could they give to the world lasting benefits of their great discoveries.

We cannot always see the results of our work, but the results are there just the same. In Amsterdam there are some bells which sound very discordant to those near at hand. The tired bell-ringer himself hears only the distressing sounds, but far away in the distance the men returning from work, heavy-hearted and weary, hear exquisite music. The sweet sounds leave an influence strong and beautiful, as they listen with swelling hearts and uplifted souls. Into their tired bodies they absorb new courage and strength for life's battles and life's sorrows. Could this knowledge but be his, the tired bell-ringer would ask no greater reward—no greater glory.

EXPLANATORY REMARKS ON OUR MUSIC PAGES.

THE instrumental pieces included in the music pages of this issue cover a wide range of usefulness The heaviest number is the "Prelude" by Rachmanino A highly interesting analysis of this celebrated piece by Mr. E. B. Perry, will be found on another page of this issue. Schytte's "Alla Marcia" is a vigorous movement of much character and originality. It should be played with fine rhythmic swing. The baritone melody of the middle section requires broad treatment, and a rich, full tone. This piece should take well in recitals. Abesser's "Serenade-Nocturne" is a drawing-room piece of the quiet, expressive type, demanding neatness of execution, and the singing tone. The study of such pieces is very beneficial to the pupil, aside from the general appreciation with which they are received at mixed gatherings. This style of piano music will always hold its popularity.

Horvath's "Waving Scarves" is a decided novelty. It is one of the most recent works of this popular composer, a sprightly and graceful waltz movement of the Viennese type. It must be played with freedom and dash in the style of a modern ballet movement Another novelty, by a young American composer who has found favor with our readers in the past, is George Dudley Martin's "Reverie at Eventide." It is one of his happiest inspirations. It demands delicacy of treatment with light, clean finger work. The employment of the contrasting keys of A flat major and E major adds interest to this composition. The harmonic values should be well brought out.

The easier teaching pieces are both novelties. Harry Hale Pike's "Marching to School" is a new work by a composer not previously represented in THE ETUDE. It is quite original in harmonic treatment, with a sturdy rhythm and attractive melody. Although easy to play it is quite full in general effect. Carl Wilhelm Kern needs no introduction to our readers. His "Sister Dear!" is a dainty little waltz movement, one of a new set of seven pieces, which will be certain to find favor with young players. The left-hand melody should prove popular and afford good practice.

The four-hand number is a new march by Charles Lindsay, "Autumn Days," a brilliant bit of writing, suited to the coming season, sonorous and orchestral in general effect. The two parts are nicely balanced throughout. This piece should be played well up to time with steady accentuation. "Autumn Days" is also published in a very satisfactory solo arrangement.

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