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Volume 30, Number 01 (January 1912)

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JANUARY 1912

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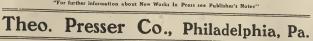
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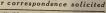
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Owing to our very great success in securing remarkably fine material upon the subject of Grand Opera it was found that it would be necessary to issue a second section in February. Consequently the February ETUDE will contain some

Remarkable Operatic Features.

The second section will be comparable with the first in every way. There will be no difference in the standard of excellence. You will need the second section to supplement this issue, as it is absolutely impossible to treat so vast a subject in one number.

Victor Herbert on "The Opera of the People"

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A MONTHLY JOURNAL FOR THE MUSICIAN, IRA MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE Subscripting Free, Bilder starts, Auka, Che d'Arres Break In Canada, Bliža per jare, In Fachad and Usahas, Coo Statificay in France, In France, In Germany, 9 Arths. All Miller reasting, 8220 per jac.

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CONTENTS

"THE ETUDE"-January, 1912.

| Europ | ean NotesArthur Elson | |
|-------|--------------------------------------|---|
| Itaiy | and OperaE. Caruse | 1 |
| Chiid | en and "Human interest" A. Hurst | |
| Beeth | oven's MasterpiecesE. d'Albert | |
| Prog | ess in Piano PlayingJ. Hofmann | |
| The . | Beginnings of Opera | |
| Ten | Ramous Opera Singers G. P. Upton | |
| Ame | can Opera Singers and Foreign Study, | |
| | (Symposium) | |
| | urning to American GirlsA Niclson | |
| | y of Musical Celebrities | |
| | antoB. de Pasqual | |
| | ng AheadH. M. Brower | |
| | fal | |
| | Notes on ETUDE MusicP. W. Oren | |
| Tod | Gailoway | |
| The | ethbridge StradJ. F. Cooke | 2 |
| Teac | ers' Round TableN. J. Coret | I |
| Depa | tment for Vocalists | |
| Depa | tment for OrganistsH. A. Clarke | 2 |
| Depa | tment for Violinists | 5 |
| Depa | tment for ChildrenJ. S. Watson | 2 |
| | shers' Notes | |
| | of Music | |
| Answ | ers to Questions L. C. Elson | 1 |

MUSIC

| Miserere from "Il Trovntore" G. Verdi | 27 |
|---|-----|
| O, Thou Sublime, Sweet Evening Star. | |
| O, Thou Sublime, Sweet Evening Star. from "Tannhäuser" R. Wagner | 28 |
| Carmen Overture (4 Hands)G. Bizet | 30 |
| Mexican Dance, No. 1Louis Jorda | 31 |
| Chimes of the MonasteryF. Sabathil | 34 |
| Romanze | 35 |
| The Mili at Sans Souci | 36 |
| Gavotte from "Mignon"A. Thomas | 38 |
| Reverie After the BailEd. Broustet | 39 |
| Merry ChimesN. deBacker | 41 |
| Petite Rapsodie Hongroise F. G. Rathbun | 42 |
| Entreaty-Romance for Left Hand Aloue, | 1.0 |
| H. Lichner | 44 |
| Alumni Reunion R. S. Morrison | 46 |
| AttentionChas. Lindsay | 47 |
| Hungarian Sketch (Violln and Piano) | |
| G.' Horrath | 48 |
| Cradle Song (Pipe Organ)E. Grieg | -49 |
| Until the End of Time (Vocal) H. W. Petric | 50 |
| Dear Little Hut (Vocal) Tod B. Galloway | 51 |
| | |
| | |
| | |

No composer holds a higher position in the estimation of the American public than Victor Herbert, a man with the best possible kind of a musical training, but one who has by his genius and art succeeded in writing music that is praised by the greates* critics and at the same time pleases the people. He has written one of the most successful grand operas in the repertory of the Chicago-Philadelphia Opera Company, Natoma. He is one of the best orchestral conductors of our times. He is one of the foremost solo 'cellists. Best of all he has splendid ideas upon musical education and has the gift of talking about them with the same fluency which his grandfather, Samuel Lover, put into his novels.

Andreas Dippel on "If My Daughter Should Study for Grand Opera"

A few years ago Mr. Dippel was known as one of the most forceful and versatile operatic tenors. At a moment's notice he seemed to be able to sing almost any tenor role in German, French or Italian and raised an equal amount of enthusiasm. For three years he has been a noted impresario and the artistic results he has produced in connection with the Philadelphia-Chicago Opera Company have amazed the critics. He talks upon an extremely popular subject and if you know anyone who has a desire to study for opera, you should not fail to recommend this issue strongly.

E

Charles Dalmores on "Self Help in Voice Study"

Only a few years ago Wagner was decried in Paris; now it is claimed that the foremost Wagnerian tenor is a Frenchman, Charles Dalmores. You will want to read his interesting remarks of particular value to voice students.

There will also be appropriate articles by the distinguished writers and critics, Louis C. Elson, Frederic Corder (the most noted English Operatic Authority) and Mr. Arthur Elson. These articles are of the very highest importance to sincere students who desire to secure in these issues a library of necessary reference material on the interesting subject of opera.

Dr. Hugo Riemann on "Perplexing Embellishments"

Pursuing our policy of never making a special issue so 'special" that readers who might not be interested in a particular subject would find nothing of value to them in the special issue, we shall publish in the February ETUDE several articles which in themselves should be worth far more to the reader than the price of the journal. Among these is a wonderful article from Dr. Hugo Riemann, the most renowned musical savant of Germany, who will explain some of those musical embellishments which may have been perplexing you for years. Dr. Riemann's scholarship, manifested in his Dictionary and other works, is too well known to demand comment.

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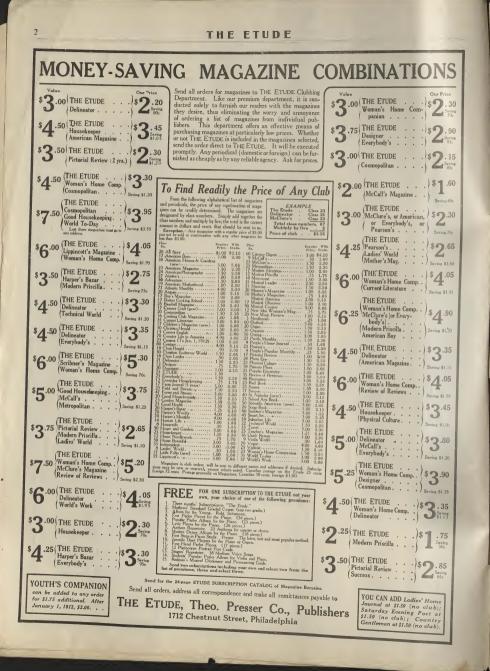
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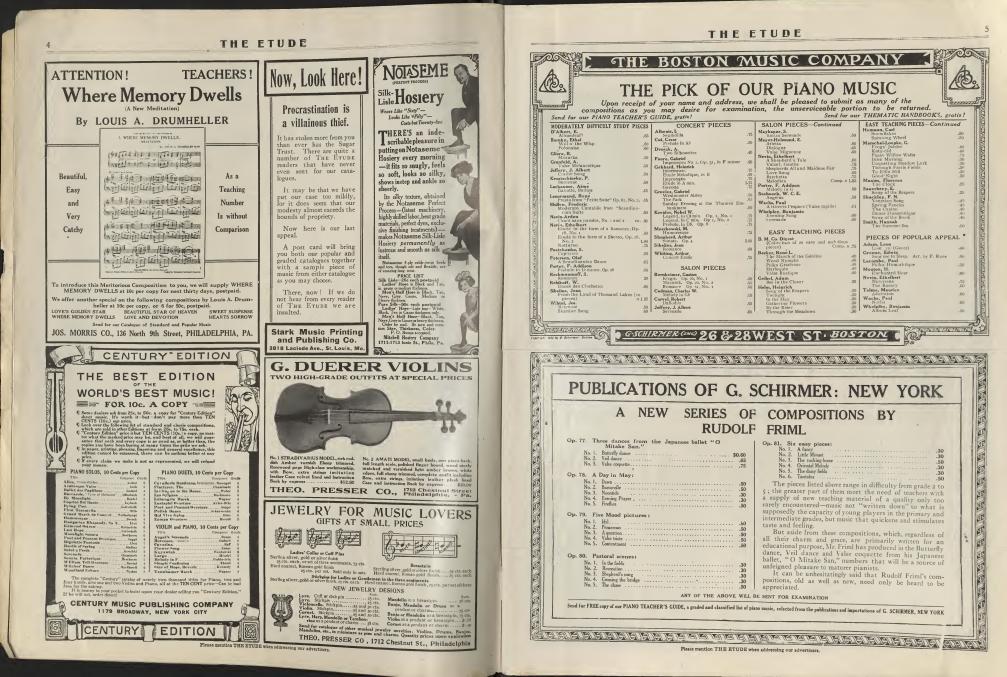
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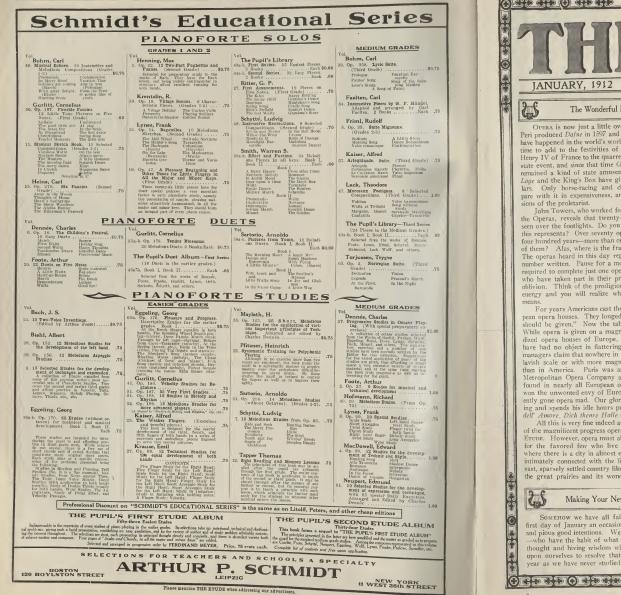
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OPERA is now just a little over four hundred years old. Since Peri produced Dafne in 1597 and his Euridice in 1600, great things have happened in the world's work. Euridice was given for the first time to add to the festivities of the wedding of the valiant King Henry IV of France to the guarrelsome Maria de Medici. It was a state event, and since that time Grand Opera has in a sense always remained a kind of state amusement. In America the Emperor's Loge and the King's Box have given way to the aristocracy of dollars. Only horse-racing and championship base ball can compare with it in expensiveness, and these pastimes are still possessions of the proletariat.

John Towers, who worked for years to complete a Dictionary of the Operas, reveals that twenty-eight thousand operas have been seen over the footlights. Do you realize what a wonderful industry this represents? Over seventy operas a year have been written for four hundred years-more than one opera a week. What has become of them? Alas, where is the fragrance of the roses of yesteryear? The operas heard in this day represent but a mere fraction of the number written. Pause for a moment to think of what industry is required to complete just one opera. Think of the armies of people who have taken part in their production and then marched on to oblivion. Think of the prodigious expenditure of brains, time and energy and you will realize what the wonderful epoch of opera means

For years Americans cast their eyes enviously toward the European opera houses. They longed to go abroad "to hear opera as it should be given." Now the tables seem to be completely turned. While opera is given on a magnificent scale in many of the subsidized opera houses of Europe, innumerable unbiased judges who have had no object in flattering America or our American opera managers claim that nowhere in the world is opera given on a more lavish scale or with more magnificent musical and artistic results than in America. Paris was amazed at the performances of the Metropolitan Opera Company a year ago. American singers are found in nearly all European opera houses and their success has won the unwonted envy of European singers. America has apparently gone opera mad. Our glorious eagle has given up his screaming and spends his idle hours practicing upon parts of Bella figlia, dell' Amore, Dich theure Halle or Belle nuit, O nuit d'amour.

All this is very fine indeed and on one could possibly be prouder of the magnificent progress opera has made in America than is THE ETUDE. However, opera must always remain somewhat of a luxury for the favored few who live in or near large cities. In Italy, where there is a city in almost every valley, opera has become very intimately connected with the lives of the people. But what of a vast, sparsely settled country like America, with its enormous farms, the great prairies and its wonderful forests?

25 25 Making Your New Year Really Happy

Somehow we have all fallen into the fashion of making the first day of January an occasion for declaring our somewhat sober and pious good intentions. We who are interested in musical work, -who have the habit of what Lord Byron would call "exhausting thought and hiving wisdom with each studious year."-we take it upon ourselves to resolve that we shall study during the coming up to the end of the season. THE ETUDE is continually suggesting year as we have never studied before. About the third or fourth the way.

Why should our New Years all begin on January first? After

all the calendar is only a convenient way of measuring our time according to the movements of the stars. The world worried along for thousands of years before the mighty Julius Cæsar made his calendar in 46 B.C. Pope Gregory XIII, one of the greatest thinkers of his age, saw the flaws in the Julian calendar and corrected them in 1582. It was not, however, until 1752 that England and the American colonies adopted the Gregorian calendar. In that year the English speaking people laid aside several days and nobody ever knew the difference. March 5th became March 16th, and the world went on in the same old way at the same old stand. If the "yellow peril" came upon us and forced us to change the calendar to that of our pig-tailed fellow-republicans, we should be obliged to make a still more radical change.

After all, what does the calendar really matter in our daily lives? Can we not call every morning of the year a New Year? Can we not make a new and beneficent resolution every day? Can we not resolve to practice more diligently, more intelligently, more carefully, more successfully? Can we not resolve to teach more patiently, more sympathetically, more faithfully?

THE ETUDE WISHES EVERY ONE OF ITS READERS THE HAPPIEST AND BRIGHTEST KIND OF A NEW YEAR-NOT THE JANUARY-FIRST KIND, BUT THE EVERY-DAY-IN-THE-YEAR KIND!



WE feel that our readers deserve some comments upon the plan we have employed in presenting the subject of Grand Opera in THE ETUDE. It became apparent at the very start that the matter could be treated in only a very superficial manner if we attempted to crowd all of the necessary material in one number. It is our policy not to devote any one issue exclusively to any one subject. This issue is for the most part an Opera Issue. Nevertheless any reader who might not be interested in the subject will find an abundance of interesting reading upon other musical educational topics. In order to do this and at the same time cover the ground sufficiently our next issue will also present quite as important operatic material as anything which has appeared in this issue. More than this, the history of opera will be discussed by four distinguished writers : Mr. H. Finck, Mr. Frederic Corder, Mr. L. C. Elson and Mr. Arthur Elson in a series of four articles, one appearing each month. There has been a wide-spead demand for information upon the subject of opera and it has been our purpose to present material for selfstudy, for club work, or for musical reference which should serve the needs of our readers for many years to come.

6S The Height of the Season



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THIS issue comes to you at the very height of the musical season. You are, we trust, so busy that you have "not a moment to spare," It is just this condition, however, that has undermined many a teacher's success. If you fail to make your plans now for the balance of the season you will find that you will have comparatively little to do in June and July. With the proper foresight you may easily arrange to continue the interest in your musical work right

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** @ ** ** (*) 2) als als (6) dis European Musical Topics By ARTHUR ELSON (a) als als (a) als -----

THE aerophor invented by a Mr. Samuels of Schwerin, has been given a trial in Berlin. It is not a new instrument, but an apparatus for furnishing air to wind instruments. It starts with a bellows continues with rubber hose, and ends with a small not cut off. The invention seems to be a complete success, and does away with the old problem of interruptions in the player's breath. As a sample of its capabilities, an English horn player used it to give without break the Traurige Weise from "Tris-A flutist then employed it for the difficult dute passage in the Scherzo of the "Midsummer Night's Dream" music, which he played "without the usual compromises." The article adds that the invention opens up an entirely new field; and the way is now open to a mechanical orchestra.

MUSIC AND MARRIAGE.

Albert Leitzmann, in the Monthly Journal of the Musical Society, shows pretty clearly that the recently described second letter of Beethoven to his eternal beloved is a rank forgery. But we still have the first one to fall back upon, to prove the extent of woman's influence in music. Beethoven was almost always under the influence of some intoxicating female divinity, all the way from Eleanora von Breuning to Amalia Seebald. His dedications show this, as well as his letters; for his adoration nsually took the form of musical homage. But other composers were less amenable to the eternal femi-nine. Handel, for instance, never married at all. Once he paid his devotion to a young lady in London, but her parents objected to having her marry a "mere fiddler." Later on, when Handel became more famous, they let him know that he could have their consent. But by that time he had changed his mind; and it is not on record that he ever lost his magnificent appetite through worry. His contemporary, Bach, with two wives (in succession) and twenty children, stands as the best musical example of domestic devotion; but his genius was so innate that he would probably have written his noble fugues if he had never married at all. Havdn and Mozart both fared rather badly, especially the former. Both loved in vain, and each afterwards chose a sister of his earlier ideal. Havdn obtained a selfish and unsympathetic wife, who led him a lively dance, and certainly could not have been a source of inspiration. Mozart's wife helped him in composition by entertaining him with stories and brewing him drinks. But Mozart, again, was a nataral genius, and probably needed no outside inspiration, Schubert was of a romantic disposition. When Caroline Esterhazy asked him why he dedicated nothing to her, he replied, "All that I ever do is dedicated to you." Schumann was a noted example of the power of feminine influence, and his marriage with Clara Wieck brought him a source of almost boundless inspiration. Mendelssohn was of a lively disposition, and throve best in cheerful surroundings; but his sister was really more of an influence in his career than his wife. Wagner was not exactly inspired by women (save in "Tristan and Isolde"), though he accepted sacrifices from them: while Strauss, even in his Domestic Symphony, is more intellectual than emotional

FAMOUS WOMEN COMPOSERS.

Gemma Bellincioni sang a group of her own songs at Amsterdam recently, and was warmly applauded; which brings up the subject of women composers. People are apt to think that women have started in only recently, and that their composing is almost as modern a movement as their suffrage agitation. This is not true, for women were active even in the old contrapuntal times. Clementine de Bourges composed in France in the sixteenth century, and was held equal to the mcn. Bernarda de Lacerda was a famous Portuguese composer, and intrusted with the education of princes. A little later Francesca Caccini, daughter of the operatic pioneer, wrote madrigals and poems, and became the idol of her native Florence. There have been times when great women composers were about as fre- for piano, violin, and 'cello.

a great pianist in spite of being blind. The women tave often met with opposition. Mendelssohn objected to his sister Fanny's composing, and included some of her works with his own; so that when Queen Victoria praised his song "Itally." he had to admit, with some shame, that it was really his sister's work. This attitude of unfair objection is now

heights in composition. Women themselves have believed this. Thus Liza Lehmann has stated openly that she believes physical conditions a handicap. It is true that in the last two centuries the women may not have equalled the men. But there's a reason. The number of women who try to compose is very much less than the number of men. If thousands of men have worked where only one Beethoven apneared it is likely that the female genius will appear only when enough women composers come forward to make her a mathematical possibility.

MUSICAL NOVELTIES

The new Strauss opera, Ariadne in Naxos, has been very favorably described in the periodicals. It is a sort of postlude to Moliere's play "Le Bour-geois Gentilhomme." Originally this play ended with a ballet. Hofmannsthal, who seems a favorite with Strauss, remodeled the comedy, eutting it down from five acts to two, and adding the new postlude. One critic says that Strauss has never written anything that shows more melodic grace and beauty. This makes the work wholly different in style from any of his other operas. The orchestra is a small one, with much solo work, but the colors are rich nevertheless. Piano, organ, and harosichord are used. There is an excellent contrast between the carnestness of the postlude and the bits of buffo work that are included from the comedy itself. The tyle is modern. The union of Bacchus and Ariadne, t is said, is accompanied by a perfect stream of beautiful melodies. The work will be given first in

Other new operas in Germany are "Der Kuhreigen," by Wilhelm Kienzl, and Hans Sommer's "Der Waldschratt." Siegfried Wagner's, latest, "The Vengeance of the Black Swans." will be given next winter; but the real question is, in how many succeeding winters will it appear? Italy is represented by Mancinelli, who is working on a subject from the "Midsummer Night's Dream;" while Eng-land offers "King Harlequin," by G. H. Clutsam. Novelties su the Opera-Comique in Paris will in-clude Alberic Magnard's "Berenice;" "La Lepreuse," by Sylvio Lazzari: Erlanger's "Soreiere;" Gustave Doret's "La Tisseuse d'Orties;" Xavier Leroux's "Le Carillonneur ;" and Bruneau's "Les Quatre Journées,' which does not promise to be twice as important as Cherubini's "Les Deux Journées." London is to hear a new ballet by Reynaldo Hahn, entitled "Le Dieu Bleu,

A work of much interest is Reger's string sextet. Op. 118. It is praised highly in the Signale, which usually attacks Reger's mannerisms. The themes and expositions are clear and attractive, their development complex, but not incomprehensible. The first and last movements are excellent, and the scherzo full of brusque humor, with a Brahms-like trio. The slow movement shows a strong and effective simplicity and directness

Another interesting work was the piano sonata. Op. 2, in E, by the young Erich Wolfgang Korngold. Its variety of rhythmic and harmonic effects is called simply marvelous. The moderato and scherzo are most effective, as the slow movement is only fair. and the finale has little development. Korngold's pantomime, "Der Schneemann." has reached Russia, and will be heard at Moscow.

New orchestral works include a symphony, Op. 100, by Zoellner; "Aphrodisischen Reigen," by Karl Hentschel; a successful symphonic poem. "Il Pelle-grino d'Amore," by Virgilio Sardi; and another, "Orpheus," by Desire Peque. Publications of Dvorak's posthumous works include two symphonies, a Tragic Overture, a Rhapsody, and a Suite. Zurich will hear Walter Lampe's Piece Symphonique and Hausegger's choral symphony. The Menestrel speaks of these as "two Swiss works." but Hausegger is suspected of having heen born at Graz, in Austria. Joan Manén, the Spanish violinist, has produced a three-movement symphony with parts for two solo violins. Paul Juon has gone this one better, and written a triple concerto

A Strauss sarcasm :--- When the later Richard was quent as hens' teeth; but these times were short. In the eighteenth century we find Maria Theresa von rehearsing Liszt's Faust music at Heidelberg, a 'cello Paradies, who composed in large forms and became passage did not suit him. That must sound im-paradies, who composed in large forms and became passage did not suit him. That must sound imme, but by the holy Franciscus."

THE DRAMATIC TRAINING OF THE OPERA SINGER

BY FELLY DAHN.

Some say that women cannot reach the greatest Stage Director of the Royal Opera House in Berlin.

It is often said that the drama draws to the stage a more highly educated class of persons than the opera. The reason for this is clear. It often happens that a tenor who hitherto had been a locksmith, a climney-sweep or a wood carver feels that it is by no means necessary to wait without the gates of the heaven of art until he has learned three or four good rôles. No, his maestro (alias singing teacher) informs the young yocal recruit, often after the third lesson, that he is called to be another Caruso. Naturally th conceit of the poor fool climbs one hundred per cent

If he is married, then the Frau Scolsser (Madan Locksmith) or Frau Schornsteinfeger (Madam Chimney-sweep) is forgotten. Leaving his wife behind and dressing himself in the most modern and extravagant fashion he seeks for new worlds to conquer. With all these allurements he must remain a parvenue in life as well as upon the stage. He does not realize that in 'order to become an effective singing actor he must first visit the kindergarten of the stage.

Where are all the Alvarys, to say nothing of the Niemanns? Where do we see nowadays a Don Juan who combines dramatic facility, elegance and elasticity of interpretation with a really good voice? Where do we find a captivating Raoul, a chivalrous Fra Diavolo or a brilliant Figaro? Why have we ne acting tenors or acting basses? Let me offer an explanation. Recently a young singer came to me for an engagement. He had a sympathetic little "salon" voice. I had him sing two inconsequential numbers. Then I asked him what rôles he knew. Then he coulided in me that he knew no rôles at all, that he was a druggist who had found the drug business too 'rying, and wanted the easier life of the stage, and he was confident that in a few weeks he could master many rôles. Thus think many other misguided young men. fail to realize that dramatic ability is all-essential. They do not seem to comprehend the fact that acting (Mimik) mirrors the soul and that intelligent audiences demand good acting as well as good singing.

But why speak of the men alone. Young lady operatic aspirants fall down upon our conservatories as thick as the leaves at Vallombrosa. They study diligently, but when they are through with their vocal work they approach the agent for an engagement, only to find that it will be necessary for them to learn to act. Then they hie themselves to a teacher of acting. and expect to become proficient in the art in less time than it takes a dentist to fill a tooth.

I would even go further and say that the competent actor should have a special training in gymnastics in order that his body may become pliable and graceful. Singers seem to have the greatest difficulty in finding out what to do with their arms. I remember one American singer with very long arms who had a habit of waving them about as though in distress. This gesture accompanied even the simplest passages when she was singing such a rôle as the chaste Gilda (Riggoletto.)

I have little faith in the teachers who give instructions in gesticulations. The result is always artificial. Most pupils who have been through such a course are rarely better than marionettes. They remind me of a baritone who had a wooden ann and used to sing an aria to the moon. After every third beat his wooden arm used to shoot up in the direction of a stage moon in the most mechanical fashion imaginable.

Remember, you operatic aspirants, voice alone amounts to nothing. You must also learn to give the right dramatic impression by means of a carefully trained body.--(Especially translated for THE ETUPE from the Allgemeine Musik-Zeitung.)

BACH is the triple extract of music. If all the masterworks in music were lost to the world and the well-tempered clavichord remained it would be possible to reconstruct the entire literature. The welltempered clavichord is the old testament and the Beethoven Sonatas are the new. We must place our be-lief in both .-- Hans Von Bülow.

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The has shown that it is in briter condition leady that receiver, where the second second second second second second second the second second second second second second second second matrix by Nipper Grand. There are a papaler manifester and an artificial later table has any released second second trans, abscares and whether is they and rear, but it is the second second second second second second second trans, abscares and whether is the second second second trans, abscares and whether is the second second second trans, abscares and whether is the second second second trans, abscares and whether is the second second second trans, abscares and whether is the second second second trans, abscares and the second second has a second has and respective has a second has an atomic the second second second resultering and has and there are any approximately and resultering and the second second has a second has a second has a resultering has a second has a second has a second has a second has a resultering has a second has a second has a second has a second has a resultering has a second has a second has a second has a second has a resultering has a second ha

OPERA AND THE PUBLIC IN ITALY.

Anyone who has traveled in Italy must have noticed the interest that is manifested at the opening of the opera season. This does not apply only to the people with means and advanced culture but to what might be called the general public In addition to the upper classes, the same class of people in America who would show the wildest enthusiasm over your popular sport base-ball would be similarly eager to attend the leading operatic performances in Italy. The opening of the opera is accompanied by an indescribable fervor. It is 'in the air." The whole community seems to breathe opera. The children know the leading melodies, and often discuss the features of the performances as they hear their parents tell about them, just as the American small boy retails his father's opinions upon the political struggles of the day or upon the last ball game.

It should not be thought that this does not mean sacrifice to the masses, for opera is, in a sense, more expensive in Italy than in America; that is, it is more expensive by comparison in most parts of the country. It should be remembered that monetary values in Italy are entirely different from those in America. The average Italian of modcrate means looks upon a lira as a coin far more valuable than its equivalent of twenty cents in limited, and he must spend it with care and wis- once.

dom. Again, in the great operatic centres such as Milan, Naples, Rome, etc., the prices are invariably adjusted to the importance of the production. In first-class productions the prices are often very high from the Italian standpoint. For instance, at La Scala in Milan, when an exceptionally fine performance is given with really great singers, the prices for orchestra chairs may run as high as to be desired from the dramatic and portic stand-thirty lira or six dollars a seat. Even to the wealthy points. Italian after all is the language of music. In Italian this amount seems the same as a much larger amount in America

To give opera in Italy with the same spectacular effects, the same casts composed almost exclusively



of very renowned artists, the same mise en scene, etc., would require a price of admission really higher than in America. As a matter of fact, there is no place in the world where such a great number of performances, with so many world-renowned singers, are given as at the Metropolitan Opera House in New York. There is no necessity for any one to make a special trip to Europe to hear excellent performances in these days. Of course such a trip would be interesting as the performances given in many European centres are wonderfully fine, and they would be interesting to hear if only from the standpoint of comparing them with those given at the Metropolitan. However, the most eminent singers of the world come here constantly, and the performances are directed by the ablest men obtainable, and I am at loss to see why America should not be extremely proud of her operatic advantages. In addition to this the public manifests a most intelligent appreciation of the best in music. It is very agreeable to sing in America, as one is United States currency. His income is likely to be sure that when one does well the public will respond at

ITALIAN, THE LANGUAGE OF MUSIC

Perhaps the fact that in Italy the audiences may understand the performances better because of their knowledge of their native language may add to the pleasure of their native language may add to the pleasure of opera-going. This, however, is a question, except in the case of some of the more modern works. The older opera librettos left much fact it is music in itself when properly spoken. Note that I say "when properly spoken." American girls go to Italy to study, and of course desire to acquire a knowledge of the language itself, for they have heard that it is bencheial in singing. They get a mere smattering, and do not make any attempt

funny as the efforts of the comedians who imiate German emigrants on the American stage. ave really mastered the language. In doing this your car will get such a drill and such a series of exercises as it has never had before. You will lave to listen to the vowel sounds as you have never listened. This is necessary because in order to understand the grammar of the language you hear the consonants distinctly

There is another peculiar thing about Italian. If the student who has always studied and sung it English, German, French or Russian, etc., attempts searchlight upon his own vocal ability. If he has any faults which have been concealed in his sing ing in his own language that will be discovered at once the moment he commences to study in Italian. I do not know whether this is because the Italian of culture has a higher standard of die tion in the enunciation of the vowel sounds, o whether the sounds themselves are so pure and smooth that they expose the deficiencies, but it is nevertheless the case. The American girl who studies Italian for six months and then hopes to sing in that language in a manner not likely to disturb the sense of the ridiculous is deceiving herself. It takes years to acquire fluency in a language

AUDIENCES. THE SAME THE WORLD AROUND.

Audiences are as sensitive as individuals. Italy is known as "the home of the opera," but I find that as far as manifesting enthusiasm goes, the world is getting pretty much the same. If the public is pleased it applauds, no matter whether it is in Vienna, Paris, Berlin, London, Rome or New York. An artist feels his bond with the audience very quickly. He knows wether they are interested, or whether they are delighted, or whether they are in different. I can judge my own work at once by the attitude of the audience. No artist sings exactly alike on two successive nights. That would be impossible Although every sincere artist trics to do his best there are, nevertheless, occasions when one sings better than at other times. If I sing particularly well the audience is particularly enthusiastic,--if] am not feeling well and my singing indicates it, the audience will let me know at once by not being quite so enthusiastic. It is a barometer which is almost unfailing.

This is also an important thing for the young singer to consider. Audiences judge by real worth



THE ETUDE

and not by reputation. Reputation may attract hardly believe that sensible people would give it a money to the box office, but once the people are moment's credence. Every voice is in a sense the inside the opera house the artist must really please result of a development, and this is particularly so them construct a development. them or suffer. Young singers should not be led in my own case. The marble that comes from the to think that anything but real worth is of any last- quarries of Carrara may be very beautiful and white ing value. If the audience does not respond, do and flawless, but it does not shape itself into a work not blame the audience,--it would respond if you of art without the hand, the heart, and the intellect could sing so heautifully that you could compel the sculptor. Just to show achievement. Don't blame your teacher, or your opinion really is, let me cite the fact that at the lack of practice or anything or anybody but your- age of fifteen everybody who heard me sing proself. The verdict of the audience is better than nounced me a bass. When I went to Vergine I the examination of a hundred so-called experts. There is something about an audience that makes it seem like a great human individual, whether in and shaping the voice. Then I studied repertoire Naples or San Francisco. If you touch the heart or please the sense of beauty, the appetite for lovely music common to all mankind, the audience is yours, be it Italian, French, German or American.

12

OPERATIC PREPARATION IN ITALY.

The American student with a really good voice and a realy fine vocal and musical training would have more opportunities for engagements in the smaller Italian opera houses, for the simple reason that there are more of these opera houses and more of these opera companies. Bear in mind, how-ever, that opera in 1taly depends to a large extent upon the standing of the artists engaged to put on the opera. In some cities of the smaller size the municipality makes an appropriation, which serves as a guarantee or subsidy. An impresario is informed what operas the community desires, and what singers: He trics to comply with the de-mand. Often the city is very small and the demand very slightly indicated in real money. As a result the performances are comparatively mediocre. The American student sometimes fails to secure engagements with the big companies, and tries to gain experience in these small companies. Sometimes he succeeds, but he should remember before undertaking this work that many native Italian singers with really fine voices are looking for similar opportunities, and that only a very few stand any chance of reaching really noteworthy success.

OPERA WILL ALWAYS BE EXPENSIVE.

He should, of course, endeavor to seek engagements with the big companies if his voice and ability will warrant it. Where the most money is, there will be the highest salaried artists and the finest operatic spectacle. That is axiomatic. Opera is expensive and will always be expensive. The supply of unusual voices has always been limited and the services of their possessors have always commanded a high reward. This is based upon an economic law which applies to all things in life. The young singer should realize that unless he can rise to the very top of his profession he will be compelled to enlist in a veritable army of sing-ers with little talent and less opportunity.

One thing exists in Italy which is greatly missed in America. Even in small companies a great deal of time is spent in rehearsals. In America rehearsals arc tremendously expensive and sometimes first performances have suffered thereby. In fact, I doubt thing opera really is. The public has little opportunity to look behind the scenes. It sees only the finished performance which runs smoothly only when a tremendous amount of mental, physical and financial oil has been poured upon the machinery. I often hear men say, here in New York, "I had to pay fifty dollars for my seat to-night." That is absurb-the money is going to speculators instead of into the rightful channels. This money is simply lost, as far as doing any service whatever to art is concerned. It does not go into the operahouse treasury to make for better performances, hut simply into the hands of some fellow who had heen clever enough to deprive the public of its just opportunity to purchase scats. The public seems to have money enough to pay an outrageous amount for seats when necessary. Would it not be better to do with the speculator at the door and pay, say \$10.00 for a seat that now costs \$6.00? This would mean more rehearsals and better opera and no money donated to the undeserving horde at the portals of the temple.

THE STUDENT'S PREPARATION.

me without effort. This is so very absurd that I can climax of art.

Just to show how utterly ridiculous this popular studied hard for four years. During the first three years the work was for the most part moulding for one year and made my debut. Even with the experience 1 had had at that time it was unreasonable to expect great success at once. I kept working hard and worked for at least seven years more before any really mentionable success came to me. All the time I had one thing on my mind and that was never to let a day pass without seeing some improvement in my voice. The dis-couragements were frequent and bitter, but I kept on working and waiting until my long awaited opportunities came in London and New York. The great thing is, not to stop. Do not think that because these great cities gave me a flattering reception, that my work ceased. Quite on the contrary, I kept on working and I am working still. Every time I go upon the stage I am endeavoring to discover something which will make my art more worthy of public acceptance. Every act of

DIFFERENT ROLES.

each opera is a new lesson.

It is difficult to invest a $r\delta le$ with individuality. I have no favorite $r\delta les$. 1 have avoided this, because the moment one adopts a favorite rôle he becomes a specialist, and ceases to be an artist. 'The artist does all rôles equally well. I have had the unique experience of creating many rôles in new operas, such as Loris, Fedora, Adriana, Germania, Girl of the Golden West, Maschere. This is a splendid experience, as it always taxes the inventive faculties of the singing actor.

This is particularly the case in the Italian opera of the newer composers, or rather the composers who have worked in Italy since the reformation of Wagner. Whatever may be said, the greatest in-fluence in modern Italian opera is Wagner. Even the great Verdi was induced to change his methods in Aïda, Otello, and Falstaff-all representing a much higher art than his earlier operas. However, Wagner did nothing to rob Italy of its natural gift of melody, even though he did institute a reform. He also did not influence such modern composers as Puccini, Mascagni and Leoncavallo to the extent of marring their native originality and fertility.

WHAT IS CLIMAX?

BY HERBERT ANTCLIFFE.

CLIMAX may be described as the accumulation of effects to the point at which they are most capable of making an impression. In musical matters we usually speak of two kinds of climaxes-the tonal climax and the emotional climax. Usually they occur at the same point. There are other works in which the emotional climax occurs when most of the tonal force is spent, and the hearer holds his breath for fear of interrupting the quietness which seems less and yet more than silence because of the significantly repressed sounds.

A mere climax of sound without any emotional ignificance is often a sign of the lack of inspiration which frequently goes with a high technic. The writer well remembers a criticism of his first produced orchestral work, which was to the effect that the work was well conceived and constructed, but the work was were concerved and constructed, but failed of a climax. The criticism was a good one, though the development of the themes and the orchestration were worked in regular sequence to a splendid combination of all the forces utilized at all in the work. Why it lacked climax was that the whole work was a study of methods and not an

expression of feeling. Unless there is a climax of feeling-a concentra-

THE "HUMAN INTEREST" TOUCH IN TEACHING CHILDREN.

BY ANNA HURST.

THE child's days of study should be made the happiest hours of its life. Even very little tots take a wonderful interest in the human side of music. They love to learn of the stories of the great composers. They like to compare them with their own little lives.

Every bit of knowledge on musical matters will at some time prove useful, and whenever a teacher has an anecdote or bit of interesting information to impart relative to any phase of study that comes up, it will be found an excellent way of impressing the fundamental principles on the pupil's memory. The Public School teachers found this out long ago.

In order to be prepared at all times, the teacher must have wide general knowledge, and this can be done only through reading, studying and remembering. Yet by no means should a teacher do it all. Pupils must work and read as well; in fact, some reading should be included in the preparation of every lesson. Even the tiniest tots, too young to read for themselves, will remember much that is told them, especially if it savors of a story.

A little plan I have adopted at times might prove useful to others. A subject is chosen, such as a famous composer, the history of the piano, rivers in song, etc., on which subject a pupil will write a composition such as would be written at school. After being corrected this is carefully copied in a neatly bound book, reserving a page for a picture relative to the substance of the essay; for instance, if the subject be a composer, his picture is pasted there, prints or postals costing from two to five cents being used.

The compositions are excellent for future reference, but their greatest value lies in the fact that whatever has been written is retained in the memory more readily.

For my own profit, I first write as long and com plete an article on the same subject, and this may e used by others if reference material is needed. I hardly expect my pupils to write at such length as I do, though there is no restriction, for the longer and more comprehensive these articles are the greater the gain for the writer.

This writing takes time, did you say? Indeed it does, but while I am doing it am I not benefiting myself in many ways? Of course, it is not neces sary that a teacher write also, but I enjoy it and find it of untold value in my work. If convenient for them to do so, it is well to

encourage students in the purchase of books suitable for reference in matters pertaining to music, for such books are scarce in most homes. Begin with a good musical dictionary and a high-class magazine, the copies of the latter to be carefully saved. Books may, of course, be procured at the public libraries, but no good will come of either unless careful reading ensues.

A teacher should know what is good for the different pupils and direct the reading to a certain extent. A live musical magazine is one of the best mediums for arousing interest.

There are many methods to be employed, individual tastes and circumstances to be consulted, but the fact remains that more reading and studying should be done by both teachers and students, and the latter are never too young to commence. Even the smallest absorb much information in a surprisingly short

For myself, I not only save the clippings, but portraits of musicians as well, yet perhaps the most interesting collection of all is one of pictures of the instruments of all nations and ages from the pipes and stringed affairs of ancient times down to the wonderful creations of the present day.

PROBABLY no man or woman who ever lived has failed to have the desire to do something worth while during at least one period of his or her life. Yet, alas! how few of us accomplish anything! Great work is the outcome of great steadfastness. "Alas for him who is gone and hath done no good I an told that many people in America have the impression that may yocal ability is kind of a "god-given" gift—that is, something that has come to one desire or one emotion—there can be no real march has sounded and his load was not bound on." Look to your load, Mr. Musician!

THE ETUDE



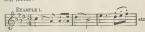
[EDITON'S NOTE,-The first part of this remarkable article was published in the Christmas issue of THE ETUDE. This is the first ratio this distinguished compares has written in some years, and is absorbed thus better in the source of the

terpretation of Beethoven's works. I have already said that this is growing more and more removed from what is natural and is constantly becoming more eccentric and characterized by affectation and a laborious search after originality. Now in order to play Beethoven as he should be played a sound musical judgment is before all things absolutely necessary. Without this no one should dare approach the master who, through his inherent might, produces the greatest and deepest effects. Let none seek to thrust himself or his own personality in the foreground-for this let him choose compositions that are written for such an end. There are enough of these calculated to produce the most dazzling outward "effect" from which the virtuoso seeking applause may select and with which he can win the reward

With Beethoven the artist should content himself with being the interpreter, the mediator, who brings his works to a true and sincere performance. Only thus can a genuine artist bear tribute to the great immortal. To sink himself in his spirit is his first duty, not to attempt to increase the effect by empty trickery. It is un-believable how a Becthoven work is often distorted and how the lines of one of his clear, simple compositions are thus often distigured and drawn out of shape.

STUDYING OPUS 110.

As an example let us take the first movement of Op. 110. Nothing could be simpler and more natural than this short movement. But from the very beginning the tempo is commonly taken too slow, though its con moto, flowing nature ought to be understood without difficulty. Nothing could be more artless than the first theme:



and its performance should also be simple. One should imagine it sung; in this way the proper expression will be most clearly indicated. In general, it may be recommended to conceive all sustained, melodic themes as being sung; in this way the phrasing and the interpretation are more easily divined, and numerous affectations, which form the chief stock in trade of many modern virtuoso are best avoided. The continuation of the melody



calls for this simple cantabile style. Generally, however, in this passage, a certain coloring reminding one of Chopin is introduced-a preposterous sentimentality which was totally strange to Beethoven's muse. The following figures :



Now I will say a few words in regard to the in- are usually played with brilliancy, like the passage work in a virtuoso composition. Quite the contrary; Beethoven never and nowhere demands a "brilliant style of interpretation. His figures and runs are always conceived with a thematic and melodic significance, and



BEETHOVEN'S TRAGIC AFFLICTION.

Deafness to Beethoven was what blindness might have been to Rembrandt. This pathetic picture shows the great master discovering the oncoming of days of slience and menual misery.

are ever in organic connection with the whole. In this particular instance he is also often sinned against in that the dots over every fourth note are disregarded. and the whole passage is played in simple legato. The division of the figure by means of the staccato, which s brought about by a distinct raising of the little finger, is, however, of the utmost importance, and must not be neglected under any circumstances. The close of the melody:



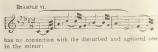
should also be given without any pronounced shading. and with the greatest simplicity.

Space is wanting to consider further the details of the sonata, but the preceding remarks will, it is hoped, suf-fice to illustrate my thoughts in regard to its interpretation. Unfortunately there are many radice faults which are often committed by virtuosos with the utmost sang froid. How often at the beginning of the sonata Op. 53 do we hear the following atrocious crescendo:



HOW TO STUDY THE APPASSIONATA SONATA.

At such an offense against good taste a cultivated andience ought to rise and leave the concert hall. How many examples like this could be quoted ! How offer has the sonata Op. 57 been mutilated ! Every planist be lieves himself called upon to play it, but for the most part the result is a caricature of the work. And yet, how simple is this sonata in spite of its passionate ex pression. And what passion! It certainly justif the surname Appassionata which has long been give to this sonata. The unrest of the first motive, the hammering of the bass, the excitement in the tumultuous runs, the wealth of contrast! Many profe to recognize in the second motive the inversion of the first. I cannot agree with them. To be sure, there similarity in the rhythm, but the quiet motive in A





And this superb ode of passion is often played as if it illustrated some scntimental love story!

Why should it be upon precisely our greatest composers that such ruthless perversions should be practiced? And, unhappily, many an artist finds a similar vandal in his director. The pet desire of many of these is to re-orchestrate the symphonies and to provide then with all the sound-effects of the modern orchestra Each seeks to discover some new trick that shall dr the attention of the public upon himself. Finished formances of Beethoven's works are, however, served in undying remembrance in my mind, part ularly that of the ninth symphony under Han-Richter in Vienna and one of the C minor sym phony under Hans von Bülow in Berlin:

LISZT ON REFTHOVEN

Among the heroes of the piano Franz Liszt has Among the nerves of the plano Franz Liszt has the deepest understanding for Beethoven. Liszt conception of his works was the greatest, the mon-powerful that can be imagined. Of the later great artists Rubinstein's interpretation was perhaps some what too objective, too Russian in character, that von Bülow often too dry and pedantic, Neithe reached the height attained by Liszt, who was not only the greatest interpreter of his time, but as such wi

ever remain alone and unapproachable. One who, like myself, belonged to the chosen ones o the small circle in Weimar which Liszt gathered roun himself, and who enjoyed the rare fortune of receiving direct inspiration from his radiant spiri must feel enriched for life both in soul and a through the undying impressions that were away ened in that atmosphere. A meeting with th Weimar master seldom took place without his giving pression in fervent and eloquent words to hi unbounded admiration for Beethoven. How could it be otherwise than that he should inspire in ushis faithful followers who adored him-the same lo and veneration that he himself felt toward his ido When Liszt placed himself at the piano and played th

THE ETUDE



[EDITOR'S NOTE: The first part of this excellent in-terview was published in the special Christmas Issue of THE ETIDE, issued last month.] passion-and every tone glowed with the soul of Bee-

The question of whether special technical studies of an arbitrary nature, such as scale studies, should be ex-tensively used is one which has been widely debated, and I fear will be debated for years to come. Let us ting manner than by quoting part of a letter written by the master, and bearing the date of December 2, 1852, which best shows us how to regard every work of understand first that there is a wide difference between studying and practicing. They resemble each other only Beethoven. His judgment in every point is brilliant in so far as they both require energy and time. Many sincere and ambitious students make the great mistake of confounding these two very essential factors of pianistic success. Study and practice really are quite List possessed up the formula in the test space of the second sec widely removed from each other, and at the same time they are virtually inseparable. The real difference lies in the amount and quality of the two elements. Practice means a large number of repetitions, with a fair amount of attention to mere correctness of notes, fingering, etc. Under ordinary circumstances and conditions it usually means a great sacrifice of time and a comparatively small investment of mentality.

Study, on the contrary, implies first of all mental activity of the highest and most concentrated type. It presupposes absolute accuracy in notes, time, fingerings, etc., and implies the closest possible attention to those things which are generally, though erroneously, regarded as lying outside of technic, such as tonal beauty. dynamic shading, rhythmical matters, and the like. Some have the happy gift of combining practice with study, but this is rare

Hence, in the question of scale exercises, etc., if the word "study" is meant in the true sense, I can only say that the study of scales is more than necessary-it is indispensable. The pedagogical experts of the world are practically unanimous upon this subject. The injunction, "study," applies not only to scales, but to all forms of technical discipline, which only too often are 'practiced" without being studied. I will not deny that mere practicing, as I have defined it, may bring some little henefit but this henefit is gained at an enormous expenditure of time and physical and mental exertion. Oh! the endless leagues that ambitious fingers have traveled over ivory keys! Only too often they race like automobiles on a race-course-in a circle-and after his entire life to opera and to operatic ventures. He was the Wagner of his day, since he is prachaving gone innumerable miles, and spent a tremendous amount of energy, they arrive at the same point from which they started, exhausted and worn, with very Wagner who was his own impresario. His services little to show for their work, and no nearer their real were repeatedly in requisition as one of the directors goal than when they started The proportion in which mental and physical activity are compounded, determines, to my mind, the distinction between practicing and real study. One might also say that the pro-Handel was exceedingly short-tempered, and portion in which real study enters into the daily work of the student determines the success of the student.

THE STUDY OF DETAILS IMPERATIVE.

Study demands that the student shall delve into the minute details of his art, and master them before he attempts to advance. Only the most superficial students fail to do this in these days. All of the better trained derful voice and a woeful temper-she subsequently teachers insist upon it, and it is hard for the pupil to poisoned her husband. Handel sent for her to come skim through on the thinnest possible theoretical ice, as they did in past years. The separate study of embellishments, for instance, is decidedly necessary, especially in connection with the embellishments introduced by the writers of the early eighteenth century,

In the study of embellishments it is vitally important for the student to remember one or two very important points in connection with his investigation. One point s the understanding of the nature of the instrument for which the composer wrote when he had the em-bellishment in mind. The instruments of the early eighteenth century were characterized by a tone so thin and of such short duration that the composers and players (and it should be remembered that in those days practically all of the great composers' played, and most of the great performers were composers) had to re-sort to all kind of subterfuges and tricks to produce the deception of a prolonged tone. For instance, they had a method of moving the finger to and fro (sideways) upon a key after it was struck. Thus they produced a sort of vibrato, not unlike that of which we have received an overdose in recent years from vio-linists and 'cellists. This vibrato (German, Bebung) was marked like our modern "shake," thus,



but if we interpret it as a "shake" we commit a grave error. We ought never to regard it as a "shake," un-

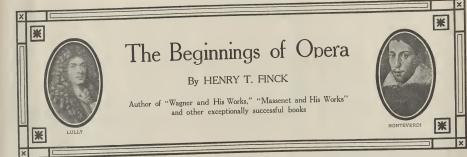
less it is obviously an integer of the melody. The other point to be considered in the study of embellishments is taste, or rather, let me say, "fashion," for the fashion of those times which over-indulged in ornamentation and over-loaded everything with it. from architecture to dress, was by no means an in-significant factor in music. The point is important because it involves the element of "concessions" which the composers, voluntarily or from habit, made to the public of their day. I seriously question the necessity of retaining these often super-abundant embellish ments in their entirety, for I contend that we study antique works on account of their musical substance and not for the sake of gewgaws and frills which were either induced by the imperfections of the instrument or by the vitiated taste of times to which the composer had to yield willy-nilly.

It is, of course, a very difficult and responsible task to determine what to retain and what to discard. This, to a large extent, must depend upon what part the ornament plays in the melody of the composition, whether it is really an integral part or an artificial excrescence. By all means never discard any embellishment which may serve to emphasize the melodic curve. or any one which may add to its declamatory character. A well-educated taste assisted by experi ence will be a fairly reliable guide in this matter. However, it is hardly advisable for amateurs with limited training to attempt any home editing of this

Those embellishments which we do retain should in all cases be executed as the composer of the piece would desire to hear them executed if he could be come acquainted with the instruments of to-day. This of course, places the study of ornamentation with the many auxiliary musical branches which demand special and separate attention. Johann Sebastian Bach's son, Phillip Emanuel Bach, realized this, and gave years to the proper exposition of embellishments. However, the student should realize that the study of embellishments is only a part of the great whole and he should not be misled into accepting every little shake or other little frippery, and then magnifying it into a matter of more vital importance than the piece itself

WELL-MEANING ADVISERS.

The student should form the habit of determining things for himself. He will soon find that he will be surrounded with many well-meaning advisers who, if they have their own way, may serve to confuse him. Some virtuosos regard their well-meaning admirers and entertainers as the worst penalties of the virtuoso life Whether they are or are not must, of course, depend upon the artist's character. If he accepts their compliments and courtesies as an expression of the measure of pleasure they derived from his playing, he has tacitly allowed for that share in their pleasure which is due to their power of appreciation, and he can therefore only rejoice in having provided something worthy of it. The manner of their expression, the observations they make, the very wording of their compliments will reveal, quickly enough, whether he has a case of real appreciation before him, or a mere morbid mania to hobnob with celebrities, or at least with people who by nature of their professional work are often compelled against their own desires to hold a more or less exposed position in the public eye. If he deals with the latter and still allows their compliments to go further than the physical ear, he must he a man of a character so weak as to make it doubtful that he will ever produce anything worthy of sincere and earnest appreciation. More young students are misled by blatant flattery than anything else. They become convinced that their efforts are comparable with those of the greatest artist, and the desire for improvement diminishes in direct ratio to the rate in which their opinion of their own efforts increases. The student should continually examine his own work with the same acuteness that he would be expected to show were he teaching another.



was accompanied by "drumming and rattling, chant-

ing and yelling," so that it was really a musical play

ANCIENT GREEK PLAYS WITH MUSIC.

Hundreds of similar illustrations might be given,

but we pass on at once to the ancient Greeks. Every-

plays, among them the great tragedies of Aeschylus,

Sophocles and Euripides, which we admire to this

day; but just how did they apply music to these

The chorus took a prominent part, and its lines

were not spoken, but sung. Many of the monologues

and dialogues also were sung. But in the classical

period this song was more like declamation than

like real melody and the accompaniment was pro-

vided by the player of an aulos (an instrument re-

sembling our oboe), who followed the singer in uni-

son. At a later period this simplicity was aban-

doned, both the vocal utterances and part of the

Together with Greek civilization this foreshadow-

ing of opera soon came to an end. There is no

evidence that the Romans used music in connection

era music. like the other arts, led a precarious ex-

istence. Its life, as an art, lay entirely in the hands

of the monks, and they had many other things to

engage their attention, wherefore progress was slow.

It is to the church, nevertheless, that we owe the

development of music, including, odd as it may seem

MEDIEVAL GERMS OF THE OPERA.

find the first medieval germs of the opera, as well

as of the oratorio; for at first these two forms of

art, now so widely apart, differed very little from

each other. In order to provide entertainment com-

bined with religious instruction for their congrega-

tions, the priests, as far back as the eighth century,

began to present the gospels in a dramatized form,

populace was represented by a trained choir. In the

twelfth century the congregation took part in these

productions by singing hymns at proper intervals. Beginning with the fourteenth, instruments also,

It is in the liturey, the rites of the church, that we

During the first thousand years of the Christian

with their tragedies or comedies.

to us, the opera,

aulos being decorated with ornamental passages.

Still later, the chorus was reduced to a minimum.

body knows that they used music with their famous

of an extremely crude sort, to be sure.

dramas?

STEATA EDITIONAL ADITOR. The True deletes to present its readers with a series of articles reviewing the progress of operar from the editor estimation of the end of the editor of the editor estimation of these articles in any one issue would make unpossible the variety which we down all essential, we will have been written by autorities of the histories families and all are equally interesting and instructive. Following Mr. Fancis article presented benefits with the second benefits with the second mr. Fancis article presented benefits with the second benefits with t

THE CONFLICT OF SPEECH AND SONG,

the foremost Exaglish attheted (UMDA), the foremost Exaglish attheted (UMDA), the foremost Exaglish attheted (UMDA), Mr. Corder is one of the ablest and at the same time one of the most her lines were and at the same time one will prevent the second phase of the subject (Udlex), will prevent the second phase of the subject (Udlex) at same (Perburnery).

MODERN ITALIAN OPERA,

Will form the third installment of the series and will be published in the March issue. This is one of the most fascinating educational articles this eminent critic and educator has ever written and will prove profitable reading to thousands of Errubr readers.

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

EXTREMES MEET.

A FEW years ago Lawrence Gilman wrote a book in which he endeavored to prove that Debussy's Pelléas et Mélisande (which was produced twenty years after Wagner's last work), is the climax of operatic development, the goal at which the music drama was always aiming, but which it never quite reached before that opera.

If this is true, then the omega of operatic evolution is surprisingly like the alpha; for Debussy, in that work, follows principles very much like those adopted by the originators of Italian opera. He simplifies the orchestra, so that the words of the singers may always he understood distinctly. On the part of the singers, distinctness of enunciation is, in Pellèas et Mélisande, held to be by far the most important thing; hence they use, from beginning to end, a kind of recitative, which is practically a sort of chant. Debussy deliberately banishes from his score all vocal melody, and is thus in the same boat as Peri, Cavalieri and Caccini, who, three centuries ago. boasted of their nobile spreszatura del canto-their 'noble contempt for vocal melody."

lnasmuch as melody-and plenty of it-is what opera-goers most eagerly desire, how did it happen that these, the first Italian opera composers, adopted such a strange attitude towards it? Before answering this question, it will facilitate a complete understanding of the situation if we glance at the earliest one of them reciting the part of Jesus, others the germs of the opera-namely, at such crude combina- parts of the evangelist and the high priest, while the tions of music with action as existed before the Italians just named attempted to create a new art, modeled, as they supposed, after the dramas of the ancient Greeks

INDIAN PANTOMIME WITH MUSIC.

to deepen the impression. What is most noteworthy, The dramatic art of civilization is usually traced however, is that the vocal utterances at these perback by historians to the sacred dances of ancient formances were less like flowing melody than like Greece. But long before the Greeks danced to the the crude operatic recitative, the invention of which. solo part, but by a chorus of several voices, in madrigal

accompaniment of music, wild men of all parts of the by Peri, toward the end of the sixteenth century, was considered such an epoch-making thing.

The Passion—the sufferings of Christ between the Last Supper and His death—was found especially suited to such semi-dramatic presentation, and thus arose the passion plays, a survivor of which can still be seen at Oberammergau in Bavaria, once in ten their food. Ten or more of them formed a ring and years. Other varieties were the mysteries, based on danced. Presently they indulged in a real pantomine. legends of the saints, and the moralities, in which in which one of the men, wearing a mask made of a buffalo's head with its horns, and with the tail such Christian virtues as Justice, Faith, Charity, appeared as characters. In course of time these behanging down behind, played the part of the buffalo. came so popular that they had to be given outside while the others pretended to shoot him with bow the churches, in cometeries and market places. These and arrow and to skin and cut him up. This play are the sacred forerunners of the opera.

BALLETS, MASQUES AND MADRIGAL PLAYS.

Of secular forerunners of the opera there were also several. French writers have called the troubadour, Adam de la Halle, the first opera composer, because of his pastoral play. Le Jeu de Robin et Marion, which was produced in the year 1285. It was divided into scenes, contained spoken dialogue and "dialogue songs." in which two voices alternated, besides a number of popular ballad tunes interspersed between the spoken parts. But this was not real opera, being more like what we call a variety show, or at most, a crude sort

of operetta. Others of the kind had preceded it. About three centuries later the French were much given to producing, at court festivals, ballets d'action. in which, besides dancing, there was action, poetry and music, which in some cases were closely enough united to foreshadow real opera. One of these entertain ments, Baltazarini's Circé, ou le Ballet de la Reine, produced in 1581, is said to have cost about a million dollars, and to have lasted from ten o'clock in the evening to half past three in the morning-which shows that the Meyerbeer and Wagner operas long ago had predecessors as to length! This ballet included solo songs, duos, choruses and instrumental interludes. Louis XIV was so fond of such ballets that he took part in presenting them.

In England a popular precursor of the opera was the masque, in which music, vocal and instrumental, was combined with costumes, acting, scenery and dancing, In these performances, also, persons of rank frequently ioined

Italy had its share of similar, near-operatic entertainments - pantomimes, ballets, masques at Carnival time and intermezzi, or short play scenes with music. which were introduced between the acts of tragedies in order to relieve the emotional tension of the hearers.

A SINGULARLY UNOPERATIC PRACTICE.

In all these precursors of the opera, secular and sacred, while there was often a good deal of music, it was usually associated but loosely with the play, alternation being the rule in place of the true operatie amalgamation in which the several arts are, like so many metals, mixed to form an alloy. Something more nearly approaching an alloy is found in the early madrigal plays. These were really a sort of dramatic cantata, composed for the concert room without scenerv, costumes or action. But the text was a regular play, and the music attempted to reflect its spirit now among them trombones and an organ, were used serious, now comic.

In one respect, however, these performances were amazingly unoperatic. The words written for a character in a play were not sung by him or her as a

14

dross.

A FAMOUS LISZT LETTER.

I believe I can conclude my remarks in no more fit-

and comprehensive; it places the understanding that Liszt possessed for Beethoven in the clearest light. The

that renson this dualism disappears; the ideas of authority and liberty are brought back to their primitive identity.

HANDEL AS AN IMPRESARIO.

THE name of Handel has become so indissolubly

connected with oratorio that it is difficult to realize

that he only took to composing in this form when

he was fifty-three years old. Handel devoted almost

tically the only composer of first rank besides

of various operatic ventures. The South Sea Bubble

had not yet burst, and the time was ripe for specu-

never in doubt about what he wanted. He went bankrupt twice, but did not let that interfere with

his plans to any great extent. He seems to have

believed that the chief virtue of a failure is that it

enables one to begin all over again. Very few people cared to try conclusions with him. There

was a prima donna named Cuzzoni who had a won-

to London, and she at once became a great success,

though she was a singularly unattractive woman. Horace Walpole described her as being "short and

squat, with a cross face, but fine complexion: was*

not a good actress; dressed ill, was silly and fan-

"I know, madame, that you are a veritable devil, but I would have you know that I am Beelzebub,

"Encouraged by this greeting," Mr. R. A. Streat-

field tells us, "she flatly refused to sing the beautiful

air, 'Falsa Immagina,' which Handel had set down as

her opening song, whereupon he seized her round

the waist and threatened to throw her out of the

window. Cuzzoni owned herself beaten, sang the

TRUE musical art remains forever imperishable, and

the true artist has an intimate and indescribable pleas-

ure in hearing the great masterpieces .- Ludwig Van

song, and in a moment had London at her feet."

rived in London was characteristic.

the prince of devils."

Reethoven

Handel's greeting to her when she ar-

lation

letter is written in French, and in it he says :

15

SPECIAL EDITORIAL NOTICE. world-savages and barbarians-did the same thing. just as they do to the present day. Catlin tells in his book on the North American Indians how the Mandans, for instance, acted when their hunters could not find any buffalos to kill for

RY FREDERIC CORDER.

BY LOUIS C. ELSON,

MODERN FRENCH AND GERMAN OPERA.

style! Even so great a sixteenth century composer right direction-but he went much too far; writing as Orlando Lasso was capable of composing a comic scene representing a monk and his servant quarreling in a wine cellar, which piece, however, was, in according with the ridiculous custom of the time, sung not as a musical dialogue by two voices, but by two choirs of five voices each l

The absurdity of this procedure was at last brought home forcibly to some discerning persons at the wedding (1579) of the celebrated Venetian beauty, Bianca Capello, to the Duke of Tuscany. The music provided by two famous composers, Claudio Merulo and Andrea Gabrieli, for the dramatic representation arranged for this occasion, though good of its kind, was generally considered more appropriate for a solemn occasion like a church service than for a merry wedding feast. Intelligent music lovers were becoming more and more convinced that choruses and counterpoint were not the most suitable things to accompany a theatrical play.

THE FIRST OPERA WITH RECITATIVE.

Among the clubs in Florence at that time there was one, the Camerata, which won historic fame and importance. It included not only music lovers, but other artists and men of science and learning; among them, Vincenzo Galilei, father of the famous astronomer, the eminent vocal teacher Caccini, and the composer. Peri. These men used to meet in the house of Count Bardi, where they discussed various esthetic questions, particularly the relations of music to the drama.

Their ambition was to create a new form of art. resembling the ancient Greek drama, of the wonders of which, and the deep impression it made on the hearers, they had read so much. They hoped and believed that they might make an equally deep impression on the audiences of their day if they could only find out just how the Greek actors delivered their lines.

Opinions differed, but Peri believed that the Greek actors "must have made use of a sort of music which, while surpassing the sounds of ordinary speech, fell so far short of the melody of singing as to assume the shape of something intermediate between the two. Therefore, he continues, "Abandoning every style of vocal writing known hitherto, I gave myself up wholly to the sort of imitation (of speech) demanded by this poem." The reference is to the play of Dafne which he had been asked to set to music. He did so, and the result was what is generally considered the first real opera.

The words "Abandoning every style of vocal writing known hitherto" indicate that Peri considered himself the originator of this new style of vocal delivery, half way between speech and song. But Caccini wrote a preface to one of his own works, in which, after stating that he had learned more from the conversations of the musicians, poets and philosophers of the Camerata than from thirty years' practice of counterpoint, he goes on to say that since, in the effort to adapt poetic texts to the counterpoint, they were made unintelligible, and since, moreover, our feelings cannot be touched when the words are not understood, it "had occurred to him" to adopt a kind of song resembling speech and betraying a nobile sprezzatura del canto. Besides these two, there is a third, Cavalieri, who used the same kind of unmelodious recitative in what is accepted as the first real oratorio, his Rappresentasione di Anima e Corpo, which was produced in the year 1600.

It seems probable that, instigated by the conversa tions in the Camerata, these several composers worked out the same problem simultaneously, and that, consequently, they share equally in the claim to having originated the operatic recitative.

Peri's Dafne was written entirely in this new style, called the stile rappresentativo, stile recitativo or stile parlante. It was composed in 1594 and was privately performed three years later in the Palazzo Corsi. The score of this first opera was unfortunately not preserved, but Peri's second and last opera has come down to us. It was written to give splendor to the wedding of Henry IV of France with Maria de' Medici. Its title was "Euridice," and it was first sung in 1600.

A BOYCOTT ON MELODY.

So far as can be ascertained from a comparison of what has been preserved. Peri's recitative was some-what superior to that of Caccini and Cavalieri; but citative which, while it follows the word accents care-

fully, is seldom musical or expressive. Peri and his colleagues forgot that in an opera it is not correct to say "the play's the thing." Music has its rights, too, and these rights were ignored by the earliest opera composers. Not only were the vocal parts shorn melodic charm, but the accompanying instruments also were not allowed to indulge in melody. They were chiefly of the kind the strings of which were plucked, and what they contributed to the performance was mostly short, twangy chords, the bass only being sustained. The choruses alone were not composed in the recitative style, but they were too short and insignificant to rescue the musical side of the entertain-

If we heard any of these early operas we would find them an intolerable bore. By the Italians of the Seventeenth Century they were not only tolerated, but admired, for three reasons: they were a new plaything; they had fine scenery; and members of the nobility took part in their performance.

MONTEVERDI, THE ITALIAN WAGNER.

A reaction against this boycott on music was bound to come; in fact, it came very soon, chiefly through the work and influence of Claudio Monteverdi, who did so much in the way of reforming and improving the opera that I think he might be justly called the Italian Wagner. Only ten years after the production of Peri's Dafne, he composed an Orfeo (1607), in which both the vocal and the instrumental parts are less dry and unmusical. Gagliano, in 1608, wrote a Dafne in which the rhythms of popular folk tunes are used. Rome had school of composers who helped to make the opera musical-a school to which Hugo Goldschmidt devoted a whole volume of 412 pages, 256 of which contain illustrations of the Seventeenth Century operas in musical type. It is entitled Studien zur Geschichte der italienischen Oper in 17 Jahrhundert, and gives a vivid insight into the operatic situation.

Monteverdi, however, was, as just stated, the greatest of the reformers. I call him the Italian Wagner for five reasons: (1) he made the operatic recitative more melodious and expressive; (2) he boldly used unprepared discords to express dramatic emotions; (3) he was attacked for these things by critics and theorists, but applauded by the public; (4) he greatly enlarged the orchestra, and used special appropriate arged the orchestra, and used special appropriate groups of instruments to accompany the different char-acters (in his Orfeo, for instance, Pluto is accompanied by four trombones, Orpheus by bass-viols, the chorus spirita by organs with flute registers, and so on); (5) he invented new orchestral effects, such as the (instrumental) tremolo, and the pizzicato. Dr. Riemann, in his Kleines Handbuch der Musik-

geschichte (a marvelous compendium, entirely up-todate) lays great stress on the fact that it was not Peri and the other originators of Italian opera who invented artistic solo song with accompaniment. Such a combination was in use in Florence three centuries before them. Peri used no song, but recitative. It remained for his successors to introduce real solo song into the opera (as Monteverdi did with this arioso) and to utilize also for the opera the other musical facwhich the older Italian composers had developed, but which Peri deliberately and foolishly ignored.

SUMPTUOUS SCENERY AND BRILLIANT COLOR-ATURE

Monteverdi, was a musical genius. His rival, Gagliano, confessed that, with his Arianna, Monteverdi "visibly moved all the theatre to tears," Probably it would not thus move us, for we demand much more of opera than did the Italians three centuries ago. But even in the works of the less gifted of these composers there was usually something to interest the audiences, particularly the sumptuous scenery already re-ferred to. Green fields and gardens, fountains and rivers with nymphs, the angry waves of the stormy ocean, lightning darting from dark clouds and followed by peals of thunder, bushes and trees growing up suddenly. Moorish dancing girls-these were specimens of the things to be seen.

Florid singing also was ere long added to the operhad originated an imitation of lute players. Peri, in

of our time than because she thinks they constitute the of our time than occase using me but also with those charms and graces which cannot be written down, are not to be learned from the writing."

not to be learned from the writing. This sentence is of great historic importance. It shows that the adorning of melodies by the singers was in fashion before Peri and his colleagues originated their operas with recitative. Ere long, this colorature with the rest of the bel canto, made its home in the opera, and the recitative, of which Peri and his colleagues had been so proud, was relegated to the background, as a mere foil, to that bel canto-that is, to the ornamental arias which gradually made up the musical substance of an opera.

THE FIRST PUBLIC OPERA HOUSE.

This tendency was greatly accelerated after 1637. It a most remarkable fact that up to that date there had been no public performances of operas. In other words, for forty years operas were sung only in pri-vate halls and palaces to invited guests!

When the public at large at last got a chance to hear operas, the production of them was greatly stimu-Venice began with one public opera house in 1637, and before the close of the century it had elever

A few of the composers followed in the line of progress marked out by Monteverdi. For instance, Cavalli taught the orchestra to mirror sights and sounds of nature-the sounds made by ocean, brooks and storms. But for the most part the composers catered only to the taste for tunes and trills. Operas became mere concerts in costume. No one cared for text or plot. On one occasion a spectator, seeing the hero of the opera stab the heroine, exclaimed: "Great heavens! The tenor is murdering the soprano!"

In France the degradation of the opera was less marked. There Lully not only upheld the best musical traditions, but added new elements. Above all, he paid careful attention to the text, and tried to make the music conform to it. But in Italy and in Germany (which for generations followed the lead of Italy) the "concert-in-costume" style of opera flourished exclusively until the great reformer Gluck called a halt and curbed the monopolistic vanity of the singers.

After him, the florid aria again triumphed in the operas of Rossini and Donizetti, and it required the genius and example of Richard Wagner to banish mere showy singing entirely from the opera houses and to convert the opera into a real music drama, in which recitative and melody, poetry and music, arc of equal importance and united with scenery and acting into the most impressive and popular of all the arts. is better than Debussy, for the same reasons that Monteverdi was superior to Peri.

HOW MUCH MUST WE KNOW OF MUSIC TO ENJOY IT?

BY ARTHUR SCHUCKAL

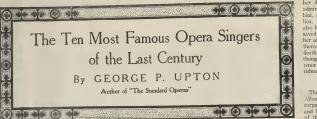
How much of an art is it necessary to know in order to understand, appreciate and enjoy? What must one know of painting, of architecture, of sculpture, of music? What is the relation of knowledge to the enjoyment of an art?

There are ways of enjoying art work without special training or culture. The sculpture fills the eye with pleasure without an exact knowledge, on our part, of the human anatomy.

The trained mind always has the advantage over the untrained-provided it does not permit its training to smother its natural feeling and impulse. Even virtues must be cultivated. Some understanding of an art is very necessary to real enjoyment.

This knowledge must not be heavy and obvious. When once you know the mechanics of an artwhy, forget it, and think of the art. Our information should be natural and usual, never extraordinary and obtrusive-as with the young lady at a symphony concert who suddenly discovered (or thought she did) the voice of the oboe, and tittered her delight to the edification of all her neighbors.

The finest pleasure arises from the suggestion and atic attractions. As early as 1594 Bovicelli published violet, the lily, all bring something to mind-white cannot happen to one unable to recognize the thing had originated as massive (600), refers to a famous Gaudens, Raphael, Rubens, Corot, Beethoven, Hugo, what is been or that of Cacchini and Cavalieri; but singer, vencous average many many many set and the set of the singer structure denoming the set of the singer structure denoming the s able for the singers to emucidate the words so distinctly and bounds, where as an initial aviage up the ac-the "Chopin Preludes," the "Bach Fugures," the " that the hearers could understand them, he went in the thirty of her genius-more in obedience to the fashion thoren Symphonies" and the "Wagner Operas"



FROM the twenty-six names of the famous opera singers of the last century submitted to me by THE

ETUDE I have selected ten for my reminiscences with whom I had more or less intimate acquaintance, both personally and musically. They are Jenny Lind, Henrietta Sontag, Marietta Alboni, Anna Caroline de la Grange, Adelína Patti, Amelie Materna, Euphrosyne Parepa-Rosa, Christine Nilsson, Pasquale Brignoli and Karl Formes.

TENNY LIND, THE INIMITABLE.

Of Jenny Lind, George William Curtis once gracefully said: "The youth of her day have borne her in their hearts across a generation and their hearts still rise at the mention of her name, as the Garde du Roi sprang up cheering to their feet when the queen appeared." I was one of those vouths, and to-day, as on that day, October 7, 1850, when I first heard her sing, she is the one incomparable artist of her time. And this after making all the allowances for the enchantment which distance lends to the view, for the fact that she was the first of the great European singers to come to this country, for the additional fact that no singer from her time to the present has created such • a public furore-a furore which was a frenzy, and for the exuberance of enthusiasm which characterizes student life-for it was in my student days that I heard her

Jenny Lind did not sing in opera in this country, so my remembrances are limited to her appearance upon the concert stage. She had a girlish figure and the Scandinavian fair hair and blue eyes. Her dress, that night, was quiet and her adornment just a rosc in her hair. She came upon the stage with consummate gracefulness, a glide rather than a walk to the footlights, which the young ladies of that day sought to imitate. Jenny Lind's rose also became as fashionable as Oscar Wilde's sunflower later. She was not surpassingly goodlooking but she was good to look at, for her wholesome face was an index to her character and attracted every one. Her nobility of spirit was mirrored in her singing. Her voice was full, rich, clear and penetrating and of such purity that the softest pianissimo was audible in the remotest corner of

the concert-room. Her resources in fioriture, absolutely essential in those days, were boundless, and her upper tones were bird-like in effect. The embellishments were fluent, graceful and finished.

She was heard at her best, however, not in vocal pyrotechnics, but in such numbers as the Casta Diva and particularly in the Messiah aria, I Know that My Redeemer Liveth. Her singing of the latter was well nigh sacramental, for she was very religious by nature. Benedict, her leader, said she made "a conscience of her music"-a characteristic in significant contrast to that of some of the widely advertised artists of the

Summed up in the fewest words, Jenny Lind, it seems to me, had a noble musical endowment, combined with simplicity of manner, goodness of heart, high intellectual quality, and a profound reverence for her art.

SONTAG'S CHARMS.

THE ETUDE

Induced by Jenny Lind's success, several other European song birds flew over here. Among them Sontag, Alboni, Anna Thillon, a fascinator, for whom Auber



HENRIETTA SONTAG. ADELINA PATTI. JENNY LIND. MATHILDE MATERNA. MARIETTA ALBONI.

wrote the Crown Diamonds; Katharin Haves, Teresa Parodi and others, but of this somewhat numerous flock Sontag and Alboni were the really great artists. Sontag had much of the vocal charm of Jenny Lind, her voice being a high soprano with a sotto voce effect which she frequently used, as did Christine Nilsson after her. She was very graceful and beautiful, slender of figure, with beaming blue eyes and Titianesque hair. Among modern artists Sembrich reminds mc of her in her engaging manner. Her most successful rôle was that of Rosina in The Barber of Seville, though she won much applause in Euryanthe and Lucrezia Borgia. In her class she was the first, but it was not the class of Lind.

her demeanor, and a fascinator. She had hosts of admirers in Europe, among them Liszt, Rossini, Cherubini, Auber, DeBeriot, Von Bülow and others, and Ber-Weber and Beethoven were good friends. She also had admirers who pursued her but she was finally saved by Count Rossi, an Italian diplomat, who married her and came to this country with her in 1852, figuring thereafter in scandals which attributed the countess death and that of Pozzolini, her tenor, to his hand. though it was subsequently established that she and the tenor died of cholera in Mexico. In archness, coquettishness and personal appeal she was the ideal soubrette.

ALBONI'S DIGNIFIED CAREER.

There was a wide difference between Sontag and Alboni, for whereas Sontag was willowy Alboni was corpulent to a degree, which might be called excessive, and her embonpoint was accentuated by the hoopskirt of the period. What she would have looked like in hobble imagination fails to conceive. But once the noble contralto's voice was heard her physical misfortune was forgotten. She was the greatest of contraltos of her time. She came to this country after an extraordinary career in Europe where she was the rival of Jenny Lind in popular favor before the latter left the operatic stage. Her voice, two octaves in range, was not only large and sonorous but absolutely mellifluous and even throughout its entire register, and had unusual flexibility for an organ of such dimensions. She sang

with great dignity and with brains, as was shown by her adaptation of sound to sense Her tour in this country was not marked by the popular frenzy which characterized Jenny Lind's, possibly because she had not an inspired charlatan for a manager, but she was everywhere welcomed by great andiences whom she captivated by her splendid exposition of the masterpieces of Donizetti, Auber, Meyerbeer and Rossini, the last named her only teacher. Her mantle nearly fits the generous shoulders of Madame Schumann-Heink to-day.

A FORGOTTEN STAR.

It might almost be said of La Grange, Nominis umbra. Who remembers her Baker, in his dictionary, has a few lines about her; Grove, supposedly a universal reference, apparently never heard of her -but that may be excused, at least may not be set down as intentional, for there are numerous other errors of omission and some of commission in that work. So let it be said, to establish her identity, that Anna Caroline de la Grange was born in Paris, July 24, 1825, made her debut in 1842, sung in Italy until 1848, and afterwards in Vienna and Paris, and made artistic tours in this country between 1855 and 1865. Let it be further said that while her voice was not one of excessive power or brilliancy, and while she did not display extraordinary dramatic ability, yet she sans like a true artist and showed the results of thorough schooling, and her acting was at least adequate. It never offended The charm of La Grange was her artistic honesty and the evident love and reverence which she had for her art. Personally she was a high bred lady, clegant in her appearance, but somewhat reserved in manner. Possibly if she had had a press agent or had blown her own trumpet at every opportunity, as seems to be the practice nowadays, the encyclopedists might have heard it.

PATTI, THE IMMORTAL.

And Adelina Patti! Was it last week I heard a little girl in rose colored silk

gown, pink stockings and pantalettes, ten or eleven years of age, singing the Ah! non giunge? can it be true that this is the almost old lady of sixty-eight who only last week, out of the goodness of her heart, sang for the bencht of Albani, a charming girl, nine years her junior, who is said to be nearing impoverishment and old age together? What need be said of Patti? Everyone has heard her sing and attended her numerous farewells. Except for the maturity which the voice gains as the years go by she is the same Patti as of old. She sang as perfectly at twelve, when I first heard her, as she did at forty-one, with Mapleson's company in 1984, when Nilsson present day who make a commerce of their music. She was high bred, a countess by marriage, elegant in and Sembrich were her rivals in the Abbey company 18

or as she must have done last week in London, at sixtyeight, and she probably will go on singing well as long as that marvelous instrument, her throat, lasts. Was she, or is she, a great artist in the comprehensive sense of that term? I should say not, but the most consummate and brilliant vocalist of her time, with a voice and method which can deliver a melody and its most ornate embellishments with the facility and perfection of an instrument. The parts in which she has excelled are those which require the Patti qualities, like Rosina in The Barber of Seville, Zerlina in Don Giovanni, Imina in Sonnambula, and Violetta in Traviata. She was not at home in great dramatic rôles. She once said that Wagner wrote the rôle of Kundry for her, but she would not sing it. He may have written it for her but it is fortunate for her she did not try to sing it. It is impossible to think of Kundry and Patti at the same time; as impossible as it would be to think of Frau Materna and Violetta. Theodore Thomas aptly summed up Adelina Patti in his terse way: "Patid's voice was of delicate quality and great charm, casy in delivery and true, like the song of a bird, but it expressed no more soul than the song of a And yet, if she should come here again at seventy, or at eighty, for just one more, unwiderruffich allerletste farewell, we would all rush to hear her just the same as we did in the days of yore, for the name of Patti is still one to conjure with How many hundreds of thousands she has delighted in her busy stage life! How well she has earned her pleasant and honorable leisure to her Welsh castle!

AMELIE MATERNA.

It is a long step from Adelina Patti to Amelie Materna or Frau Materna, as she is usually designated, a step from the bel canto to the "continuous melody" of the music-drama, and what a long step Frau Materna took herself from the comic opera of Suppé and the opera bouffé of Offenbach to the master works of Wagner, which made an epoch in operatic history and pro-foundly influenced, if not revolutionized, the operatic music of his time! She was not as great a Wagnerian singer as hcr immediate successor, Lilli Lehmann, for she had not the fluent delivery, or the quality of voice or personal charm of the latter, but she had the aovantage of study with Wagner and of obtaining his' method and ideas at first hand, and she was his choice as Brunhilde and the creator of his Kundry. She made us acquainted with the Bayreuth master's conceptions and faithfully, too, for she was an artist with a conscience. Her conscience, indeed, brought her in conflict with Cosima Wagner and the story will bear re telling The latter took exception to some details of Materna's interpretation, but the artist cited Wagner as her authority. "I learned these things from the master himself," she retorted, thinking thus to enq the matter. But not thus was Mme. Wagner to be squelched. She closed the incident with the quiet re-mark: "Poor Richard didn't always know himself what he wanted" and dismissed the singer.

PAREPA-ROSA

Euphrosyne Parepa-Rosa was a prime favorite in the last century and was specially conspicuous by her im-portant share in the advancement of English opera as well as opera in English. I think she was the first to produce Mozart's Marriage of Figaro in English in this country. She had a large, pure and richly melodious soprano voice. Its freedom from exaggeration bespoku conscientious training; its purity reflected the soul of the woman herself. Like Alboni, she was of most generous girth, but she did not hesitate on that account to appear in such rôles as that of the Countess in The Marriage of Figuro, Arline in The Bohemian Girl, and others to which one might think embonpoint would prove emharrassing. All suggestions of physical inongruity, however, were silenced by the beauty of her singing, the excellence of her acting and the magnetism of her personality. She was equally at home in English opera, grand opera, orations or song and ballad singing. We remember her Five O'clock in the Morning just as one recalls Patti's Sweet Home or Nilsson's Suwanee River. Her singing of I Dream't I Dwelt in Marble Halls was as convincing as her Carta Diva in orma, or her triumphant delivery of the great Handel arias, all because they had finish. The finest tribute to her memory was that of Madame Rudersdorf. shortly after her death: "A woman of the highest culture, endowed with innumerable talents; a pure minded woman; a sparkling, clever companion; a true friend; a most loving and devoted wife; a very woman onging for the joys and blessings of motherhood, and dving because fate suatclied them away from her."

THE ETUDE

CHRISTINE NILSSON.

Christine Nilsson, an entrancing singer, was the seventh child of a seventh child of Swedish peasantry and used to attribute her artistic success to this numerical fact in heredity. Like Parepa, she was at home in at fact in nerecury. Like rarepa, she was at annue at opera, oratorio or ballad singing. Her great röles, as I remember them, were Valentine in The Huguenots. Alice in Robert the Devil, Marguerite in Faust and the title rôle of Mignon, which Thomas rewrote for her. Her singing in Elijah, The Messiah and The Creation made a profound impression by the devotional manner in which she produced them, as well as by her oratorio method, which was strictly differentiated from her operatic. As to ballad singing, no one had the temerity to question her right to The Old Folks at Home and others in her repertory. Her voice was remarkably sweet and pure and had a caressing quality as well as a sotto voce, which gave her singing a kind of mystic charm. Upon the concert stage she seemed to me most effective as she was there her natural self, and that natural self, with its personal appeal, her expressive cyes, the supple figure, graceful pose and dignified movement, added to her brilliant vocalization and mysterious charm of style, carried audiences off their feet and made her a universal favorite. She has long since retired from the stage and is now in her sixty-eighth year, but every year she celebrates her birthday in the Swedish village of Loka, where she sings to the lagers. Upon one of these occasions she sang a ballad. I Think I am Just Fourteeu. Her sunny disposition and optimistic temperament will never permit her to be old in spirit. With all her dignity among the great folks of her own kin she is a Bohemian of the most rollicking and unconventional sort.

REIGNOLI

I have selected Brignoli among tenors, not because he was the greatest of the last century but because he seems to me the best exponent of bel canto of his time. He was the Caruso of his day, just as indifferent to action and just as richly voiced, though his voice was more metallic. He was not without some little tricks, such as forcing his voice to a climax so that it carried everything before it, and closing an aria with a wonderfully perfect sforzando. But as a rule he never allowed himself to strain his voice beyond a pure musical tone and eschewed high C's. He was a bundle of superstitions, a famous gourmand, made a handsome fortune, flung it away and died in New York penniless.

FORMES

Karl Formes arrived in the United States in 1857 and the first song 1 heard him sing was Schubert's Wanderer. I do not think I have really cared to hear anyone sing it since that time. In its depth and sonority his voice was like an organ pedal, and yet it could express tenderness and pathos most impressively. He had pronounced dramatic ability. His Plunket, Falstaff and Leporello were as humorous as his Sarastro. Rocco and Bertram were heart-stirring. His voice corresponded with his physique, for he was of massive igure, and his leoning face, superh throat and waving black hair added in charm of stately grace to everything he did. He sang when an old man, in 1889, the year of his death, in San Francisco, attributing the preservation of his voice to "God's grace and the Italian method."

THE OPERA OF THE FUTURE

In raking over these embers of the past one thought occurs to me-what will the future of operatic music be? I am only sitting by the wayside watching the procession pass, and its music sometimes seems harsh and cacophonous and its construction strange. We accomplished after all. seem to be in a transition period, and I wonder what turn to melody and to old forms or shall we have to iestic intonation of In diesen heil'gen Hallen, Jenny Lind's Casta Diva, Materna's Valkyr shout, Nilsson's jubilant delivery of her part in the great Huguenot duet as well as the non conosci il bel suol of Mignon : Adelina Patti's Ah! fors e lui and her interpolations in the music lesson scene of Il Barbier; and Parepa's Fidelio. In this storm and stress shall I be blamed if I think with a sigh of "The days when we went gypsying a long time ago."

addition of color is to a drawing, a happy mixture of

GIVE YOUR PUPIL A CHANCE.

BY FLIZABETH C: COBB.

Give your pupil an opportunity to do things for himself. It is a great mistake for a teacher to do too much for his pupils, as it leads then to depend on him rather than to do their own thinking. Not long ago one of my pupils told me that her former teacher wrote out all the scales and their fingering for her. This teacher could not have had a very for her. This feacher could not have had a very great number of pupils or he could never have found the time for work which is entirely unnecessary in these days of well-edited teaching material. Give your pupil a chance to find his own mistakes

It is better to call attention to the fact that a mistake has been made, and to wait for the pupil to discover what it was, than to point it out every time. The mistake should only be pointed out as a last resort. Of course, it is much easier to say. "That is C, not D-why do I have to keep telling or words to that effect; but the consequence of this is usually that both teacher and pupil get nervous and irritable. If the pupil is very young, she probably weeps, and the rest of the lessonwe'l, there is no rest to that lesson.

Give praise whenever possible. A word of commendation helps and encourages, even though it is not entirely deserved. Human nature resents too much correction. Be honest, of course-flattery never pays; but neither does indifference or unkindness. Give your pupils musical independence. Let your

pupils develop their own ideas as far as possible. All you can do is to give them ideas to work on. Do not try to make them mere imitations of yourself. They have minds as well as you. You cannot force them, you can only lead them.

Give your pupils pieces they l'ke. If pupils have music they like they work ten times as hard, though it is not always possible to give them what they want. Play their pieces over occasionally so as to give them an ideal to work for.

Give a reason for everything. It is not enough to say, "Do this, because I say so." This is an age of intelligent cooperation. The pupil has a right to know why he is doing certain things. The teacher who cannot give a real reason is incompetent to teach. A good teacher is a "guide, philosopher and friend. He leads his pupils from the very beginning with areful discrimination. If they stray from the path it is his business to help them back numberless times until they are finally sent on their way reioicing.

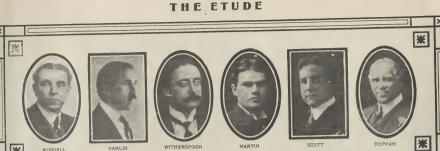
FORCING A CHILD TO BE MUSICAL

BY STELLA B. SIMMONS

Don't force your child to be mu ical. Don't make him spend valuable time and energy on music if he doesn't care for it. Find out in what direction his taste inclines and let him spend his thought on what he does like. It is only a waste of money, patience and precious time to force a child to take lessons and practice each day, resorting often to severe punishment in order that the allotted amount of prac ticing be done. The parents are worn out in the conflict, and so is the child, and what is most disappointing of all is the fact that practically nothing is

It is safe to say, in nine out of every ten cases will come from the musical melting pot. Shall we re- that a child actually made to take music lessons accept the schools of Strauss, Debussy, Reger and the should he? It has merely hen a period of longagainst his will never "amounts to anything." Why other impressionists? It is not for me to answer. I drawn-out torture to him and to the rest of the other impressioners. It is no as I sit there come family. Why parents continit this most common blunder is a mysterious problem. Very often the only reason is that their friends' children take les sons, and so their own must do likewise, as they do not want their children to be obliged "to take a back seat." If the child has a genuine talent, a real love for music, do all in your power to strengthen this love. But no child can he made to love music by

1 believe that music should be to poetry what the unpersishible, that it will live on and on through the century after by body has gone to draw. Not only deal that has been to draw. Not only do I think it, hut I helieve it. W. A Mozart.



SHOULD AMERICAN OPERA ASPIRANTS STUDY ABROAD?

Discussed by Six of the Most Distinguished Men in American Opera

the best-known American Operatic Artists upon the himself an artist of the first rank. subject of the desirability for foreign study at this time. The ETUDE wrote to the following singers, who have been good enough to honor us with their advice. The arrangement is in alphabetical order.

DAVID BISPHAM

(Eminent Operatic Baritone and Concert Singer.) I regard your query as being applicable as well to other arts as to that of the opera singer. Take, for instance, architecture; it may be studied in America, but the serious man will, after acquiring the essentials of his profession here, go to Europe to study the masterpieces to be seen there. The painter and sculptor will do the same. The linguist can learn languages at home, but he is aware of the great advantage to be obtained by going abroad and mixing with the natives of the country whose speech he wishes to acquire. So it should be with the singer.

The long-established, concrete nations of Europe have evolved a musical art that we should revere, and opera is one of its forms that flourishes there more sedately and more naturally than in America; and, to my mind, it is advisable that the student, having received a thorough all-round education, and having been vell grounded in music and vocal art at home, andif fitted for the stage-having devoted much attention to operatic roles, and to language-our own as well as others-should go abroad to perfect himself in the very difficult profession of the opera singer.

But, as this is a time of specializing, I must advise aspirants to the stage not only to begin young, but to find out at once what they can do best; to work carefully at the technique of singing and acting, and if they have only a mediocre talent, to give it all up! If, however, in the judgment of unprejudiced people their gifts are such as to be likely to lead to success. then let them persevere under the best available masters here, and later go abroad to study harder than ever; to gain experience, as wide as possible, upon the stage; and, if successful, then to return to America, to work harder still, but to reap the full reward of their labors ! All of this is just what I did, and I can only advise the student to do the same.

Yes, opera singing certainly can be studied in Amer-ica, but it can be studied better, and to better advantage, in Europe,

GEORGE HAMLIN.

(Distinguished Concert Singer who will make his début as an Opera Singer this season.) I believe it is at least very essential for a student to go abroad if he contemplates an operatic career. It is possible, perhaps, for a singer of extraordinary ability to secure an appearance and meet with success in opera without the experience of European training and all that goes with it, but, just as a man of no education may be a great success in business in spite of this lack, it does not prove that the education is not

True, we have here in America vocal teachers quite as good as those found in Europe, but there is much

more to consider than just the vocal side for an operatic career, and that is the histrionic side and the matter of interpretation and the experience of doing and seeing, for this is the best teacher of all. Therefore, since the opportunity for hearing and for gaining experience in operatic work is so much greater in Europe, I say the study abroad is most essential.

In Germany, for instance, there is an opera company in nearly every small town, and although one will hear some very had singing in most of these, still the opportunity is there to hear the operas over and over again at a very reasonable cost and to come in contact with those who are associated with the opera and who are competent to coach a singer in the various rôles, and it is the opera coach of ability that is hard to find in America. Then in Europe much more attention is given to interpretation and, especially, to diction, something which is sadly lacking in the teach-

Then in this connection, too, a residence abroad gives much better opportunity for mastering the languages, and all opera singers with any repertoire to speak of must be familiar with French, German and Italian, especially at the present time. Now that there is agitation for opera in English,

perhaps the necessity for the languages may be less in future, but that remains to be seen. For some time at least the principal operas from the French, German and Italian will be sung in the language in which they were written by the leading opera compa-

However, I believe it will not be long before all our operas will be sung in English, and because of the large number of Americans who are and will be available for opera, and because the public is becoming more and more independent of Europe and things European, this will help to bring this about, and then the demand for English opera will stimulate the creative musicians here. When that time arrives, perhaps Europe will have to send here for their operas and opera singers-stranger things have happened before.

RICCARDO MARTIN.

(The exceptionally successful American tenor of the Metropolitan Opera Company. Mr. Martin was a piano pupil of Edward MacDowell.)

The question has so often been put to me as to the proper course for the American singer to pursue who is ambitious to shine in opera that I feel the detailed consideration given the matter by THE ETUDE to be particularly fitting. The future of the American opera singer is a broad subject. In so far as it pertains to the necessity of the young student to visit Europe for further perfection or to obtain a successful dibut. I feel that individual cases require individual treatment. In the main, to take first the simple question of an advantage. In fact, for an operatic career, it is study, there is little doubt that there are competent

WITH the idea of gaining the opinions of many of almost indispensable if the student expects to make teachers of voice production and style in our own land who measure up to the abilitics of those who hold

forth in European music centers. Primarily, the student who has the apparent qualifications to prepare for an operatic career should learn how to sing in America and through the help of American instructors. When the voice is well developed, reasonably well controlled and a knowledge of foreign languages obtained, it is right to look toward the country beyond the Atlantic.

I believe that the student who has memorized several roles before sailing for Europe is better qualified to take up the practical side of operatic study upon arrival. But the practical study, and the experience coming from it, can be had in Europe alone. Our opera houses are not for the operatic beginners, as most music students who have followed the question carefully know.

Our singers who are seeking operatic careers must have the practical training to prepare them for positions. The education of the opera singer begins with a first appearance before an audience. It is not sufficient merely to sing an aria capably, or to indulge in a passionate love scene with a chair-representing a prima donna-or to fight a duel to the death with one's teacher. What really is needed is a rehearsal in an opera house with experienced principals, a stage manager ready and able to criticize every movement and a chef d'orchestre whose ambition in life seems to be

to discover faults and to remind the singer of them. Just now there are no opera houses in this countr where such experience is to be had, and this makes i imperative for the American opera student to go abroad to find it. As for the European debut, that, 100, is re quired before the singer will even be considered by the managers directing the affairs of our operatio organizations. The steady increase in the number of American singers who have succeeded in opera indicales that within a few years we shall be in the majority, and I feel that intelligence, care in the work to be done and in its method of accomplishment will surely enable the naturally equipped American singer to win in the difficult profession of opera.

MR. HENRY RUSSELL.

(Director of the Boston Grand Opera Company.) The question of whether or not it is absolutely necessary for the opera student to go abroad for study or for a successful début has been asked very frequently in recent years since the demand for grand opera has begun to grow. Under the present conditions, with grand opera firmly established in but five cities in the United States-namely, Boston, New York, Ch'cago, Philadelphia and New Orleans-it would be indeed a daring man who would declare that the American singer has the necessary opportunity for studying in preparation for a grand opera career, for study in grand opera embraces not only the perfecting of one's s-lf vocally, but the practical participation in performances I am very hopeful as to the outlook for grand opera in America, and already there are plenty of indications

country will have an opera season of its own; but as matters are constituted at present, but few native singers have the opportunity of rising above the average, and it is principally through lack of opportunity. American audiences, and I say this without any intent of reproach, demand celebrities in operatic casts. They are unwilling to have the management "nurse" individual singers until they develop to the full extent their latent eign languages. I know of no country where lantalents, and those in charge of the grand opera performances have nothing left but to bow to the will of the people.

20

To summarize, I would say that if you, young singers, have the voice and the ability, go abroad by all means.

HENRI SCOTT.

(Now leading Basso of the Philadelphia-Chicago Grand Opera Company. Seasons of 19.99-10, Manhattan Opera House, New York; 1910-11, Teatro Adriano, Rome, Italy.)

Being a living example of the negative, my answer to this question must be foreseen. If I had ever entertained a doubt upon the subject, my personal experience and observations in Europe during the past year and a half would have removed it. It is doubtless known to the readers of THE ETUPE

that there is at present a number of American teachers of singing busily engaged in prominent European cities, but I wonder how many are aware that Europeans are nowscoming to America to learn the art of singing? Such is true, however.

Therefore, the fact being known (and it is a fact) that the world's best vocal teachers to-day are in America, together with the knowledge that the study of foreign languages with native teachers, giving the correct pronunciation, is within the reach of everyone; also that competent teachers of stage deportment abound in this country, why is it necessary to go ahroad to study? You say for "atmosphere"—for experience. But you have the "atmosphere" right here at home, if you will hut look around you. And how often singers, ambitious for an operatic career, voluntarily lose chances for gaining experience by refusing to take par in some amateur organization, or with a small professional company. I have seen professional companies in Europe whose work fell far beneath that which is often presented by amateurs in America.

A number of cases came to my notice while in Italy. of students who should take to heart the advice contained in a statement made by Mr. Tiro Ricordi. of the famous Italian music publishing firm, on the occusion of his visit to the United States last winter that it was a great mistake for foreigners to go to his country in the hope of making a career there, they being either oblivious or regardless of the fact that the Italian audiences are prejudiced against foreigners and the difficulty of correct pronunciation of the Italian language is sometimes too great for them to overcome. A certain railway advertisement reads: "See America first." How much better it would be for many

of those American students who have been working in Europe for four or five years without accomplishing anything definite towards reaching the goal of their ambition if they had "studied in America first!"

Impresarios of our principal opera houses are con stantly hearing singers with beautiful voices, and they frankly admit that there is nothing in Europe like the American voices. But what use arc they to the im presario? Even supposing they know one or two, or even five operas, if they have had no experience whatever on the stage, he is obliged to pass them by-for the

Present. To the serious student with ambitions for an operatic career. I recommend the familiar saying, slightly modified, which has been my motto for many years, viz: "Opportunity knocks at everyone's door-who is ready!

Given a good memory, patience, a capacity for work, ability to withstand the flattery of admiring friends. and a willingness to dispense with false pride in the matter of experience, there is absolutely no necessity for the opera student to go abroad either to study or

HERBERT WITHERSPOON.

(Leading Basso of the Metropolitan Opera Company.) I believe the art of singing can be studied as well in America as anywhere else. There are few excellent vocal teachers, and we have our share of the good ones, while there is less danger of falling into the hands of a charlatan in one's home country than abroad. in our large cities we hear the best artists, and in the In our large cities we near the nest artists, abut in the Metropolitan Opera House of New York we have the of Manchester, that I made the acquaintance of Mr. while,

that in the near future nearly every large city in this largest aggregation of great singers in the world, and, since the remarkable improvement in ensemble, the best opera to be heard anywhere. Therefore, the student good teachers as are available to-day.

Where we are lacking is in the acquirement of forguages are so badly taught as in America, and few of our students possess even a moderate degree of practical fluency in any foreign tongue.

As for début, 1 say without hesitation, go to Europe. Here we have only great companies in which beginners can get no chance. Our attempts along less am-bitious lines are not of such a nature as to give the young singer any valuable experience. Europe, on the other hand, has many small oper houses in which the dibutant can gain real experience—the best of all teachers after the voice is developed and a small repertoire learned. In these houses the heginner can sing without fear of unfair comparison with old and tried artists. So study where you can find the best teacher, and hear the best singers; but début in Europe-preferably in Italy. There you will sing the lyric repertoire, with which all should begin, and there you will learn Italian. the basis of correct diction and enunciation.

A WARNING TO AMERICAN GIRLS.

BY ALICE NIELSON. (Prima Donna Soprano of the Boston Opera Co.)

I THINK it was Oscar Wilde who once said that all advice is stupid, and that good advice is absolutely fatal. I have often realized the pathetic truth con-



tained in these words when I have endeavored to persuade some of the innumerable students who ask my advice not to go to Europe, but the determination and strong will which, when used in the right direction, produces such admirable results for the American woman, proves their worst enemy when it leads them as it always does, to sail for those shores, with the conviction that a great operatic future awaits them on the other side of the ocean.

It is in vain that one quotes the innumerable cases of failure, misery and even starvation which have been thrust under our notice as the result of these European adventures, and it even serves no purpose when I am tempted to outline some of my own bitter experiences

on the other side; and yet, I was more fortunate than the rest. I did not go to Europe, as everybody knows, with a view to taking up the study of grand opera, but went there as a full-fledged comic opera prima domin at the near or my war support and some what her nate not what her hiny us, what was considered by the London public a great daily do, not knowing what they do?"

Henry Russell, then one of the most eminent teachers of singing in London. He heard my voice and told me I was wasting my career and my strength in singin New Vork and now also in Boston, Chicago and ing and dancing in a form of entertainment which he physicalast Philaden and any new also in poston, chicago and ing and datend in a low or biogradiation which he Philadelphia, has the privilege of hearing the best-refused to consider legitimate art. To be brief, Mr. and the second secon a matter of vital importance-and of studying with as Russell offered to educate my voice and refused to more than the studying with a studyin me to Paolo Tosti, who also gave me some valuable instruction and I was soon brought into contact with such composers as Boito, Puccini and other prominent

Nothing could have looked more like a royal road men. to fortune, and yet with all this influence I had to face the great question of where I was to make a début. Mr. Russell, although a teacher of vast experience and great knowledge of his art. like other singing masters, knew nothing about the practical side of getting singers launched into opera houses, but thought that sheer merit was in itself sufficient. But I soon discovered that in Europe if an American woman was to get a hearing at all, it was perfectly useless to depend upon merit alone.

Fortune, however, continued to smile on me, and with the aid of high influence I was engaged to open the grand opera season at Covent Garden of 1904. Madam Destinn and I made our bow together to the London public for the first time; she sang Donna Anna in Don Giovanni and I sang Zerlina, while Renaud was the Don. I made a great success, but notwithstanding this brilliant beginning it took me live rears of hard work to obtain the position which the American public has been good enough to give me in the opera and concert field to-day. Although, as I have previously stated. I was much more fortunate than the majority of American girls who go to Europe for the first time, I do not hesitate to tell them that it I could have my experience over again, instead of waiting around Europe and fighting the undisguised prejudice which there is against American déhutantes. I should aim at getting an engagement right away in one of our leading American opera houses.

Of course, six years ago it was not so easy as it is to-day. First of all the Metropolitan Opera House was the only operatic institution in America, whereas to-day there are four fully equipped opera houses in the United States and a complete operatic organization in Montreal. If one looks down the lists of singers engaged in most of these opera houses a very fair perlieve the Boston Opera Company, of which for two years I had the privilege of being a member, has given opportunity to dozens of American men and women to make their operatic how. Boston, moreover, i equipped with a complete operatic school which is running in connection with the New England Conservatory and which is under the direction of no less a man than Arnaldo Conti, who was for some time leading chef d'orchestre of the Boston opera house. What more ideal conditions for study can an Ameri-

can girl desire? Here at least she will be sure of a square deal, as we say. If she has not the necessary talent she will not he accepted, whereas in Europe do not hesitate to say that there is no singing master or singing school wherein she will not be received providing she is willing to pay the high prices which demanded of her. As to hoping that she will ever get the truth about her qualifications for an operation career in Europe she never will, at least while she has enough money to purchase unfulfilled promises. The streets of Paris and the streets of Milan are

literally watered with the tears of American girls whose dreams are unfulfilled, whose hopes are disappointed and whose ambitions are unattained. Many of them remain over there from sheer lack of courage to return to their parents with the sad stories which they dare not tell.

The conclusion is obvious, and let parents take warning. The American girl of voice and talent who can not to-day procure a hearing in her own country will not be able to do so elsewhere, and she will be better off a thousand times if she devotes her life to some other purpose for which undoubtedly nature has fitted

THERE is no limit outside of your own will power and energy as to what you may achieve in the world of nussic to-day if you so choose. For most of us, hat went there as a numerous count operation in the only innig that nodes as back is ultrastructure of the only innig the only what was considered up the heatmont puttice a great thany do. not knowing what they not a success at the Shafeshary beat. The second se

THE ETUDE

The Etude Gallery of Musical Celebrities











THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project crated in THE ETUDE offices and is entirely unlike any previous journalistic investment. The biographics have been written by Mr. A.S. Garbett, and the plan of cuting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. More than two hundred of these portunit-biographies have now been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The five provide professional teachers the provided readers with information which cannot be obtained in the even so voluminous a work as the Grove Dictionary. The five provide profession that have been for the provided provided by the provided readers with information which cannot be obtained in the provided provided provided by the provided pr even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical,

GUSTAVE CHARPENTIER. (Shar-pahn'-te-ay)

CHARPENTIER was born at Dieuze, Alsace-Lorraine, June 25, 1860. At the age of fifteen he went into business for two years, but studied music at the Lille Conservatoire. After carrying off many prizes he went to the Paris Conservatoire in 1881, and studied violin under Massart and composition under Pessard. In 1885 he entered Massenet's composition class, and two years later won the Grand Prix de Rome. Among the works he brought back with him from Italy was the orchestral suite, Impressions d'Italie, which rapidly became famous, and is frequently heard in America. He also composed his La Vie du Poète, a "symphony-drama" for orchestra, solo and chorus, to words of his own. He wrote other works, including the opera Orphée, and much choral and orchestral music, but the most remarkable work Charpentier has yet accomplished is his "musical romance" Louise, which was produced at the Opera Comique, Paris in 1900 This work was first heard in America in 1908, when it was produced in New York under Hammerstein's management. Here, as elsewhere, it created a great impression, and is one of the most notable examples of modern French opera. Charpentier is deeply interested in the social problems of the day, and has voiced many of his opinions in this (The Etude Gallery

FRANZ VON SUPPE.

SUPPE, whose complete name was Francesco Ezekiale Ermenegildo Cavaliere Suppe Demelli, was born at Spalato, or aboard ship near it, April 18, 1820, and died May 21, 1895. He played the flute at his eleventh year. studied harmony when he was thirteen. and produced a mass in his fifteenth year. In spite of this musical ability, his father was opposed to his following a musical career, and sent him to the University of Padua. Suppe continued to study music, however, and progressed rapidly. When the death of his father occurred, he joined his mother in Vienna, and after dividing his efforts between practicing medi cine, teaching Italian, and following his musical bent, he finally confined himself to the last named career, and accepted an honorary post as conductor at a Vienna theatre. Similar but more profitable posts were obtained at Pressburg and Baden, but Suppe finally returned to Vienna, and in 1865 became conductor of the Leopoldstadt theatre, where he remained until his death. As a composer he produced a very large number of light operas. farces and other similar works. Authorities differ as to the exact number of his works, but they include at least two grand operas, and many of them achieved tremendous success. His operetta, Fatinitza, is still occasionally heard in America, but Suppe is best known by his overtures, Poet and Peasant, etc. (The Etude Gallery

CHARLES LOUIS AMBROISE THOMAS.

(Toli'-mas) THOMAS was born at Metz, Lorraine, August 5, 1811, and died in Paris, February 12, 1896. He was the son of a musician, and played the violin and ciano while still a child. At the Conservatoire he won the first prize for piano, 1829, for harmony, 1830, and the Grand Prix in 1832. He also studied piano with Kalkbrenner, harmony with Barbereau and composition with the him his "leading-note," because he was so sensitive and because he was Lesueur's seventh pupil to win the Grand Prix He returned from Italy with a cantata, a mass, a fantasia for piano and orchestra, and other smaller works. Very soon, however, he commenced producing works for the Opera Comique, and it was here that his genius found full scope. He produced many tuneful operas, most of which are now forgotten. The overture to Raymoud is still performed, but Mignon (1866) is frequently given entire in France and elsewhere. The delicate entr'acte from Mignon is very popular, and coloratura sopranos re gard the polonaise from this work with the same veneration they have for the Jewel song from Faust. His greatest operatic work, however, is Hamlet (1858). Thomas succeeded Auber as director of the Conservatoire in 1871, and instituted many reforms, and did a vast amount of most valuable work. (The Etude Gall

ANNA OLIVIA FREMSTAD

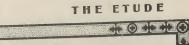
OLIVE FREMSTAD was born in Stockholm. Sweden, but was brought to America at the age of 12. Her parents settled in St. Peter, Minn., but in 1890 Mme. Frenistad came to New York. She had played the piano at the age of nine, and soon organized a piano class. She became soloist at St. Patrick's Cathedral, but in 1893 gave this up to go to Berlin, where she remained for eighteen months as a pupil of Lilli Lehmann. She made her début in 1895 as Asucena in Il Trovatore with such success that a year later she sang in the Bayreuth Festival. In 1897 she appeared at the Royal Opera, Vienna, as Brangane in Tristan and Isolde, remaining in Vienna for three years. She then went to Munich and became very popular as Carmen. While she was at Munich she appeared for two seasons at Covent Garden, London, where she first sang the rôle of Venus in Tannhäuser. Mme. Olive Fremstad first appeared in New York in 1903. and renewed her triumphs in the above rôle, at the same time appearing as Fricka, Brünnhilde, Kundry, Selika, and Santuzza. She also created a rôle of Salome in the American production of Strauss' opera of that name. She played the part of Salome in Paris with success, and also as Veronique in Bruneau's opera of that name, and the French government made her an offi-cer of the Academy. As a Wagner singer Mme. Fremstad is supreme. (The Etude Galle

CLEMENT PHILIBERT LEO (Day-leeb') DéLIBES was born at St. Germain du

Val, France, February, 21, 1836, and died in Paris, January 16, 1891. He went to Paris in 1848 and studied solfège at the Conservatoire, also singing in the Madeleine choir and elsewhere. He studied piano, organ and harmony under Le Couppey, Benoist, Bazin and Adolphe Adam, and in 1853 became organist at the church of St. Pierre de Chaillot, and at other churches, before finally becoming organist at St. Jean St. François, 1862-71. In 1853 he was also appointed accompanist at the Théâtre Lyrique, and soon devoted himself to dramatic composition. He was so successful in this that, in 1863, he was appointed accompanist at the Opèra, and two years later became second chorus master. It was during this period that he wrote his best works, in the form of ballet music, including the delightful Coppélia ba'let. He also wrote a three-act opera. Le Roi l'a dit, which was produced in 1873. In spite of much charming music, it was not a great success, and he returned to the lighter form, producing the Sylvia ballet and other tuneful works. His Lakmé, a dramatic work produced at the opera in 1883, has attained con-siderable popularity. Délibos became professor of advanced composition at the Conservatoire in 1881. As a composer his fame chiefly rests upon his hallet music.

JACQUES FRANCOIS F. E. HALEVY

(Ah-lay'-ye) HALÉVY, whose real name was Levi, was born in Paris, May 27, 1799, and died at Nice, March 17, 1862. He entered the Conservatoire in 1809, and gained a prize in solfège in 1810, and a second prize for harmony in 1811. He then entered Cherubini's class, and eventually won the Grand Prix de Rome. He had the usual difficulty in obtaining recogni-tion on his return from Rome. In 1827, his *L'Artisan* was successfully produced, and this paved the way for other operatic works. His reputation increased, but he was still obliged to write whatever was likely to attract attention, often to very poor librettos. In 1835, however, he brought out his best known work, La Juive-The Jewess-and ten months later a successful comedy opera called L'Eclair. The impression created by these excellent works resulted in finally establishing Halévy's reputation, and procured his entrance into the Institut. Many other dramatic works followed, but nothing to equal La Juive in power and general excellence. He became one of the first professors of the Conservatoire, and while still a student was a teacher of solfège. He was appointed professor of harmony, 1827, of counterpoint and fugue, 1833, and composition, 1840. In this capacity he excrted a great influence, many of his pupils afterwards becoming famous, the most notable being Gounod, Bazin and Massé. He also taught Bizet-who afterwards married his daughter.



"BEL CANTO" The Foundation of All Successful Operatic Singing From an interview obtained especially for THE ETUDE from the prima donna coloratura soprano of the Metropolitan Opera House, New York MME. BERNICE DE PASQUALI 0000000

Extensis Norz-Mine, de Panyali, taka succeeded Mar-rela Smalach as colorators soprase at the Meropolitan Opera House in New York, and an University of the suggest has a new york, and an University of the suggest has a supervised of the American Recolation.²⁵ Here carre to particularly interesting to Error, at a new case all of Arra Aus supervised and the Second Second Here on the supervised of the American Recolation.²⁵ Here carre and South Africa and has been compared for the case all of Arra Aus supervised and has been compared for the Merico, cities and South Africa and has been compared for the merica is worked with a constant with the Carrow for the constant supervised and constant with the Merico Cartor school of sistering and for the with the underlying mode a deep physical root at Baches.

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CENTURIES OF EXPERIMENTAL EXPERIENCE.

"In no land is song so much a part of the daily life of the individual as in Italy. The Italian peasant literally wakes up singing and goes to bed singing. Naturally a kind of respect, honor and even reverence attaches to the art of beautiful voice pro-duction in the land of Scarlatti, Palestrina and Verdi, that one does not find in other countries. When the Italian singing teachers looked for a word to describe their vocal methods they very naturally selected the most appropriate 'Bel Canto which means nothing more or less than 'Beautiful

"Probably no words have been more abused in music teaching than 'bel canto,' and probably no words have a more direct meaning or a wider significance. What then is 'good singing' as the Italians understand it? Principally the production of a perfectly controlled and exquisitely beautiful tone. Simple as this may seem and simple as it really is, the laws underlying the best way of teaching how to secure a beautiful tone are the evolution of empirical experiences coming down through the centuries

"It is a significant fact that practically all of the great singers in Wagner roles have first been trained in what is so loosely termed 'bel canto' me.hods. Luli Lehmann, Schumann-Heink, Nordica and others were capable of singing fine coloratura passages, before they undertook the works of the great master of Beyreuth.

THE SECRET OF CONSERVING THE VOICE.

"In the mass of traditions, suggestions and advice which go to make the 'bel canto' style, probably nothing is so important to American students as that which pertains to conserving the voice. Whether our girls are inordinately fond of display or whether they are unable to control their vocal organs I do not know, but one is continually treated to instance of the most ludicrous prodigality of voice. The whole idea of these young singers seems to be to make a "hit" by shouting or even screeching. There can be no milder terms for the straining of the tones so frequently heard. This prodigality has only one result-loss of voice

The great Rubini once wrote to his friend, the tenor Duprez, 'You lost your voice because you always sang with your capital. I have kept mine because I have used only the interest." This hitorical epigram ought to be hung in all the vocal studios of America. Our American voices are too beautiful, too rare to be wasted, practically thrown away by expending the capital before it has been able to earn any interest.

'Moreover, the thing which has the most telling effect upon any audience is the beauty of tone quality. People will stop at any time to listen to the wonderful call of the nightingale. In some parts of Europe it is the custom to make parties to go at nights to the woods to hear that wonderful singer of the forests. Did you ever hear of any one forming

crowing of a rooster? One is a treat to the ear, the other is a shock. When our young singers learn that people do not attend concerts to have their ears shocked but to have them delighted with beautiful sound, they will be nearer the right idea in voice culture.

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"The student's first effort, then, should be to preserve the voice. From the very first lesson he must strive to learn how to make the most with little.



MME. BERNICE DE PASQUALI.

'How is the student to know when he is straining the voice? This is simple enough to ascertain. At the very instant that the slightest constriction or effort is noticed strain is very likely to be present. Much of this depends upon administering exactly the right amount of breath to the vocal chords at the moment of singing. Too much breath or too little breath is bad. The student finds by patient experiment under the direction of the experienced teacher just how much breath to use. All sorts of devices are employed to test the breath, but it is probable that the best devices of all are those which all singers use as the ultimate test, the ear and the feeling of delightful relaxation surrounding the vocal organs during the process of singing.

COURAGE IN SINGING.

"Much of the student's early work is marred by fear. He fears to do this and he fears to do that, until he feels himself walled in by a set of rules that make his singing stilted. From the very start the singer, particularly the one who aspires to become party for the express purpose of listening to the an operatic singer, should endeavor to discard fear care which some singers take is quite unnecessary.

entirely. Think that if you fail in your efforts, thousands of singers have failed in a similar manner in their student days. Success in singing is at the end of a tall ladder, the rungs of which are repeated failures. We climb up over our failures to success. Learn to fear nothing, the public least of all. If the singer gives the audience the least suspicion that she is in fear of their verdict, the audience will detect it at once and the verdict will be bad. Also do not fear the criticism of jealous rivals.

"Affirm success. Say to yourself, 'I will surely succeed if I persevere.' In this way you will acquire those habits of tranquility which are so essential for the singer to possess.

THE REASON FOR THE LACK OF WELL TRAINED VOICES

"There are abundant opportunities just now for left trained singers. In fact there is a real dearth of 'well equipped' voices. Managers are scouring the world for singers with ability as well as the natural voice. Why does this dearth exist? Simply because the trend of modern musical work is far too rapid. Results are expected in an impossible space of time. The pupil and the maestro work for a few months and, lo and behold! a prima donna! Can any one who knows anything about the art of singing fail to realize how absurd this is' More voices are ruined by this haste than by anything else. It is like expect ing the child to do the feats of the athlete without the athlete's training. There are singers in opera now who have barely passed the, what might be

called, rudimentary stage. "With the decline of the older operas, singers evidently came to the conclusion that it was not necessary to study for the perfection of tone-quality, evenness of execution and vocal agility. The modern writers did not write srch fioratura passages, then why should it be necessary for the student to bother himself with years of study upon excreises and vocalises designed to prepare him for the operas of Bellini, Rossini, Spontini, Donizetti, Scarlatti, Carissimi or other masters of the florid school? What a fatuous reasoning. Are we to obliterate the les sons of history which indicate that voices trained in such a school as that of Patti, Jenny Lind, Sembrich, Lehmann, Malibran, Rubini and others, have phenomenal endurance, and are able to retain their freshness long after other voices have faded? No. if we would have the wonderful vitality and longevity of the voices of the past we must employ the methods of the past.

THE DELICATE NATURE OF THE HUMAN VOICE.

"Of all instruments the human voice is by far the most delicate and the most fragile. The wonder is that it will stand as much 'punishment' as is constantly given to it. Some novices seem to treat t with as little respect as though it were made out of brass like a tuba or a trombone. The voice is subject to physical and psychical influences. Every singer knows how acutely all human emotions are reflected in the voice, at the same time all physical ailments are immediately active upon the voice of the singer.

"There is a certain freshness or 'edge' which may be worn off the voice by ordinary conversation on the day of the concert or the opera. Some singers find it necessary to preserve the voice by refraining from all unnecessary talking prior to singing. Loncontinued practice is also very bad. An hour f-quite sufficient on the day of the concert. During the first years of study, half an hour a day is often enough practice. More practice should only be done under special conditions and with the direction of a thoroughly competent teacher.

"Singing in the open air, when particles of dust are blowing about, is particularly bad. The throat seems to become irritated at once. In my mind tobacco smoke is also extremely injurious to the voice, notwithstanding the fact that some singers apparently resist its effects for years. I once suffered severely from the effects of being in a room filled with tobacco smoke and was unable to sing for at least two months. I also think that it is a bad plan tc sing immediately after eating. The peristalic action of the stomach during the process of digestion is a very pronounced function and anything which might tend to disturb it might affect the general health

"The singer must lead an exceedingly regular life, but the exaggerated privations and excessive

"I have given quite a little consideration to some things which some of the readers of THE ETUDE may consider a long ways from 'bel canto,' but as the singer advances in experience, he learns that the condition of the body is a matter of the very greatest

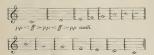
SOME PRACTICE SUGGESTIONS.

"No matter how great the artist, daily practice. is absolutely necessary. There is a deep philosophical principle underlying this, and it applies particularly to the vocal student. Granting that the practice is conducted in a successful manner, each minute intelligently spent in practice makes the task easier and the voice better. The power to do comes with doing.

"A part of each day's technical practice should be devoted to singing the scale very slowly and softly, with perfect intonation. Every tone should be heard with the greatest possible acuteness. The ears should analyze the tone quality with the same scrutiny with which a botanist would examine the petals of a newly discovered blossom. As the singer does this he will notice that his sense of tone-color will develop. He will become aware of beauties as well as defects in his voice which he may never have

Much of the singer's progress will depend upon the mental model he has before him. It stands to reason that the singer who has the best of singing continually within hearing will have a much bette chance to progress than the one who has no model to form his opinions upon. This does not imply imitation in the full sense of the word, but it does imply that the students should hear as much fine singing as possible. Those who have not the means to attend concerts and the opera may gain much from the records of great singers heard in the soundreproducing machines. Little Adelina Patti playing a child on the stage of the old Academy of Music in New York was really attending a conservatory of music unaware.

The old Italian teachers and writers upon voice, notwithstanding the florid style in which their pupils were expected to sing, did not have much to with fanciful exercises. They gave their lives in the quest of the 'bel canto,' and many of them had difficulty in convincing their pupils that the simplest were often the hardest. Take for instance the involushie scale exercise



"Sung in this manner this exercise is one of the most difficult things to sing. Nevertheless some stupid pupils will rush on to florid exercises before they can begin to master this exercise. To sing it right it must be regarded with almost devotional reverence. It must be practiced diligently for years Every tone is a problem, a problem which must be solved in the brain and in the body of the singer and not in the mind of the teacher. The student must hold up every tone in comparison with his ideal. Every note must ring sweet and clear, pure and free. Every tone must be as susceptible to the emotions as a mobile face. Every tone must be capable of being made the means for some human expression Some singers practice their exercises in such a perfunctory manner that they get as a result voices so hard and so stiff that they sound as though they come from metallic instruments which could only be altered in a factory. Flexibility, mobility or susceptibility to expression are quite as important as mere sweetness. After the above exercise has been mastered the pupil may pass to the chromatic scale (scala semitonata sostenuto) and this scale should be sung in the same slow, sustained manner as the

THE ETUDE

STRENGTHENING THE VOICE.

"I am continually asked how the voice may be strengthened. Some students seem to think that I must have some wonderful formula which they can inject hypodermically and which will bring them a full round voice at once. I have no secret, no mystic plan, nor do I believe that any other singer possesses a secret. If the breathing is right and the vocal organs are in a normal condition, the only thing which will develop strength is regular daily practice of such an exercise as the above. The great trouble is precisely that which I mentioned at the outstart. Pupils expect results too quickly. If the results do not come at once the pupils are disappointed and their slender enthusiasm commences t The exercises are practiced with less care and ere long the pupil condemns them as worthless.

has not provided the right basis. But persistence, particularly persistence under the direction of a good teacher will often accomplish wonders.

'Bel canto,' then, is the style of singing which edmes as the result of a natural growth and not rtificial forcing. Some singers have voices which mature much more rapidly than others. Again some singers have such well poised intellects that they are able to grasp the vocal truths more rapidly. For the ambitious students who aspire to become great in the vocal world, I can offer no more useful motto than the following from the great aesthetic philosopher and poetical teacher, Goethe:

"'Wi.hout has'e, without rest, the longer the study of preparation, so much larger and richer will be the success crowning the artist's career. On the other hand, nothing is more certain to bring dismal failure as insufficient preparation.'

" this l.t me add the old Italian motto: 'Chiva piano, va sano e va lontano.' 'He who goes slowly, goes safe and far.'

A PROLIFIC OPERA COMPOSER.

An interesting but forgotten composer of opera is Reinhard Keiser. In his own day-he was contem-porary with Handel-he was regarded as a very great master, and und ubtedly he possessed high rtistic attainments. He c mposed 116 operas for the Hamburg theatre, each containing from 40 to 50 airs, besides operas in collaboration with others, and sacred music. Grove's Dictionary gives the following interesting account of him:

"Keiser was Juxuri us and self-indulgent, and led an adventurous life, but without sacrificing his love f art or his taste for intellectual enjoyments. In 1700 he opened a series of winter concerts, which ormed a remarkable combination of intellectual and sensual gratification. The most accomplished irtuosi, the finest and best-looking singers, a good rchestra and carefully selected programs furnish-ng the former, and a banguet of choice viands and ines the latter. In 1703 he assumed the direction the opera in conjunction with Drüsicke, but his artner absconded, and the whole burden fell upon the shoulders of Keiser. He proved equal to the emergency, for in one year (1709) he composed cight operas, married the daughter of a Hamburg patrician, and musician to the municipality 'Oldenburg,' and, having completely reinstated his affairs, plunged into all his former extravagant indulgence."

AN IMPORTANT EXAMINATION.

MME, EMMA EAMES, the famous operatic soprano, suggests that all operatic aspirants, before going abroad for study, should have their voices examined by a competent and impartial committee, and should he insured sufficient funds to guarantee a living in whatever European capital may be selected. She insists that many of the American students who go abroad have to live under conditions of greatest privation and that many have so little real vocal talent that their work will be wasted. She continues

"Only this morning my doctor told me he had been called in by a young American woman who asked him to give her a tonic. The doctor made an investigation as to how she had been living. He found that she rooked enough rice to last her a week on Sundays. Meanwhile she had been taking singing lessons and practicing."

PEADING AHEAD.

BY HARRIETTE BROWLR.

The importance of reading ahead cannot be overestimated, but our efforts to induce the learner to think ahead may sometimes be woefully misapplied. One pupil said: "You say I must think ahead-and so, from the very first measure of this piece 1 begin to think of that passage on the third page, where I am apt to fail." It was explained that "thinking ahead" did not involve looking ahead for failure. Another instance is that of a young girl who has great difficulty in keeping time, even with the metronomebecause she doesn't know what is coming next. When reading at sight she was advised to look ahead in order to be ready for the next note or ercise will produce a very strong voice where nature chord. Her reply was that she never could look ahead, because then she would forget to do what she had to do at the right moment. The same child, when urged to look quickly at both parts when playing hands together, said that would also he impossible, as she had been instructed at home to do but one thing at a time!

IMPROVING ARPEGGIO CHORD PLAYING.

BY EDWARD ELLSWORTH HUPSCHER.

WHY do we so often hear arpeggios done in such a slovenly way? The arpeggio, really one of the most beautiful embellishments capable of execution on the piano, is quite commonly nothing more than an unintelligible blur of tones. It is not the measured arpeggio, written out in so many eighth or sixteenth notes, that suffers most, but the true arpeggio indicated by a wavy line hefore the chord. This is an effect borrowed from the harp and should be excented in imitation of it. Everyone who has heard a harp well played will recall with what clearness each tone of its arpeggios was heard. There is a crispness about its arpeggios which at once attracts the ear, even though the tones be sounded in the midst of a large symphony orchestra. Except for the individuality of tone of the two instruments, the piano is capable of reproducing this effect to a remarkable degree. Usually, the blurred effect is caused by the fingers

being placed on all the keys to be pressed down. After this the hand is pushed from left to right, and the whole chord is given a "mashed," indistinct execution which is anything hut an aesthetic joy. To correct this we must have that crisp "clear-cutness" which so distinguishes the parent instrument of this embellishment

Select a chord with four notes for each hand. Sound these notes from lowest to highest, counting one, two, three, four, five, six, seven, eight-one count to each note. Count slowly. Have the fingers lifted well above the keys, and at the proper time let each one fall with a quick, sharp stroke on its key. When this can be done with perfect evenness and clearness, gradually quicken the rate of execution. Let the time grow more rapid and more rapid, till you can no longer count to the single notes. Then play two notes to a count: then four; then eight; and finally play all the notes with the utmost rapidity, allowing for all only a small, initial part f a count in moderate movement.

The one essential is that all the time each tone must stand out clearly hy itself-not staccato, but in a pearly legato. If the tones become in the least blurred-and, for some time, they will be blurredbegin again slowly, and gradually work up the velocity. Do this repeatedly. The trouble will be many times repaid in the added enjoyment you will get from this charming embellishment.

Occasionally, in fortissimo passages, for massive effect it is advisable to play the two hands together, beginning with the lowest tone for each hand and simultaneously sounding one tone with each hand. Put the same method of execution must be observed. If we are to attain that crispness which is the chief charm of the effect.

Do not become discouraged if you do not master "I can find the soul (Geitt) of music in no other place hut in love"-Richard Wagner.



THE LAST WORK OF WAGNER, "PARSIFAL" FAMOUS SINGERS IN "PARSIFAL."

HOW WAGNER WROTE "PARSIFAL."



R: WAGNER.

opera were always uppermost in Wagner's mind. In the legends, for instance, Lohengrin is the son of Parsifal. Wagner began to write the music of Parsifal in his sixtyfifth year. It took nearly five years to complete the work for performance, although the poem itself. was finished in 1877, and the music in 1879. By the terms of Wagner's will this opera was restricted o the Bayreuth Opera House until 1913. However, n 1903 the opera was produced in New York under . the direction of Allred Hertz with the following singers in the cast, Ternina, Burgestaller, Muchlmann, Blass and Van Rooy. The Parsifal legends are founded upon the semi-epic poems of Wolfram von Eschenbach, written about 1204. An exceptionally good presentation was given in English under the direction of Henry W. Savage. The above illustration is from a picture of the Savage production.

Many critics fail to class Wagner's Parsifal as his greatest work. Some feel that his masterpiece is Die Meistersinger.

THE STORY OF "PARSIFAL." Act I. Forest near the castle of the Grail Knights. Parsiful was called by Amfortas, keeper of the Holy Grail and sworn to to give an idea of Para-abjure women, has fallen to the charms of Kundry. fal in a condensed ver-Wagner a "Buhnenweihfestspiel," or consecrathus losing the Sacred Lance. Klingsor, the mational stage festival play. gician, secured the Lance and gives Amfortas an He has preserved the incurable wound. Kundry brings balsam to relieve religious element in a Amfortas. A swan sinks to the ground pierced by Parsifal's arrow. This is thought akin to murremarkable manner. The play was first produced July 28, 1882, at Bayder by the Grail Knights. Parsifal tells them that he knows not whence he came. He savagely atreuth. While it pre-serves the "leit-motic" tacks Kundry for telling him that his mother is dead. The Knights assume that Parsifal is the scheme of construction. "guileless fool" whom it has been prophesied was the versification differs the only one who could cure Amfortas. There is a transformation of scenery to the Grail Temple, from Wagner's previous masterpieces in The Ring. The legends of the Holy Grail which where a great celebration is in progress. Here Gurnemanz questions Parsifal. His answers are unintelligible, and he is cast forth from the Grail form the basis of the Temple Act II. Klingsor's Magic Castle. Klingsor em-

ploys Kundry to overcome Parsifal. The scene changes to a beautiful Garden filled with lovely maidens. Parsifal resists their enchantments and spurns Kundry. Klingsor hurls the Sacred Spear at Parsifal. A miracle occurs and it remains suspended in the air. Parsifal seizes it and makes the sign of the cross. The scene changes instantly to a desert. Kundry curses Parsifal and tells him that he will seek the Holy Grail in vain.

ACT III. Vale near the Grail Castle. Many years have elapsed. It is the morning of Good Friday, in the Spring. The aged Gurnemanz attended by Kundry now lives as a hermit. Parsifal enters with the Sacred Spear. Gurnemanz recognizes him as the real head of the Grail Knights. Parsifal proceeds to the Temple. There he heals Amfortas' wound with the Spear. The Sacred Grail is illumined, and a dove descends from the dome of the cathedral. Parsifal proclaims himself King as cursed existence.

It is extremely difficult

sion, since the performance itself occupies several hours, and since it is necessary for the hearer to understand several traditions connected with the plot. The Grail Knights are a body of religious warriors sworn to protect the Holy Grail, snp posed by tradition to be the vessel from which Christ drank at the Last Supper, and in which His, precious blood was.



received on Calvary. The sacred spear' is supposed to be the spear with which Christ's side was pierced. Despite these religious symbols, the performances are accomplished in such a churchly manner that there is no suggestion of anything sacrilegious. The characters of the opera are Amfortas (baritone) who, by falling to the charms of one Kundry under the influence of the magician Klingsor, lost the sacred scear and received an incurable wound

from it. Titure! (basso), father of Amfortas Gurnemans (basso), an ancient knight; Parsifa (tenor); Klingsor (baritone), a magician, and Kundry (mezzo-soprano), Kundry is supposed to be the woman who sneered at Christ upon the cross and who was thus condemned to a life of death less misery. The first Kundry was Materna, and the first Parsifal, Winklemann. Since then most o the great Wagnerian singers have appeared in the opera. The most recent Kundry is Olive Fremstadt, Kundry falls in the death which relieves her of her , who appeared at the last performances given at the Metropolitan Opera House, in New York.

CHIMES OF THE MONASTERY-F. SABATHIL. This is another descriptive piece by a modern writer. The chiming effect is very pretty and the closing measures in solem choral style give just he proper ecclesiastical touch. The bell effect should not be over-done. Let it sound softly, as though coming from a distance, rather than cause it to be too promi-nent. Play the closing passage softly and smoothly.

Contraction of the second

STUDY NOTES ON

ETUDE MUSIC

By PRESTON WARE OREM

"MSERERE" FROM "IL TROVATORE"-VERDI-

Verdi's "Il Trovatore" is one of the most popular

of all operas. It holds its own despite the handicap

of a lurid and extravagant libretto, the ravages of

time, the sneers of the critics, and the competition of

and "II Trovatore" is full of them. Possibly the finest

particular piece is a splendid bit of dramatic writing.

There are innumerable arrangements of this number,

but one of the most effective for piano solo is that by Hoffman, taken from his potpourri entitled "Sou-

EVENING STAR-R. WAGNER. Wagner's "Tannhæuser" contains a number of melodies which have become widely popular. The "Song of the Evening Star" has appeared in THE ETUBE

previously as an organ solo, for violin and for four

hands. The present arrangement for piano solo is by

Lange. It is the best of the moderately difficult ar-

GAVOTTE FROM "MIGNON"-A. THOMAS.

composer Ambroise Thomas. A number of the mel-odies from this opera have become very well known and liked. Of these the "Gavotte," an instrumental

number, is the most popular. It is very effective in the piano arrangement and rather easy to play, but

CARMEN OVERTURE (FOUR HANDS) - G.

The overture to Bizét's masterpiece sets the kcy-

note of the whole opcra; it is brief, but of strong dramatic import. It starts off with the stirring, al-

most harbaric, military fanfare which is heard so often

in the opera, and it introduces the well-known song of the toreador. Its modulations are striking, and

the whole piece bristles with animation. The duet ar-

rangement for piano is by the composer himself: con-

sequently his original intentions are strictly preserved. As this is an operatic number of THE ETUDE, possibly no better four-hand piece could be offered.

ROMANCE-S. RACHMANINOFF.

This is a beautiful number by the well-known modern Russian composer and pianist. Rachmaninoff's

"Prelude in C sharp minor" has become a standard

study and concert piece for advanced students and

difficult technically, but it will require extreme finish

MEXICAN DANCE-L. JORDA.

rhythms may appear rather complicated at first, but a little close study will unravel them. This piece is

well worth one's time and attention. It is decidedly effective when well played.

THE MILL AT SANS SOUCI-H. SCHNEIDER.

"Sans Souci" is the palace erected by the architect

Knobelsdorff for Frederick the Great, in 1745-47. stands on an eminence overlooking the town of Pots-

dam, a suburb of Berlin. The famous old "Windmill"

within sight of the palace is the one piece of property-

in the immediate vicinity which Frederick the Great in

nowise could acquire, the sturdy miller refusing to, relinquish it either for gold or otherwise. The com-

position by Schneider is a descriptive piece suggesting the whirr of the mill. It is a well-written number

and will repay careful study. It should be liked as a

recital number.

in a languorous manner, and rather deliberately

an added charm with each repetition.

players. His "Romance," arranged by Siloti, is less

it requires a dainty and tasteful interpretation.

"Mignon" is the masterpiece of the celebrated French

HOFFMAN

PETITE RAPSODIE HONGROISE-F. G. RATH-BUN

This is a Hungarian rhapsody in miniature, the style of Liszt being imitated cleverly. It has the usual Lassu or low introduction in A minor, and the wilder and more rapid Friska in F major. Pupils of intermediate grade will like this piece, and it should bemore modern works. A good melody will not down, come a favorite at recitals.

number is the celebrated "Miscrere" and, no matter what may be said of the remainder of opera, this ENTREATY (FOR THE LEFT HAND ALONE)-

Pieces for the left hand alone are much in vogue at the present time. Several have appeared in The ETUDE of late, and have been welcomed. We now present another, moderate in difficulty and very melodious. If the pedal be employed properly, as indi-cated, the piece will go very smoothly, and it should sound quite as well as though played by two hands.

MERRY CHIMES-N. DE BACKER.

This is a graceful drawing-room piece in the ma-zurka rhythm, easy to play, but brilliant in effect. The single grace notes in this piece will be more effective if played immediately before the beat. They are not acciaccature or short appagiature, as they are not diatonically above or below the principal melody notes which they precede, but they are to be played more in arbeggio style.

REVERIE AFTER THE BALL-E. BROUSTET. This is another drawing-room piece, in the style of a polka-caprice. It is played staccato chiefly, somewhat in the manner of the famous "Pizzicati" from Delibes' "Sylvia." Pizzicato, as applied to stringed instruments, means to pluck the strings instead of playing with the bow. On the piano this device can be suggested only by playing with a brisk and con-

ALUMNI REUNION MARCH-R. S. MORRISON. This is a lively march and two-step, winding up with the tune "Auld Lang Syne." It is from a set of char-acteristic pieces devoted to "College Life." Any pupil in the early third grade should do well with this piece.

ATTENTION! MARCH-CHAS. LINDSAY.

This attractive elementary teaching piece is a decided novelty from the fact that not only are both hands in the treble clef, but that only the white keys of piano are employed. In spite of this latter limitation, the piece is so constructed as to give the effect of being in several related keys. This is characteristic of the entire set of pieces from which this number is taken.

and delieacy. It is one of those pieces which gain HUNGARIAN SKETCH (VIOLIN AND PIANO) -G. HORVATH.

This is a bright and sparkling number for violin, by the well-known Hungarian composer. It will re-Here is a decided novelty, an original Mexican quire neat and clean bowing Danee by a native Mexican composer. This charming piece is No. 1 in a set of dances. It must be played

CRADLE SONG (PIPE ORGAN)-E. GRIEG. This number is to be found in its original form This number is to be toma in its originat form among Grieg's lyric pieces for piano solo. As ar-ranged by Mr. Kraft, the well-known American con-cert organist, it makes a most acceptable pipe organ piece, and in fact seems just to fit the instrument. The arranger has suggested an excellent registration which should be followed wherever possible,

THE VOCAL NUMBERS.

Mr. Tod B. Galloway's many admirers will be glad to see him pictured in this issue, and to learn some-thing of his career. His song, "Dear Little Hut," is thing of his career. His song, Dear Little Hut, is his most recent composition. It is a quaint and very taking number, with a touch of Oriental color. Mr. H. W. Petrie's "Until the End of Time" is a broad and expressive song, which we consider one of his best efforts. It will make an excellent number and if you for teaching purposes.



Top B. GALLOWAY was born in Columbus, Ohio, in 1863. His father, the Honorable Samuel Galloway, was distinguished in public life in Ohio for many years. Mr. Galloway was educated at the common schools of his native city and at Amherst College, Massachusetts, after which he was admitted to the bas and practiced that profession before being elected Judge of Probate, in which capacity he served two terms. Subsequently he was Secretary to the Governor of Ohio. While Judge Galloway's profession has been that of the law, he has found time to indulge his love of music, and has composed a number of songs which are individual and characteristic. 11e published first "Seven Memory Songs." This included the exception-ally successful "The Gypsy Trail." Later he published "Friendship Songs," and a number of others,

PERSONAL MESSAGES IN MUSIC

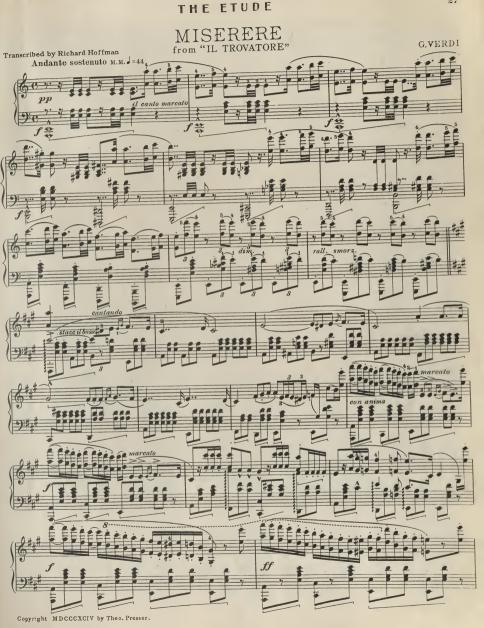
BY MRS, R. H. HARDING

WHAT you sing is what you are. The way in which you play a musical instrument is an unfailing index to your character.

If some aspiring teachers realized what a vital part they have in not only the musical training of children but in the formation of character, they would rather sell ribbon behind a counter than engage in a work for which they are so obviously unfitted.

To illustrate. A girl of twenty who has studied the piano for eleven years, and who has considerable ability, declares that she has no use for dirges, by which she means such compositions as Handel's Largo, Chopin's Nocturne, or Rubinstein's Melody in F. The teacher's answer to my amazement came falteringly-"I suppose it is dreadful, but Lotta always liked lively pieces best and I have tried to find things for her with a lot of 'go' to them." When Lotta's friends ask for some favorite selection with confidence in her eleven years of training, disappointment is generally their portion. Another advanced pupil of a worthy instructor performs with such mechanical perfection of technique and reading, but withal such pitiful lack of feeling, that a listener wonders if he has no heart nor soul. More often still we find the boy or girl who is easily recognized as a pupil of "So-and-So," because his imitation of the teacher's method or personality is so exact. Imitation is the first fruit of instinct, but it is a blickt on the bl light on the blossom of individuality.

Remember this, the musical world is hungry for just what you are able to give it. Whenever the chance comes for you to gain an appreciative ear, regard that concasion as a God-given opportunity to satisfy the long-ing of some soul, or to awaken some dormant quality of goodness that may make the world a little brighter and better; at least you will have given of your best,



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venir de Trovatore.

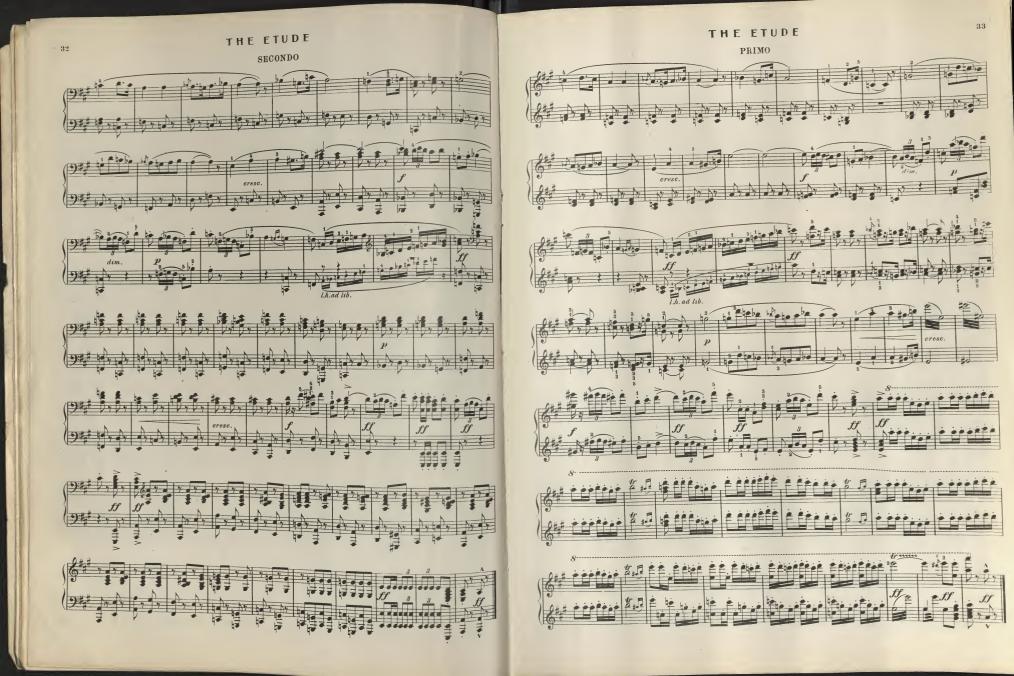
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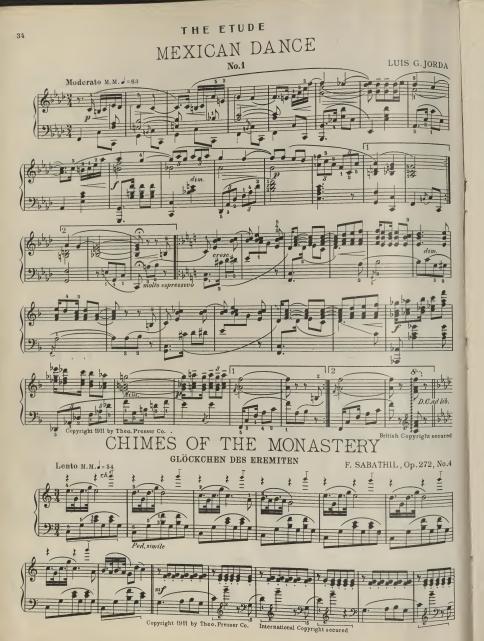




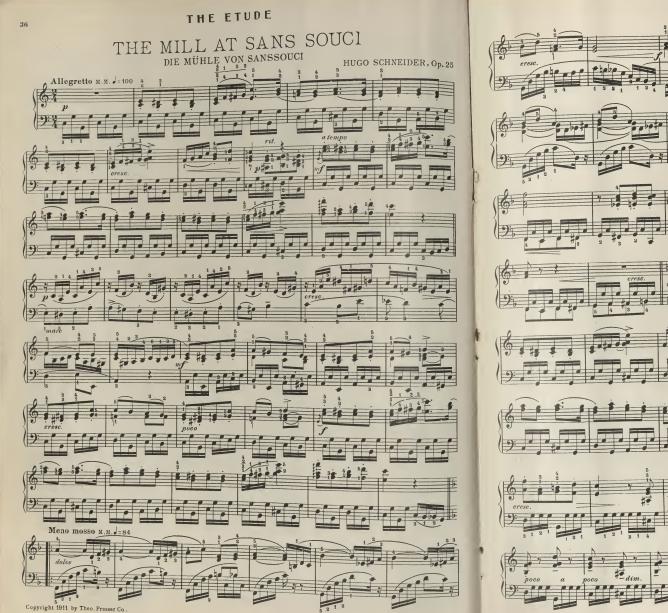


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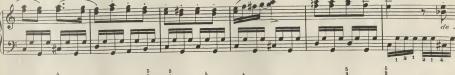






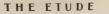


THE ETUDE



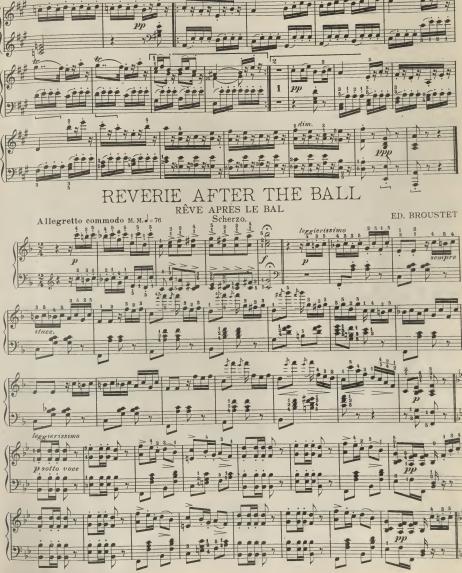






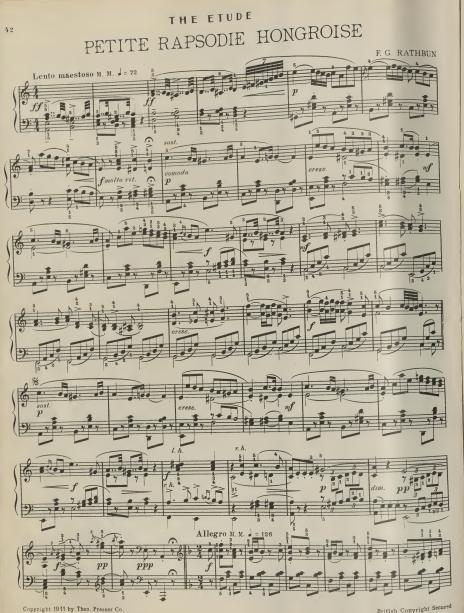


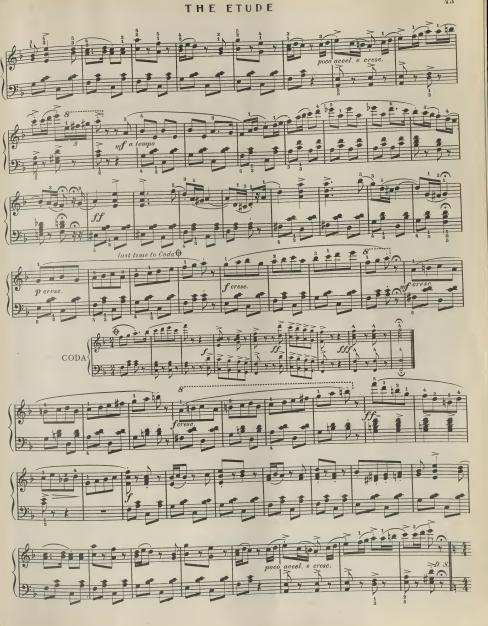




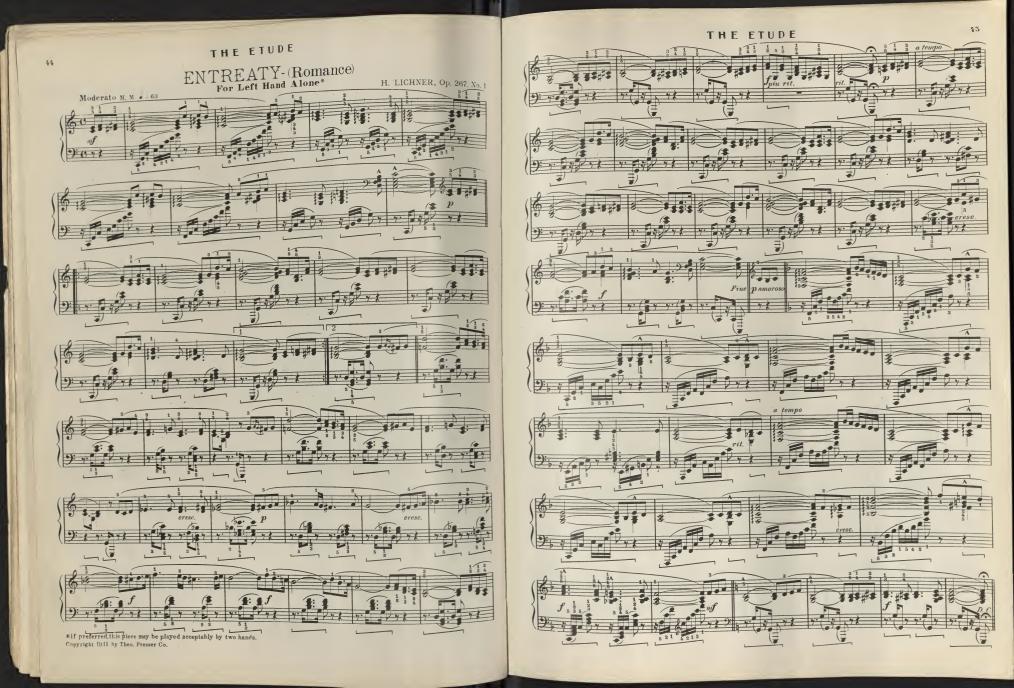
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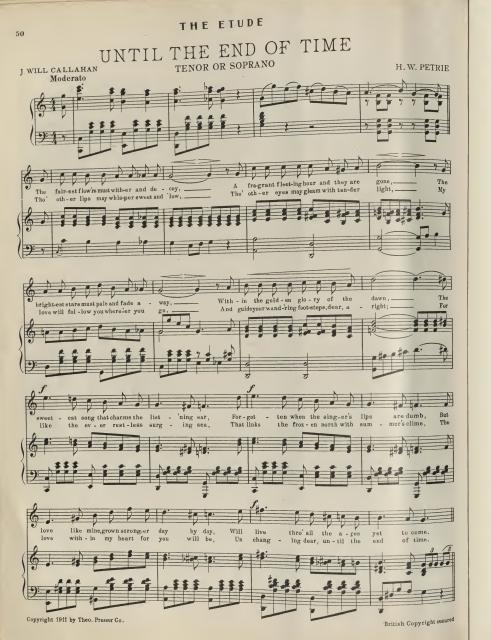


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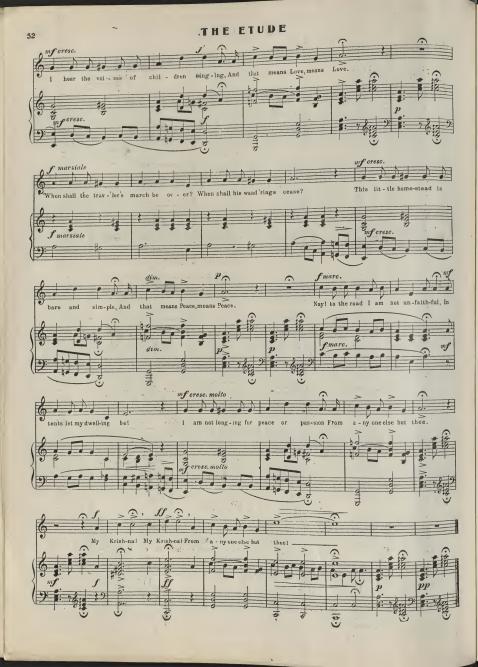












The Mystery of the Lethbridge "Strad" By JAMES FRANCIS COOKE <text><text><text><text><text>

[The first part of this story appeared in Title Errors for December, The following newspaper reports, however, make it possible for the reader to get the main facts of the first installment and peruse the second part, even though he filled to secure the Speedal Christians issue of Thue Errors J

On the morning after the thrilling event in the dressing room at Carnegie Hall, Giggles was awakened from a troubled sleep by her landlady. Mrs. Carlnody, who appeared at the door, her arms laden with practically every paper published in New York, including two German papers, two Jewish pa pers, two Italian papers, a Norwegian journal and one or two other representatives of the polyglot journalism of the great city. The well-meaning old lady had, in her excitement, given the maid carte blanche to buy everything she saw on the news-

"Miss Giggles," she whispered, "I didn't mean to wake you but really it's sumthin' awful the way they've got you rigged out in these here papers. Here's no less than four different pictures of women, and every one of them with your name under it, Florence Ashton Lethbridge. This here one makes you look like Lillian Russell, and this one makes you look like Carrie Nation. Here, dearie, look at this one-ain't it awful? Honest, if it hadn't been for me havin' a bottle of Dopoline by my bed, I wouldn't have slept a wink all night."

Notwithstanding the ordeal through which Giggles had passed, she could not resist the temptation to look at the papers with a curious interest, despite the timidity with which she viewed so much unexpected publicity.

"This here paper," continued the excited old matron; "this here one is the fellow what got me out of hed at two o'clock in the morning to give the latest facts. I was so mad, I could have shot him.

As a matter of fact, Mrs. Carmody had never had such a delightful experience in her life, and the maid said that she actually made the reporter a cup of hot coffee while she indulged in the delectable pleasure of telling the details of what was already known in the newspaper offices as "the Lethbridge

This is what Giggles read in the upper right-hand corner of the first page of a leading New York paper

> \$10,000 STRADIVARIUS VIOLIN DEMOLISHED BY UNKNOWN FANATIC

Unexpected Thrill at American Symphony Orchestra Concert

Miss Lethbridge, Beautiful and

Talented Violinist, Suffers Irreparable Loss at the Hour of a Great Musical Triumph. Head and Scroll Missing.

At the Christmas Eve American Sym-phony Convert heid last night at Cur-sen unexpected thrill when it is terred that the priceless Rendvartus violin-tremendous success by an unusually beautiful violinis: flowene Astron-tic New York public had been smasled into accepts by an unknown misersati-tic case during the few moments in which a was upon the stage accent when a was upon the stage accent bon to the stage accent and the stage accent while a was upon the stage accent while a was upon the stage accent while a was upon the stage accent while a stage accent and the stage accent while a stage accent and the stage accent on the stage accent and the stage accent while a stage accent and a stage accent while a stage accent and a stage accent and the stage accent and a st

THE ETUDE

"There now," said Mrs. Carmody. "Think of them

I know

fools makin' me a grandmother to a grown woman like you and me only fifty-eight. I ain't goin' to

'em now. But laws me, it's nine o'clock already!

Get dressed and come down to get your breakfast

at once. Your father's had hisen. Don't forget that we've got to get down to police headquarters at ten

Mrs. Carmody dropped her papers on the floor with a shout. She threw up her arms and let them

"Anybody might think I ain't got no sense. I

"Merry Christmas!" said Giggles, trying to smile. Mrs. Carmody saw at once the effort she was

"Look here now. Giggles, you've got a reputation

to live up to. When anyone in the house was in

trouble you always went to them with a smile that

just wiped it all away. Why, they've got to thinkin'

that you don't know what the word trouble means. You've got to show 'em now that you haven't been

putting up a bluff all these years. Lord knows,

your father's so cross this morning there ain't no

one been able to get a word out of him. And think of this bein' Christmas morning, and me getting

a seventy-five-cent wreath for the parlor window

and all that. Pity ye ain't got no work to help ye forget it. I spent fifteen years trying to convince

Bill Carmody that work was better than rum to

help yer wash yer troubles away; but he never

seemed to get it through his head. Laws me, I got to go right away and singe that turkey. You ought to see it. It's a regular Jumbo, Shhh! Here

comes your father, looking like the world was going

Mrs, Carmody disappeared in the direction of a

very sayory odor of mince pies and cranberry sauce

which was already arising from her little realm in

Jeremiah Lethbridge was mad, disconsolate, irri-

tated, indignant, vindictive, unreasonable, pessimistic, unconsolable and sick at heart. He seemed to

feel the loss of the instrument more than did his daughter. As a matter of fact, he had lain awake

for hours thinking how he had slaved in order to

have his daughter get a worthy musical education,

complete forgot to wish you Merry Christmas."

making, and shook her good naturedly, saying:

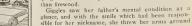
never have no more faith in newspapers.

o'clock.

to end."

the rear basement

fall around Giggles' neck.



his shoulder, saving: "Never mind, dear old Daddy, it might be a great

lying in the case at police headquarters little better

deal worse." "Worse?" exclaimed her father, sitting upon her ed and covering his face with his hands. "Worse? I reckon you don't know what it means to cover everything you've got with a six thousand dollar mortgage just to stake one big chance, and then have that chance smashed in less time than it takes a cyclone to wipe up a barn. I don't see how it could be any worse.

"Think of Lucia Malet, father," said Giggles, seriously

"By gum, you're right!" said the earnest West-erner, rising with new energy. "I don't know how to go home and tell her mother I haven't found the least track of her daughter. The night after her concert she seems to have dropped completely out of sight, and if I've asked one person I've asked five hundred to tfy to find out whatever became of her. Giggles, I'd rather lose every gol-darned fiddle that was ever made than lose you. Old Mrs. Malet's trouble makes mine seem about as serious as a cinder in the eve

"Besides," said Giggles, "Dan and Mrs. Varasowski and everybody says that the advertisement this wift bring me will be worth five years of concert work"

"I believe it," laughed her father. "Look, here's a letter from a vaudeville manager who wants you to come see him this morning about starting upon what he calls the 'big time' next week, and here's a letter from that Constable fellow you turned down last night. Sec what he's got to say.

Giggles opened the letter, and read, "Dear Miss Lethbridge:-Believe me, no one was more shocked to learn of your loss than I. Of course, it is quite useless to hope to repair the instrument now, and it would seem that Fate were pointing the way for you to relinquish a career which at best can only be fraught with anxiety and ceaseless disturbance. As have assured you many times I am always praying that the time may come when I may have the joy of learning that you will consider my proposal of marriage seriously. This, of course, would place both you and your father in an independent position and bring limitless joy to

Your devoted Elliot Constable.

P. S .-- I am sending you a diamond crescent with Christmas wishes."

"Reads like a bill of sale," said the excited Westerner. "Write him for me, Giggles, that out where I come from we sell our stock, but we don't sell our daughters. And you can also drop in a little hint that men at his age don't get red noses without earning them. Why, the way you turned him down last night for Dan Ankatel made me feel like singing The Star Spangled Banner backwards. That was real Kansas, that was, Giggles, real Kansas! Send back his jewelry, and tell him you ain't that

"Come on down," shouted Mrs. Carmody, in a voice designed to pierce the roof. "You ain't got more'n enough time to get breakfast and get down to police headquarters."

These orders were peremptory, and in a few minutes Giggles and her father were seated in a stuffy subway car, lined with smiling individuals carrying all kinds of Christmas bundles to all kinds of people in all kinds of homes, in all parts of the great city, Once at the police headquarters, they were treated to a variety of experiences which Jeremiah Lethbridge said "got more and more on his nerves every

They were obliged to review the remains of the violin, while a committee of astute detectives held a perfectly worthless inquest over the bits of broken wood. They were solemnly called upon to view the little golden lyre on the tailpiece. The wonderful lustre of the varnish, the brilliant claret color and the break where the missing head and scroll had been wrenched from the body were all discussed with the secrecy of a junta of filibusters. They were required to sign affidavits that those were the remains of the violin that had been broken, and then they were permitted to go home for the day. The next morning they were requested to try to idenhave his daughter get a worldy must be to further the pur-tify at least twenty suspects brought from all parts now ne had more gage and note to the more gage upon of the city, none of them being persons who had his farm to purchase the instrument that was now ever been inside of Carnegie Hall. On the follow

ing day they were called upon to review a proces sion of violins taken from various pawnbrokers' shops all over the city, with the idea that the original violin might have been stolen and a false inment. The police showed at least a creditable activity in endeavoring to reduce the number of clues.

Notwithstanding this, the "Lethbridge violin case" still remained a mystery even to those wonderful little journalistic sleuths who, with the devotion of a La Salle, follow every clue with a sleepless energy solely for the glory of "making a beat." Every day the interest grew. The Lethbridge case was discussed over a hundred thousand tables every night. By this time, the history of the violin was invested with a collection of traditions which would have delighted Edgar Allan Poe or Paul Heyse. The daily life of Giggles was discussed in all the journals. It was also discovered that if the head and scroll were found, the violin could be repaired -possibly without injury to the tone. Best of all, offers for concerts were piling in upon Giggles in a way that would have made an established virtuoso leap with joy. The disastrous loss was not without its bright side,

and this was caused principally by the many at-tempts of amateur detectives who enlisted themselves in the search, through their

friendship for Giggles. Mrs. Carmody, for instance, felt warranted in searching the room of Francesco Kellardini, who has always looked forward to the time when 'some such pleasant disaster would bring her the publicity which seems so delicious to some prime donne. Mrs. Carmody interpreted the singer's jealousy as the workings of a criminal con-science. Even the fact that a most minute secret analysis of the contents of Kellardini's closets, bureau and trunk failed to reveal the missing head and scroll could not weaken Mrs. Carmody's suspicions.

Ignace Varasowski, "the dreamy son of Poland," made Giggles desperate by playing the gloomiest kind of music in the room directly over Giggles' head. Not satisfied with Tschaikowsky's Funeral March or the second movement from Beethoven's Opus 26, he improvised dirges of his own, which doubtless seemed to him most fitting requiems for the ruined violin. In fact, he seemed to take the loss more to heart than anyone. He would stand on the stairs and announce in his funny pot-pourri of languages, "He is vandal, that man. He is diable! Ah! mon ciel! vas für ein Zustand ist ici! Look you, in free country of stars and stripes

It was this spirit that led Varasowski to wait outside the rear entrance to Carnegic Hall every night at the exact hour when the violin had been demolished. He had some theory that murderers always return to the scenes of their crime. At last his opportunity came. One night he pounced upon his man with the ferocity of a savage, and before he knew it, both he and his victim were in the nearest police station. The victim happened to be a gentle-man from North Carolina, who had no difficulty in proving to the sergeant that he was spending his first day in New York City. Varasowski insisted that the irate Southerner had one ear larger than the other. All admitted this, but failed to see that Varasowski's claim that, according to Lombroso, this proved the victim to be a degenerate and a very likely person to go about smashing violins. Poor Ignace was obliged to apologize and pay twenty-five dollars in costs and fines for disturbing the peace. In fact, it was all Dan Ankatel could do to prevent the gentleman from North Carolina from carrying out his threat to "eat that Dago alive."

The incident got into the morning papers and added more fuel to the great beacon light of publicity which now surrounded the Lethbridge case. It was then that Giggles learned a great truth. Managers fairly besieged her with offers for her services. Managers

about, and that it very often turns away from the unknown. She saw at a glance that the managers were striving to purchase the publicity which had come to her so unexpectedly. Fortunately, she had really "made good," but it soon became apparent to her that every time her name got into print her services seemed to be more in demand. She was studying the primer of advertising, and learned in a few days what some artists never learn in a lifetime. All successful advertising is based upon the rock foundation of human nature.

In the meantime, Dan had been spending all of his spare time in the same vocation that had occupied Giggles' other friends. He felt that it was the opportunity for him to show his real worth to the little woman whose happiness meant so much to him. He ran down half a dozen false clues, and was on the trail of another, which took him to a Broadway theatre to watch a certain violinist who had the reputation for being a fanatic upon old violins, and who had been proclaiming in all the music stores that he had been present on the night of the famous concert at Carnegie Hall.



LOST IN DREAMS

"Giggles often sat, lost in dreams, thinking of the time when she had the precious instrument in her hands."

ing vinan conceant assessment one and mar use new later in a state and the conceants after ne generation instrument of two bundled years. Up at the stage and saw a face which made him instillé in the chorus, and fred her. My busband is a *E*, so conceantification, and every. But I shall each his tremble with apprehension. There in the chorus was polisiona, and he ways that he'd like to lay his hand the woman for whom Jeremiah Lethbridge had been on the man that married her the day after her first scarching for so many days. Dan and Lucia Malet concert in New York, and then after livin with her Searching for so many ways. Long and Lucia sature concert an even long and then are a hard and had grown up to progether, way out in Bentonville, and for a year, without lettin' her tell anywan she was mar-there was no possible doubt in his mind that he was ried, runs away and deers her. Sure, Hell and het penciled eyebrows, the tinted lips, could conceal her identity. He stepped to the back of the parquet to avoid being recognized.

The whole story came back to him. He could see her singli in her old place in the choir of the Bentonville Methodist Church. He could hear her fresh, sweet voice ring out in "Beulah Land." He remembered with what pride her parents told of her wonderful success at the conservatory in New York. Then came the great concert and the newspaper clippings which prophesied a great future. And then -ah what a tragedy it was! He saw her father going to the post office every day and saying: "Don't there ain't no letter from our Lucia?"

Dan had gone home one Christmas, and with his own father, the leading doctor of Bentonville, had been present in the Malet home to help hold down he grief-crazed man who at the last moment imagined that his wife was his daughter and pathetically imagined that his wire was nis daugner and pathetically kissed her goodbye. Then, he had the dismal picture of Lucia's mother begging him and everybody who went to New York to "hunt for our little Lucia." that Obgress retries a great turn, attacetes of the brief a pair of the distance distance of the Lucra." fairly beinged her with offers for her services. Dan hired a pair of aglasses and studied the Plorence Ashton Lethbridge, the unknown violin stu-face he dreaded ta look upon. Age and sufficients

dent of a week before, was now one of the most had already put in their indelible markings. Her discussed artists before the public. It dawned upon eves shone through that haunting light that tells of her that the public is interested in what it knows misery and privation. At first he felt resentful who about and her home, but then his innate sympathy for suffer ing carried him to the realization of the terrible punishment which the girl had no doubt endured. A burst of blatant music rose from the orchestra-the violins seemed to squeak, the clarinets blared, the brass instruments shouted, and the piccolos shrieked A roar of laughter filled the house. The comedian in a brilliant burst of wit had tumbled over a wheelin a brilliant burst of wit had tambled over a wheel-barrow, and Broadway was howling with delight. Through the crackling applause and the din of the music Dan could see only one thing, and this was the wan, wasted, paint-smeared face of poor little Lucia Malet. What sort of a musical comedy was this, in which the grim mask of tragedy could play such an important part?

He rushed out into the night and hailed a taxi. which took him and the news of his discovery to Mrs. Carmody's boarding house. Giggles and her father wanted to start at once for the theatre, but Dan persuaded them to wait until the following night. The next day was the last day of the year, and was uneventful, save for another letter from Dan arrived at the theatre late. The play was a Elliot Constable, using all of his powers of persua-widely advertised musical comedy. He had hardly sion to attempt to induce Giggles to give up her career and consider him seriously as

threw his letters in the fire after reading them. She was sick of his continual intimations that money would eventually win her love.

Early in the evening, Giggles and her father, Mrs. Carmody and Dan went to the stage door of the theatre where Lucia was engaged. They had planned to surprise her upon her arrival. After they had carefully scrutinized all of the actors as they entered, they finally applied to the door man for information.

After many descriptions he was able to place the girl in his mind, and informed them that she lived with the wardrobe mistress, Mrs. Dillon. Mrs Dillon was called, and after her suspicions were allayed, she revealed that the girl, whose stage name was Marcia Wellington, was then up at her home confined to her hed. "God knows," said Mrs. Dillon,

with an accent that made no effort to conceal her nationality, "its high toime that some of her friends was doin' somethin' for her. If it hadn't been for the sisters and the doctor from Saint Michael's bringin' her the right food and medicine to-day she might be dead now. Sure she was starvin' herself trying to save up

enough for divvles like thim. Come back at tin minutes after eleven and yez can all go home with Mary Ann Dillon, and welcome to yez. If a friend in need is a friend indeed, yez are needed right now."

The little rescue party walked around Broadway looking in the restaurants, watching the armies of boisterous people intent upon ushering in the New Year with as much noise, indigestible focd and intoxicating liquor as possible. Notwithstanding the pandemonium, the time passed slowly for the anxious little group. Dan bought some fruit at perfectly unheard-of prices. Giggles and her father bought some flowers at Forty-second street rates. Mrs. Carmody purchased a bottle of bay rum at a drug store in the Time Puilte the Times Building, insisting that "while rum makes headaches, bay rum beats the Dutch for taking them away." She also purchased a hot-water bottle and an alcohol stove for emergencies. Thus armed and provisioned, they went back to the stage door just in time to meet the excited wardrobe mistress com-

It was not far to the Dillon home-that is, conforing the distance horizontally-and not mentioning the six flights of stairs which had to be climbed Continued on page 68



THE ETUDE

The Teachers' Round Table and mentioned all Conducted by N. J. COREY Carlos L

PIANO OR VIOLIN.

PIANO OR VIOLIN. "I am sevence sprans of age, and have studied onth plane and violin, along able to day from the have a sevence of the studies of the plane to be a good accompatel, and use it for a lack-tic and the studies of the studies of the sevence is musical in the country in these or four years."

We can print only a portion of this lady's letter. In answer to her violin teacher's plea, I would say that there is very little opportunity, if any, that is at all remunerative, for women violinists in the orchestra. She will have to confine her activities to teaching and public playing. In public playing she will be unable to gain a livelihood except as a member of some good concert company. Even this will not be permanent, but eventually she will drift into teaching. At least such is the average experience. It will be better for her to understand this before making her choice.

She complains that if she takes up piano in the college where opportunity offers, that she will have to go to the very beginning and practice the Virgil Prac-tice Clavier system. This, however, need not alarm her, for if her work has been well done thus far it will only require a comparatively short time to catch up with the Virgil principles. Her advancement is sufficient, so that she can take up the organ with profit. This will be a distinct advantage to her in professional life, for it will not only be a pleasurable outlet for her musical energies, but will also furnish her with many opportunities for musical and social contact with the best element in a community. It is impossible for the ROUND TABLE to say, "Do so and so," in a case like this, for there can only be a partial understanding of conditions. It would seem, however, that more opportunities would be opened up by following up the piano and organ idea.

SEVERAL POINTS IN TEACHING.

1. When the scales are first given it is better that they follow the natural succession of sharps, or fla's. as the case may be. A pupil understands them better if the sharps or flats are introduced one at a time. To use the chromatic order of succession would confuse the mind of a beginner. It is perfectly simple, however, to alternate the sharps and flats, if you desire, giving one sharp and one flat, then two sharps and two flats, and so on.

 At the very beginning most teachers give the major scales only, leaving the minor scales to fo'low later. Pupi's thrive better if their minds are not crowded with many ideas too rapidly. Personally, prefer to use the harmonic minor scales first.

3. This question belongs to the physiological and pathological departments. As THE ETUDE has not yet established these departments, and probably will not encroach upon ground that belongs to the medical journals, I may say that it is hardly possible to prescribe a remedy for cases in which treatment probably should have begun several generations before the child was born. The young lady is very likely an un-finished product of nature. The world is full of them, and it is exceedingly difficult to reconstruct them. It may be her nervous system, or her muscular system, that is at fault. To improve conditions along these lines training should have begun in infancy. As such a thing never occurs to the average parent, however. such cases will continue to multiply. It will take a strong mentality on the part of the pupil to build herself up physically. Many who are apparently of an energetic nature are so deficient physically that they never learn to play well, but always in a lifeless manner. I used to have a theory that I could tell the moment I shook hands with a person whether he could learn to play the piano or not. The man who presents you with a lifeless, fishy grip will present blundering is climinated. It is a good plan to use

you with the same kind of music from the piano. distinguished artist in Boston used to tell me that he could tell from the manner in which a pupil knocked upon his studio door whether he would be able to learn to paint or not. The person with no nervous energy in the hand would never put any in his or her

long life, and had never known it to fail. Your pupil can only be helped by physical training and the effort to build up a robust physical system. 4. By making her a musician so far as her work progresses. The common direction to look at the bass note of the last chord does not always work, if the key be minor, and is a makeshift at best. It should only be given to those singers, who are very numerous, who do not pretend to be musicians. The pupil should learn absolutely the key that every signature stands for. They should know as surely as they know that c-a-t spells cat, that B flat, E flat and A flat as signature stand either for E flat major or C minor. They will soon learn that they can determine which by playing a few chords, and as their familiarity with the staff grows, they will afterwards learn to do this by simply looking at the first chords.

painting. He said he had watched this throughout his

The names of the intervals should be taught from the first. The general names are learned very easily; their specific names will come with the growth of musicianship.

AN EXPERIENCE.

<text><text><text><text><text>

The foregoing is printed complete, as it will furnish food for thought to thousands of teachers and pupils. The first finger exercises should teach up and down motions without strain. From the first, muscular con-trol should be aimed at. For this reason a great deal of two-finger practice should be used. Just as soon as some control of the fingers is gained, aim at the poised position, or the practice results will be similar to those outlined above. Place the hand on the keyboard with the right thumb on E, and the second, third and fourth fingers on G flat, A flat and B flat. Then let the pupil draw the hand forward over the white keys, maintain-

ing exactly the same position. Practice the two-finger exercises carefully, letting each finger return to position when through making the tone. The thumb should rise to a position nearly as high as the fingers, and needs a good deal of special attention because of its natural clumsiness. Careful attention and work will doubtless bring the results you desire.

UNDERSTANDING AND ABILITY.

"I have a pupil whose understanding of music is far in excess of her technical ability. She has full-het two grades of the *Standard Course* very subfactorily, and is now on Heller, Op. 47. Her technic hewere, is so far belind her knowledge that i do net know what to do with her. She makes awful blunders in physing ber pieces", "-M. L. E.

If your pupil plays her etudes smoothly, and blunders in her pieces, the only inference I can draw is that she has been trying to play pieces that were more difficult than her ability would permit. If she can play etudes well, I cannot understand why she cannot play pieces equally well if they are no more difficult. Such being the condition of affairs, I should recommend that she take a systematic course of pieces, beginning

those that are so simple that they can almost be read at sight to begin with. Let a number of them be learned, progressing gradually to those which are more difficult. For pieces you will find a sufficient number Graded Course for Piano Students." The second grade "Abums" ought to provide you with material.

LITTLE FINGER AND THUMB.

LITLE FIGURA AND THUMS The second se

If you will form your hand in correct position, and place it on the table at right angles to the edge, you will observe that the tip of the little finger and the point of the thumb are almost in a straight line with the edge of the table. Sitting down to the keyboard and placing the hands directly in front of the arm will result in the same position on the keys. Passing the right hand in front of the body down the keyboard will result in the little finger being drawn nearer the black keys. Passing in the opposite direction, the tendency will be the reverse unless a special effort is made to counteract it by turning the wrist slightly outwards. This slight turning of the wrist in order to admit the passage of the thumb is correct, as was remarked by Paderewski in THE ETUDE a few months since. Meanwhile you will also observe that you should have such full control of the hand that it can lake any position needed in order to produce any effect at any instant. Modern piano playing demands that the hand be able to take almost every position that is talked about at one time or another. In spite of this, however, the normal position should be mas-

VARIOUS QUESTIONS.

tered first.

VARIOUS QUESTIONS "I, What books and piece should follow Heller, books and piece should follow Heller, "A the it products when it is an end of the "I, the it products the should be the "I, the it products the should be the "I, the it products the should be the "I, the should be the should be the should be the began" "A laws a little pri, the years old, who is the should like to know whether to could be the ski? Would not the arregion and deally the ski? Would not the arregion and deally the ski? Would not the arregion and deally the ski? Would not the arregion and deally

1. You will find in the October and November numbers of THE ETUDE a graded list of études and pieces. For the present you will find enough there to answer your immediate necessities. You will find what you need in the fourth-grade selections.

2. The waltzes in A minor and D flat major are much used at this stage of progress. Inexperienced teachers, however, are apt to under-estimate the difficulty of the Chopin waltzes. They are played by artists at what seens incredible speed to young players. Even the D flat major waltz can hardly be done justice to except by an advanced player. The one in A minor is not so exacting in this regard. Its sentiment, however, is on so high a level that only very musical students are able to enter into it. Nevertheless, pupils ought to practice music that is in advance of them. both musically and technically, if they are to grow in ability and taste. It is not always well to encourage them to play it in the presence of others at first.

be used to advantage in the second grade.

4. The First Study of Bach is the easiest book of selections that can be found. It may be used in the

5. No book of technical exercises, such as the one you mention, nor any other, is intended to be used like an instruction book by practicing its exercises from beginning to end. They are only compendiums of exercises from which the teacher may select that which is suitable for the pupil at this or that point in his progress. The pupil you mention ought to be able to take up arpeggios in their easier forms, but her fingers are probably not yet ready for double-note exercises. The practice of double-note scales belongs to a more advanced stage of progress. Used with pupils who are not properly prepared for them, they engender a rigid and constrained condition in the muscles

in the country of sais and starges and starges the soul that has live taken his seat near the conductor, when he glanced night the manager told her that he didn't want any

By courtesy of Franz Hanfstaenoel

56



HOW TO CONTROL THE LARYNX. is no valid reason why it should be left alone. Without being "fixed" it can be steadied. In fact, this must be done to sufficiently wide. Some believe that on high notes it is necessary to "shade" the vowels by partly closing the mouth, but the intensity of a note can be determined by the force and direction of the breath blast. Others, in their anxiety to keep the jaw muscles supple, are afraid to open their mouths enough. The common danposition for the laryn.x." SINGING ber. This is not done by a downward pressure of the jaw, but simply by the its movements. The single exception to wrongly endangers health. this rule is in the initial and consonant form of y, as in "ya," "yes," "yacht," etc. peare in Hamlet:

spoke my lines."

THE ETUDE

cause the larynx is allowed to ascend and This "mouthing," as it is now called, close the throat. The greatest enemy of is wrong, for it shows the want of mus-the "open throat" is the high larynx. It cular suppleness (the jaw trying to do is the function of the soft palate to alter the work of the organs of articulation). the shape of the mouth for the produc- the free vibration of air in the vowel tion of the higher notes-and not of the chamber is rendered impossible and every larynx. This can be verified by observ- closure of the mouth is accompanied by ing the extended condition and lower the high larynx. Dora Duty Jones, in position of the soft palate in singing in the The Technique of Speech, says head voice than in the lower registers. the student of diction, whether singer or

speaker, whether studying to acquire foreign languages or to perfect his own. As the larynx moves a little for each must, first of all, correct this fault by vowel, consonant, pitch and intensity, this learning to open the mouth properly.

TWO DIFFICULT VOWELS. The two vowels generally found to be resist the flow of breath from the lungs, somewhat difficult to produce with the An uncontrolled larynx means an uncon- lower jaw well depressed are oo and ee. trolled tone. Browne and Behnke, in The closure of the lips necessary for Voice, Song and Speech, state that the oo should not be aided by allowing the larynx possesses what are known as the jaw to rise, but simply by allowing the aryth post of the second secon vators," which, as their names imply, larynx will not rob the vowel of its reso have the power of lowering or raising nance, and, as it is, it is the least resonant the larynx. But whether it is possible to of all the vowels. The vowel ce is usually control the larynx independently of the the weakest spot in a singer's enuncia movements of jaw and tongue is possibly tion, since it is generally sung through of little importance to the singer. Few the teeth. In order to secure the correct seem to have this power anyway. But resonance for this vowel, practice on the preceding observations put into actual lah, leh and lee on one continuous tone practice will prove how imperative it is with the lower jaw still and depressed. that the mouth should be well opened in The consonant I must be the result of singing so that the larynx can assume its tongue movement only, most favorable position and the throat Anyone can test for himself the prin-

its most "open" condition for the attain- ciples here laid down, and it is safe to its most ofthe fullest development and assert that with diligent application they largest compass of the voice. Many will earry with them the conviction of singers (and other voice-trainers will their truth and will result in a marked support my contention) have been unable improvement in both the singing and to gain their full vocal compass simply speaking voice. This practical application because they will not open their mouth must be the test of their truth

IMPOSSIBLE ASPIRATIONS.

BY S. CAMILLO ENGEL

An

WHAT would we think of the perbelieve, is not in that direction. son who came to a piano teacher and for the nearly closed mouth is, in sing- said to him; "I do not see why I caning, often an indication of muscular ten- not play the piano like a virtuoso; sion, and the mouth, on being more everybody says that I possess a peropened, will often cause the muscles to feet piano hand." Now, I am quite relax. A mouth well open during the positive that no p'ano teacher ever was singing of head notes will often do more nonplus-ed by such a remark. But in to give muscular suppleness and ease of singing it is different. I recall two production than any other artifice. If cases, In the first the would-be aspirin doubt observe the best singers, and ant came from Seattle and to me with especially note their suppleness of iaw almost these identical words: "Why movement even in the production of their cannot I sing, having a voice that highest notes, when the month is open to everybody finds so excellent?" its widest extent. Dr. Fillibrown, in other from the State of Pennsylvania Resonance in Singing and Speaking, au- impatient of work, pointed at the fact thoritatively sums up the matter: "The that she was a relation of a populat larynx and tongue should not rise with tenor singer, and that her father sang the pitch of the voice, but drop naturally and therefore she naturally ought to with the lower jaw as the mouth onens know how to sing berself. It is in ascending the scale. The proper posi- Herculean task to make people of that tion of the tongue seill insure a proper stamp see the error of their reasoning Teachers ought not to be judged to harshly, if rather than lose a pupil they FUNCTION OF THE LOWER JAW IN obsequiously flatter him.

A third pupil told me that as she did The lower jaw should be active neither not intend to become a professional in song nor speech. Its function is she did not wish me to be so parmerely to open the mouth or vowel cham- ticular. It certainly saves the teacher time and trouble if he is not particular. But anything worth learning at all is worth learning well To sing well con-

relaxation of the muscles which govern tributes to good health, whereas to sing

This incessant closing and opening of the "PATIENCE is a necessary ingredient of mouth is wisely condemned hy Shakes- genius," according to Disraeli. Musie students who are prone to look for re-"Speak the speech, I pray you, as I pro- sults before they have had time to denounced it to you, trippingly on the velop will do well to bear in mind this

tongue: but if you mouth it, as many of remark by a statesman who rose to be your players do, I had lief the town crier prime minister of England though he had Gladstone as a lifelong opponent.



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58

cent. One of the oldest and most Again, despite its swellbox and cres-

hands and feet. This improvement which, now rapid. orchestra.

now slow, stretched over many cenpossible to advance.

The natural result has been a correa decided change in the character of constant use in the orchestra, the music now written for the instru-

volved imitations and fugal devices, to their namesakes. Who will say the diatonic plainness of the older a faint resemblance to the originals? time. The endless variety and ex- The foregoing remarks apply, hut quisite tone quality of the modern solo with less force, to playing piano music a meagre accompaniment, with a pedal organ. part for the left foot, the right foot meanwhile manipulating the swell ness always keeps in mind the char-

greatest musicians of the present day, are replete with all the devices of counterpoint and the resources of

If the figures of Bach may be instanced as the culmination of the old school, these symphonic compositions may be called the culmination of the of the artist. new. They preserve the dignity of the old school, but add to it the endless

orchestral music for the organ. Doubt- Again, the arpeggio on the piano the voice.

THE CHANGES IN ORGAN MUSIC sesses in the highest degree that which The changes that have come about is totally wanting in the organ, viz: in organ music are manifold, and may accent-that slight, almost imperceptibe traced to a variety of causes, some ble stress by means of which the of which have been in operation for skilled pianist or violinist produces his

power'ul has been the constant im- cendo pedal, it cannot produce, the tions by several native composers that provenent that has been rise consumering the crossendo of a full orchestra, in which take rank with the very highest. construction of the organ, by means of every instrument is employed. The The organ is quite able to stand on which its ever increasing resources crescendo pedal is a poor substitute, its own merits and needs not to borrow have been placed with ever-increasing because as each stop is added there from the orchestra or the plano. facility under the control of one pair of is a sudden augmentation of the sound cannot do so without losing some of its instead of the gradual increase of the distinctive quality of native majesty.

Another weak point is the inability fanciful comparison between the organ turies, began, about the beginning of of the organ to give rapidly repeated and the orchestra: the nineteenth century, to advance chords with good effect; this effect is with rapid strides, until it has, at the the peculiar province of the string inmake these repetitions with a clearness grees into each other. and precision that no other instrument sponding increase in the "technic" of can equal, the organ least of all-and stained glass window-the colors are

Again, with the exception of the flute, and possibly clarinct, the organ The slow moving, stately counter- stops with the names of orchestral inpoint of our ancestors, with its in- struments bear but a faint resemblance

has given place to a species of com- after hearing the trumpet introduction position that vies in brilliancy with to the march in Tannhaüser played on the piano. Its ever-changing harmonic the organ, or the trombone introduccombinations and successions replace tion to Elijah, that they have any but

stops have brought about a style of or- on the organ-with less force, began music in which the solo stops have cause there is not, or cannot be, any the chief role, too often supported by attempt to imitate the piano on the Every composer who knows his buşi-

acter, the capabilities and the limita- they are not suited to the organ, the acter, the capaonnies and us means they are not surger, they are not surger, the organ, the the wonderful appliances, by means tions of the instrument for which he effect may be secured by holding down of which the swiftest alternations of power and registration may be brought writes. Now the piano is inferior in the lower notes of the chord and repower and registration may be brought butter, then the parts of more more more notes of the coord and re-about, have given rise to another class power, range and variety to the organ parting the note at the top, thus-C E of comparisons which may with ins. or compositions which may, with jus-tice, be termed symphonic. Many of which the organ lacks completely, that peated chords always sound clumsy, tee, be termined symphonic, stany of these compositions, the work of the is, accent. All the beauty of piano play- and, on a small organ, are apt to set

solute correctness, while the same If the melody is included in the ac-

variety and wide range of expression down, be it the youngest negtimer or stops of hute quality; use in preference that is the chief characteristic of mod. Guilmant; the sounds have the same those of string quality, such as the intensity and the same lack of accent. dulcanc and salicional. Of course this It is therefore evident that the chief does not apply to an obligato pas-

orchestral music for the organ. Doubt-less many of these transcriptions are is of great beauty; transferre at the A piano accompaniment often con-effective music, because the music is organ it is a horror. The writer has, sists of extended arperggios; there are so good that it is hardly possible to alas, had to listen to Menci. schn's beauting on the piano but very uly on spoil it. But they lack the distinctive "Spring Song" alaged on the organ at the organ. They should be condensed poult of areas music-the work of a wedding. The effect of these short, within the limits of an energy. The organ apoil it. But they tack the distinctive "opting song payed on the organ at the organ. They should be condensed quality of organ music-the work of a wedding. The effect of these short within the limits of an octave. Thus an

An organist with knowledge and ex-BOONE WM. R. ORGANIST perience is often able so to modify a piano pièce that it will produce a very good effect on the organ, but still there is Stearns Bldg., Portland, Ore, INSTRUCTIONS: PIANO AND ORGAN We do not wish to be understood as writing to depreciate the organ by

these remarks. Our object is far other, viz., to point out wherein its greatness The true understanding of this great-

ness can only come by loving study of the works written for the organ by men who thoroughly understood, not only resources and capabilities, but its

Fortunately the number of writers for the "king of instruments" is growing rapidly. Here in our own land we have a goodly number. In a recent concert given by one of the most renowned or-

Some one has made the following

The orchestra is like a great painting

ir oil, with its delicate, almost inpresent time, reached a pitch of per- struments (only rarely resorted to sensible, gradations of light, shade and fection beyond which it seems hardly with "wood" or "brass"). The strings color, which melt by imperceptible de-

The organ is like a magnificent the organist which has brought about this rapid reiteration of chords is of pure, and instead of melting into each other are separated by sharp lines,

which resemble the sudden changes in the stops of the organ. Each has a glory of its own. The orchestra cannot usurp the place of the organ, nor the organ that of the orchestra.

> TRANSCRIBING PIANO MUSIC FOR THE ORGAN.

It often becomes the duty of the church organist to accompany a solo from a pianoforte copy. To the experienced organist this presents little, if any, difficulty, but to the inexperienced it is not by any means easy. The following suggestions may be of

some assistance to beginners: Never play rapidly repeated chords, is, accent. An the beauty of plano play and, on a small organ, are apt to set ing lies in this. A child may play a the bellows "rocking," the result of phrase of half a dozen notes with ab-which is that the sound "wobbles."

phrase may be played by an artist with companiment and the words necessiphrase may be played by an artist with companient and the words necessi-a score of differing effects, depending tate the repetition of a note in the on the almost infinitesimal gradations voice part, do not repeat it on the orof intensity and accent at the command gan, but hold the notes as if they were

This is absolutely impossible on the If the accompaniment should ascend This is absolutely impossible on the interaccompaniment should ascend organ, no matter who-presses the keys above the voice part, avoid the use of down, be it the youngest beginner or stops of flute quality; use in preference ine mention of the sympony nate of the desired state in the plano piece is sage, in which a phrase of melody, in unally leads to some remarks on the contrast of lost when it is played on the organ. a solo stop, is used to contrast with

ality of organ music-like work of a weading. And energy of these short, when the limits of an octave. Thus an appeggios, so slight and delicate on the arpeggio extending from A, 5th line, The orchestra is universally admitted piano, resembled on the organ ex- to A above the treble clef (two oc-The orchestra is universally admitted pathon, testmaned on the organized to A move the treple chi (two oc-to be the most perfect means for musi- acidy the effect of the "gobble" of a tares), may be changed to extend from the first do the particular testing of the second the first A to the octave above, and, if

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THE ETUDE

rapid, notes of twice the value may be SOME THOUGHTS ON ORGAN MUSIC AND ADAPTATIONS. The bass notes in a piano accompani-

ment are often written as short notes, and the hand is lifted to play a repeated chord higher up; on the organ these bass notes should be held, preferably by a soft pedal. This prolonging of the bass note is attained on the piano by the use of the damper pedal. If the dulceana and stops of like quality are not loud enough, the open diapason, if not too loud, may be used. It makes the best accompaniment for a bass voice. The only reed stop that should ever be used with a solo voice is the swell oboe; it is very effective if

not used too continuously. It requires long practice to enable one to translate, at once, a piano accompaniment into one for the organ, but it is well worth studying. Few songs are published with an organ accompaniment. The oratorio solos have a con-

for the organ. FROM a work called "My Thoughts About Music and Musicians," by H. H. Statham, the following excerpts concerning organ music are gleaned: "The great glory of the organ consists in the fact that it alone, among instruments for the production of music,

plans a great power of sound-'an omnipotence of music' as Schumann calls it hands.' Taking into consideration these quali-

ties, viz: its power, variety and sustaining power, it seems evident at once that the true province of such an instrument is to give expression to the intellectual, rather than the emotional element in music

and graceiu

Mr. Statham is inclined to be force- graph has become one of the most satisful in his denunciations; for example, factory art products. he does not approve of playing Han- One thing the organist must always be avoided." We fear that were this only as a confused blur. The soon be a great dearth of organists. as possible in the place of the listener. I have thought these quotations P. W. Orem.

worth giving, because their author is a recognized authority in musical criticism. They are extracted from lectures given at the Royal Institution and other places in England

THE organ is the most complex of all instruments; it is the most harmonious of all; it is the grandest of all. It stands transcendentally not only above every other instrument, but above every other combination of instruments. No orchestra that ever existed has the breadth, majesty and trandeur that belong to this Prince of Instruments .- Henry Ward Beecher.

THE chief and most unanswerable argu- and Organ Building," by C. A. Edment for the use of organ transcriptions wards, of London, there are described esting and inspired original organ music to go round." This saying may seem literature of the organ in comparison made of alabaster.

with that of other instruments it really does appear somewhat limited. If we angels, animals and heads. The angels composers has written anything for the organ. Aside from the works of the

has a great future before it; but great densed orchestral accompaniment, that composers so far have preferred other densed or composers so tar have preterred other also requires to be readjusted to fit it instruments, less mechanical, less rigid in resources and capable of more defi-

THE GLORY OF THE ORGAN. us cannot agree with Dr. A. Eaglefield Hull, who advances the claim, in wonderful organ was. Some modern able to reflect the complex emotions, startling "effect." ideas and aspirations of our twentiethcentury civilization." There is much Father Julian built an organ the pipes enough of the right sort.

Fortunately there is much good music -under the control of one mind and by the best writers of all periods which sounds well on the organ. After all good music is always good music and one of pasteboard, one of wood, one of pure music always proves itself no matter under what guise. If it be do so for the organ, perhaps even more

posers as Batiste and his clan is only other music for the organ it is not nec-mistaken, since it is the air in the pipe hit to be played at a wild beast show, essary to imitate tone colors and comtheir best composers have binations, rather let the music speak for descended deep into the valley of the itself, giving it the best rendition possible. shadow of Kickshaws (!!) but there is Music which depends for its success this to be said for them, that at their solely upon color had best be avoided. worst they are not absolutely dull, and A photograph has effects of light and at their best are original, interesting shade, also extreme detail, but it does not reproduce colors, yet the photo-

del's choruses as organ solos, he admits hear in mind: that is the psychological that some of them, the fugues, may be proposition that the player having the tolerated, but he winds up by saying music before him and knowing what he that "the lowest deep that can be de- is playing hears it far differently from scended to in this way is to play the the listener in the audience. Very often Hallelujah Chorus on the organ. A man contrapuntal intricacies which seem clear who is known to have done this should enough to the player reach the audience dictum to be put in force there would should endeavor to put himself as far

OUEER ORGANS. In an exhaustive work on "Organs

lies in the fact, as Dr. Palmer, organist some very strange organs. As this of Canterbury Cathedral, has put it re- work may not be known to some of our readers we make some quotations. Mention is made of one in which keys, rather severe, but when one considers the pipes, case and even the bellows were Another had a case covered with

except Bach, Handel and Mendelssohn had trumpets which they raised to their we find that none of the really great lips. Others played on bells and kettledrums. One angel larger than the rest proposers mentioned above there is no soared above and beat time with a other organ music in existence fit to be baton. As though this were not enough, compared with the great musical master- there was a firmament over the organ, pieces which were not written for the furnished with a moving sun and moon, organ. The organ is a noble instrument and with jingling stars (called cymbal in many respects and it unquestionably stars). There were also nightingales and cuckoos and eagles that flapped their wings. Unfortunately, Edwards' authority, one named Seidel, who was organist nite emotional expression. Many of in Breslau at the beginning of the eighteenth century, does not tell where this

his new book on Organ Playing, that builders who have a fancy for putting "organ music is perhaps the highest strange contrivances into their organs branch of music" or that "the organ is might get some hint from this for a At Saintes, in France, a certain

good organ music, but there is not of which were made of pasteboard. One is said to have been built in Paris, the pipes of which were made of playing The writer has seen a set of pipes,

metal and one lined with cloth, all of legitimate to transcribe a Beethoven the work of the great acoustician Kocthe pianoforte it is equally legitimate to nig, of Paris. His object was to show that the tone quality of a pipe element in mass. Max Statham is very savage in his do so for the organ, perhaps even more Max Statham is very savage in his do not fact, the practice of the great was a matter of volcing, not of ma-terior the moderne French composers themselves justifies transcript terial used in making. The pipe thus thend, with the exception of St. Sama, tions, for most of them have "arranged" runs counter to the immemorial belief of Widor, Salomé and Guilmant. He writes: either themselves or somebody else, organ builders that the tone quality was "The French organ composers have Witness Bach's transcription of the largely dependent upon the choice of the sinned vilely against good taste: their Vivaldi Violin Concertos as an early material of which the pipe was made. popular organ music by such com- instance. In transcribing orchestral and But the builders must be in some degree

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greater importance to the violinist and of seats at the Metropolitan was raised violinist the opera, in its various forms, offers the greatest source of income by reason of the large number of strings required for its orchestra; to the violin student it is valuable as a school of expression and musical style: to the composer and arranger of violin music its myriad melodies offer a never failing supply of rich musical material to be worked up in suitable forms for the use of the violin student and the artist.

Theatres devoted chiefly to the drama can get along with small orchestras or none, as, witness the action of several New York managers in dispensing with As nearly two-limits or ite measurements anomal in the world. and second violins, violas, cllos and All this activity in opera spells pros-very difficult. Wagner, are what this means to players on string instruments in the way of a livelihood. Extra musicians are also frequently required on the stage in certain operas.

COMIC OPERA.

For the production of comic opera, furnished steady employment for years in force at present is as follows: farmisfied steady employment or years in order an present is as roughest and said. "The part you have written to an orchestra of between 40 and 50 mem. Comic opera and musical comedy, PRICE LIST, GRAND OPERA, CLASS 1, and said. "The part you have written here is impossible." Wagner replied, "I

its orchestras will he on an increasing of charge. All necessary rehearsals durjust built a magnificent opera house, in Not more than one rehearsal a day, and New York, at the Metropolitan Opera, say reflectation for orecessing per main. House, supports a five months' season of the same as performances. No rehearsal grand opera, in which are gathered to- shall exceed four hours. Each addigether the greatest collection of song- tional hour or fraction thereof, per man, birds to be heard on this planet. It is \$1. also said that it will be only a short

also said that it will be only a short time before New York will have a mae. Orchestra musicans, where the price literally "hang on the end of the directime before New York will have a mixe. Orchestra musicians, where the price intensity many on the end of the direc-inficent new building, devoted to grand of the choicest seats is over \$2, but does tor's stick," at all times. Observance of mneent new humang, accorden to grant of the choicest seats is over se, that dues tors suce, at an times. Observance of opera, which will compare favorably in not exceed \$3, for one week only, 6 the expression marks is also of extreme

rata. Single performances with one day point of architecture with those in the rchearsal, \$8. The leader of the orches-No branch of musical activity is of principal capitals of Europe. The price tra shall receive double these prices. For comic opera, musical comedy violin student than the production of last season an average of 20 per cent, operettas, etc., the musicians are paid opera. To the professional orchestra without any effect on the attendance: in \$25 per week for seven performances, fact the attendance was greater last year and extra performances pro rata. than ever before. Boston and Philadel- It must be remembered that all the phia have erected handsome temples as above prices are the minimum. The homes of grand opera, and there is hard- leading first violinist (concertmeister) ly a large city in the United States that receives a much higher salary than the is not figuring on a permanent building rest, as do certain other members of the

for grand opera. There is the greatest activity in oper-tic circles the world over. Chicago week. Prices for the same class of work now has a permanent grand opera com-are little if any lower in other American pany under the directorship of Andreas Dippel, late of the Metropolitan Opera very much lower in Europe.

House, New York, and it is only a question of time until she will have a new REQUIREMENTS FOR GRAND OPERA. opera house built on ambitious lines. To fill a position in a grand opera or-New Orleans has supported a long sea- chestra, a violinist must have a broad, their orchestras altogether, even for son of French opera for years, San highly advanced technic, great experi-entracte music. For the production of Francisco enjoys grand opera for a ence as a musician, the faculty of followentracter music. For une production or pranerisco enjoys grana opera tor a ence as a musician, the tactust of notice-opera, however, a complete conclustra is month each year, and the other large ing the bat of the director with un fail-absolutely essential for an adequate American cities furnish good support to ing accuracy, and good health. The gen-presentation of the composer's ideas, short seasons of grand opera, protect eral public attending the opera has no The orchestra is the life and foundation by traveling opera companies. There is conception of the high standard of musi-The orchestra is the lute and foundation by traveling opera companies. There is conception of the high standard of muss-of every production of opera. In the no reason to doubt that every large eity call mowledge required in the orchestra, great opera houses of the world devoted in the United States will, within a com- Man member of the orchestra quite ceclusively to the production of grand paratively few years, have its own operations in the family and the production of grand paratively few years, have its own operations in the family and the production of grand paratively few years, have its own operations and the family and the production of grand paratively few years, have its own operations and the production of grand paratively few years, have its own operations on the family family and the production of grand paratively few years, have its own operations and the production of grand paratively few years, have its own operations and the production of grand paratively few years, have its own operations and the production of grand paratively few years. The production of grand paratively few years, have its own operations and the production of grand paratively few years. opera, such as those in London, rams, nouse and permanent grant opera come anowedge than some or use great saurs Berlin, Vienna, and the Metropolitan pany. In South America the demand for on the stage. While the earlier operas Opera House of New York, orchestras opera is growing by leaps and bounds or even opera of the Italian type, such Opera Honse of New York, orchestas Opera is growing by Raps and Joanna, or even opera of the Handa type, such of from 75 to 100 men are employed, all and Mexico City has just creeted a new as II Trotatore and Sonambula, present of from 75 to 400 mer are emported and and attended the angles observed and a start of a start of the angle and the start of the angle of the start of the angle of the start of the angle of the start of the start

> master of writing for the orchestra, and in his music dramas, he did not spare the orchestra. Many of the first violin

AN ORCHESTRA PLAYER'S SALARY. As it requires thoroughly competent parts of his operas are harder than the players 'o cope with the score of a grand

average violin concerto, and require a opera, the string department of an opera high order of technic to play them. Wilorchestra must be made up of good ma- helmj, the great violinist, once acted as terial. No class of orchestral work is concertmeister of the orchestra during For the production of come opens, terms, the ease of orthesital work is concernmenter of the orcnestra during musical comedies, and similar works, in better paid than that required for first a seas n of Wagner opera in Europe, massical concides, and similar works in better pate time similation to the similar a beas not wegner open an entropy, theartes and opera houses of ordinary class grand opera. Salaries are house under the personal direction of the com-site, orchestras of from 20 to 50 men in New York and other large American poser. In *Die Walkire*, when the site, orchestrat of trom 40 to 50 mm in sew york and once sarge sourchean poser, in Dre Walene, when the are employed. Gilbert and Sulliva, in cities than anywhere in the work in famous passages were reached, repre-the production of their famous come. New York City, the seale of the musical semine the role of Valkyrie through the the production of incit tamous come, are a traceary one state of the musical senting the fue of validation through the operas at the Savoy theatre in London, union, American Federation of Musicians, air, Wilhelmj, speaking of the part given

which are extremely popular in our own Orenestra muscenars for kname operation of the sensitivity of the effect of these mythical country, furnish employment to thou- (in any language), for not more than 5 beings sweeping through the air. The sensitivity of the sensitity of the formances pro rata. Extra musicians with it, I think the effect will be prostrainent players.¹ Grand opera, all over the world, and with one day rehearsal, each perform-daced even if every note in the passage especially in the United States and South ance, S8, Muscians engaged for longer is not played.¹ The passage was tried, America, is constantly growing in popa-than one week are permitted to give six and its remarkable auccess proved that Wagner's wonderful instinct in writing its orchestras will be on an increasing of energe. An necessary renearsans one characteristic effects for the orchestra scale for many years to come. Oscar ing the season for new works are given had proved correct. The "Ride of the Hammerstein, the New York impresario free. For repetition not more than one 'Valkyrise' is one of the most famous pieces of orchestra music in existence. just built a magnineent opera house. In Not more than one releasest a days attained the student who expects to bit himself that city, at a cost of over \$1,000,000, as no rehearsals on matinée days. Extra for the grand opera orchestra must master his instrument thoroughly: no half way technic will do at all. He must also have had much experience in orchestral playing and following the director's beat. In no class of musical composition is so much liberty taken with tempos, as in

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importance. It is also absolutely necessary for the grand opera musician to be able to transpose at sight, for the key of any part of the opera may be put up or down at any time to suit the necessities of the singers. The director may even order a transposition in the middle of a nerformance, where no rehearsal is pos-

order a transpondioù ni true modul i pozi-ber comante e servizie a contre require e servizie a contre e servizie e servi

gained in the ORTRESTRA. And opera are eminent directors of grand opera are very large, sums as high as \$10,000 here. C. McR.—The wrist must not touch the final the state operation of the operation operatio opera company, of no special note, usually receives from \$60 to \$100 per week.

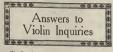
found the less policy in the end to use other procession. Set of strings, which can be obtained of any large music detart. These strings of the Minust No. 2 in G, and is one end the Minust No. 2 in G, and is one end to be failed, and to be a stat amount of time which he would otherwise spend in hunting out good at the procession of the state of the st

cmossing a good set of strings for use in in October, 1000. an important public performance before the string has to be put on in a hurry during or your vialia, is good with whether it, a performance, or in the middle of an interpret of the beginning, you would find a how costing that here a be young it is of a second public with an entropy of the string has to be the performance of the

tested string feels as fe, while the phayer from 55 to 556 a grant assistance, with an ordinary length is a kilded to get the string string are the vocal chords of the strings of the thickness, and the string strings of the string vocal the vocal string strings of the strings the string strings of the strings

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operator company, of no special note, usually ensure the spectrum problem of the spectrum problem of

60 60 60 60 THE CHILDREN'S PAGE Edited by JO-SHIPLEY WATSON 0 0 0 0 0 0 40 40 O

PROGRESS (out of breath): I'm late. I

clouds that they forget all about plans

ADVICE: Please save their feelings by

WORK: We need more sight-reading

ADVICE: What a shame Must isn't with

more conspicuous than ever before, be-

NEW RESOLVES: Can't we make this King; Hänsel and Gretel.

a lost art in these days of cram,

SCENE: MISS MARSH'S STUDIO. TIME, SCENE: Autos MARSIE STUDIO, TIME, Averce, Works, Revanko, axob Niw RE. for more reditals. What's all this music holding a bar.) the loud or soft source, or scatted around the study table. Studying for, if not to be used as we New Yeak: I'm new-can't you give calls the letter. Sources are search a troum the straty take. Curtains are drawn and the lights are use our goodwill and our smile. It's me to them? (All rise and bote.)

62

Time (smiling and bawing): It's fine take the dust of commonplaceness away, the box that Inspiration and Aspiration to come here each year and plan for REWARDS: Quite right — when I can packed, what shall we do with it? these people. I wonder what would be- make the tiniest child feel that she is New YEAR: Open it. come of us any way, without plans! would all be a horrible jumble!

chair): If there were no plaus I'd never get in edgeways. ADVICE (selecting a more comfortable

himself): Not more so than I, my dear friend. It's my turn again to step forward and lead these students on to new surprised at the note stumblers I've had SOME OPERAS A CHILD SHOULD I'm tired to death of yearly re- to check up this year. Why not daily, even hourly resolutions? Perhaps we would get not mentioning names. somewhere then!

TIME (looking toward the door): Oh, and more duet-playing, that's positively here are the twins!

both speaking at once): We knew where years to come than to sit down evenings principal songs, and study the life of the to find you. You've been grumbling-oh, and play four handed with some neigh- composer: we can always tell. We have a box out- bor? side and in it are packed the most wonderful wonders. They (the teacher and planer to the teachers ' We mark, children) will marvel at so much coming out of so small a box. But the big- us any more. ing out of so small a box, but the ingeness any more wagner, the had to Lohengrin; The Mastersingers of Nuremin the lox. We might have put it go, he was so awfully out of style. It's *Lonengrin; i ne stastersangers of vuren* straight into the piano, into the music, the playtime age, things have to be atstrate into the door bell and down the tele- tractive and pleasing and very sugary to phone, even into their smile and their make them go down. "Good morning," only we felt they would PROGRESS: You forget the box, my not recognize it unless it came out of friends, it may change all. something, so we put it in with the rest. INSPIRATION and ASPIRATION : "Re-

's Hope, sults" is one of the things we put on ASPIRATION : We put in Hope for the top, that together will the "Royal Road." teacher, and a list of new music to try WORK: I hope you put in the realiza-over; it is said that the teacher who tion that I am the "Royal Road," otherhas no opportunity to hunt novelties in wise it will prove misleading. the city is badly handicapped, but this INSPIRATION: We tried to make that is not always the case.

TIME (jumping up): To be sure! A cause Americans, even the children, are saucy clerk, perhaps, or an indifferent looking for short cuts. If we can make of the operas in the foregoing 1st may clerk, perhaps, of an momerene nowing for some tens, if he can make of the operation the operation in the toregoing ist may Counting carfare and time lost these pupils see that the lesser things be found in The Erupe of 1910 and 1911 : she's much better off with Uncle Sam's done perfectly lead to the bigger things postage stamp. You know it brings done well, then we can put in more Hope 1910) nearly everything to our door these for 1913.

INSPERTION: We both believe that "If you can play the first of the second uary, 1910.) there is no need for a country studio book of Czerny Velocity Studies perlacking in anything that counts for feetly, you can play the first movement wn-to-dateness. WORK (growing restless): I hope you NEW RESOLVES: That's really the most down-to-dateness

put in something special for boys. ut in something special for boys. Aspiration: We did-plenty of tunes Work: Isn't a sonata and a concerto and stories and pictures, and several just four pieces? Piece up these pieces singers of Nuremberg. (ETUDE, October, copies of the Standard History with the and what an enormous reward! musical map at the end.

Work: I'm glad; so many teachers glad, indeed, that Work and I under- Carmen, (ETUDE, February, 1911.) Work: I'm glad: so many teachers glad, indeed, that Work and I under- corner, throug perotary [911.] help you at practice time. And a under these days are so engaged in teaching stand each other so perfectly; but let's Wagner, Nibelang March, arranged you, Hilda Strong, and every other girl pure "Method" they are apt to overlook see what are some of the Practical from the transmed, sont is in The Nibelang in this century, you don't know what you jokes and anecdotes. "Then and Now," "Summer S ADVICE: You are entirely right, my Musicland," "Forgotten Tunes"

good friend, so many lessons are turned ADVICE: And the teacher will say, following game of

KNOW.

Verdi, Il Trovatore; Rigoletto; Aida,

Balfe. The Bohemian Girl.

Mozart, The Magic Flute.

Mascagni, Cavalleria Rusticana,

Donizetti, Lucia di Lammermoor.

Meyerbeer, The Prophet.

De Koven, Robin Haad.

Flotow, Martha,

Bizet, Carmen.

Beethoven, Fidelia

Weber, Freischütz.

Thomas, Mignon.

(ETUDE, March, 1910.)

(ETUDE, August, 1910.)

1910)

Rossini, William Tell,

HERE is a partial list of well-known

MAGICAL MUSIC.

"That sounds fine, but how can I make On one of the children volunteering to John and Bessie do that?" New Resolves: Don't put it into her leave the room, some composer of the opera is selected and his p cture hidd.n. mind by saying it yourself. WORK: Come! Come! They will do On being recalled, the child, ignorant of work: Come: Come: they will do the hiding place, must commence a dil-it, never fear. I want all the boys and the hiding place, must commence a dilgirls to take part. I want them to feel gent search, taking the piano as a gu de First, from the composition played he that this is a fine place to come-a place must guess the composer, then he must of broad culture and much love. I want hunt for him. The loud tones will mean of broad culture and much love. I want then to know that 'to take lessons' and that he is very near the picture and the art from it. Another way of playing the same game Another way of playing the same game

want them to try hard. is for the child who has been out of the New RESOLVES: And I'm sure they'll room to try to discover on his return all think you are preaching-can't we which composer they are thinking of. He

"NEW YEAR'S EVE IN THE into note-reading, time-killing affairs in give them something new? (A rost-STUDIO," which the teacher reaps all the bench: colored light floods the studio and the the composer's name. The only che af-NEW RESOLVES: For my part I long door opens silently. Enter NEW YEAR forded him of solving the riddle must be the loud or soft tones of the piano as he

> for everyday, like soap and water, to ALL TOGETHER: What better gift-and HILDA'S DREAM.

HILDA had been counting aloud for a long time, in a droning, sing-song voice, using her music to make some one happy. (Places the box on the table, PROGRESS The windows were open wide and the Work (opening on account book): It then I know that she will never shrink opens the lid; they look in and behold room was sweet with honeysuckle. Hild, from using this greatest of all gifts, just Success. They take out bits of it and was twelve. She loved music, but she KEWARDS (shifting uncessity in his to help others. (Low knocking outside.) place them about the studio. The clock hated to count aloud and she hated exer-ALL TOLETHER: Come in! Come in! strikes one. All vanish except New YEAR, cises

who seals the box with Joy and places "On, my: saw fitnes stuff!" and she "Oh, my !" said Hilda, "if I could just Avoice (accelling a new of some and som "Ouch! ouch!" cried a thin, musical

voice, the very swectest voice she had ever heard. "My gracious! whoever can that be?

said Hilda, in surprise. "It's I. Watch out, now! I'm the

operas every music student should know. Spirit of Music." Study the libretto (the words of the Hilda raised the lid, and there, hanging opera), listen to the pianoforte transer'p. from middle C, by one tinger, dangled the

not be able to help you for a week or Humperdinck, The Children of the more; you've mashed my finger," and the Spirit of Music held his finger in his mouth and looked sorrowfully at Hilda "I'm awfully sorry, but | didn't know you were in there, and, anyway, I didn't know anyone helped me practice but

> "I'm always in there," he said. "Don't you know the days you practice well I work with you like a tiger, and when it's over I skip and dance with joy bec us: you have made so much progress. Due like this, though, are hard on me, and I just have to give it up and h de hetween the keys. That's where I was going when you shut the lid on me." He sat down on C sharp, looked at his finger, straightened his coat and pulled on his boo's

any use and started to pick him up "Don't do that !" he shouted. "Of co rso, you couldn't grasp me, anyway. I'm like the shine of the sun and the perfume of Verdi, Rigoletto, (ETUDE, January, flowers. I'm in the song of the wold. I'm in every good composition you rlay. or 1913. REWARDS: Leschetizky himself said, from Caralleria Rusticana, (Erupe, Jan- and with that the Spirit of Music van-

Verdi, Anvil Chorus from Il Trovatore. "Oh! come back; do, please. I didn't mean it," and Hilda looked longingly into Donizetti, Lucia di Lammermoor, the keyboard, "Really I didn't-I don't like Plaidy, but I do love music, and I Wagner, Prize Sang from The Master- think I would like you, too,"

WHAT THE SPIRIT OF MUSIC SAID.

REWARDS (rising and bowing): I'm Bizet, Carmen March, arranged from mult oming ince unes, boconess knows Things that progress has put in the box. A me, UETURE, March, 1911.) have to be grateful for!" and his eves worked up worked up worker from Freischütz, snapped as he changed his sent to F sharp, jokes and anecdotes. "Then and Now," "Summer Scenes in he used as a piano arrangement. If the way he was nervous and excide the feet the way her was nervous and excident the result of the way her was nervous and excident the feet the feet the way her was nervous and excident the feet the way her was nervous and excident the feet the way her was nervous and excident the feet the feet the way her was nervous and the way her was nervous and the way her was nervous and ther was Use the above selections in playing the on roor E sharp. from the way he kept stamping his feet

THE ETUDE

have fine pianos to practice on; you are "Suddenly up went the window and out well dressed, well fed, your parents are came Curtz's head. well dresses you to learn and your "'Who's that playing down there?' he teachers encourage and pet you. You are screamed.

they looked at the score, Act I was fin-

HILDA'S AWAKENING

"I thought it was Curtz," said the be-

sprank up and rubbed her shoulder.

"Who?" asked Mrs. Strong

STARS OF THE OPERA.

promised a year in New York or Europe, "'It's Joseph Haydn.' and still you fuss and complain about "'Well, whose music are you playing, that's what I want to know?" practicing.

"Now, I'll just tell you a few things I know, and perhaps you will understand and wished he hadn't come. hetter when your next practice time "Yours?" shrieked Curtz, and down ha comes. Why, I remember when people came and seized Joseph by the collar and played upon little jingly spinets and harp- dragged him upstairs. 'Now, don't you sichords, instruments that your mother dare to leave? he thundered, would put in the garret. When pianos "He lighted all the ord "He lighted all the candles in the room, were made few except the leading society and Joseph saw a beautiful piano standwere made a beautiful plano s was not enjoyed then as it is now. Poor 'Now, young man, you are the chap

considered personal slights. Then, as here and I want the music for it and now, people talked in drawing-rooms whe | you're the fellow to make it. Come, my far. and Ries, the famous musicians, were over to the piano and try. asked to play together, and a young no-Meman talked loudly during their playing, he tried many ideas, but none seemed to Finally, in a fury. Beethoven lifted Ries' fit. He was in despair. Here was his ophands from the piano and shouted. 'Stop! portunity. Was he going to fail? I will not play for such dogs !' and away last he hit upon a theme that suited. He he went in spite of every effort to apolo. worked upon it until daylight, and when

HOW REETHOVEN PRACTICED.

"You complain about an hour and a half at the piano. What do you think of slap on the shoulder. Beethoven, who, when he was a boy, was kept at the piano for hours, and was given out his father's permission? Mozart had pupils who thought nothing of five hours asleep. Didn't you feel that has slap I sender after the close of the Contest. By all means investigate the On Sale "You are promised a year in New York or in Europe; and in those days I remem- wildered Hilda, and the Spirit of Music her well, the musicians had to find for laughed aloud at the joke he had played. themselves noble patrons, rich people, who would help them on in their study. These practice so long at a time. You're all

people went to their concerts and got worn out pensions for them. Some musicians were taken into the homes of the nobility. where they might work free from worry near to help me if I try. at the cost of their independence. You "Why, it's the Spirit of Music," girls need only to close the parlor door and you are free from all annoyance, and your parents are only too glad to hear you at work. Think how different it was

with Bach and Handel, with Joseph (A game for the history class.) Havdn and Beetheven! "I suppose you know that George Hundel's father abhorred music? As soon as ing rôle, Calvè-Carmen; Burian-Tri-George began to show a taste for music, stan; Melba-Lucia; Fremstad-Isalda; his father took him out of school for fear some one would teach him the notes. Eames-Eva, etc. A friend of the family found a little dumb spinet for him, and, being sorry for center of a circle of children. He is George, he hid it in the attic for him to the manager. Touching one of the chil-

practice upon. And there, all by himself, dren he says, "What opera singer is the little fellow learned the notes and this?" The child answers "Calve, come how to finger. If you had been set down hear me sing." Each gives the name of at the piano in a room all by yourself, the singer written on his card, and when do you suppose you could have done as all are named the manager says, "Go get

HAYDN AND HIS TEACHER.

"Poor Joseph Haydn had almost as bad "The opera season is here, who'll sing time with that selfish, exacting old Carmen?" the child representing Calve Reuter. If Joseph had not cut off the answers. The manager must locate her tail of some singer's wig at choir practice and try to catch her: the game is con-Return would have had him st.ll. Bless tinued until all the singers are caught. that boy! Old Reuter flew into a rage. The one who takes the longest to be and turned him out then and there without a penny,

"Of course, Joseph had plenty of time to compose, but very little to eat, and there was no one to listen to the music

Vienna oper base. He played away of the drudgery it entails. Let us learn teachers receive during the winter advance price of the new volume is for a long in the coll month gar to be like Browning's threads, who "Sings months another smaller package at 35 cents each, postpaid. The work will dem. The house was dark and only the cach song twice over, Lest you should regular intervals to be used to freshen be published, however, in time for the frogs seemed to hear his music and to think he never can recepture. The first the regular selection. This On Sale sys-holiday season. Musical Celebrites, the embedded is the second sec answer in dull croaks. fine careless rapture."

picture in her leading role.

PUBLISHER'S NOTES "'Mine.' Haydn was thoroughly scared A Department of Information Regarding New Educational Musical Works # # ale () ale ale ()

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"'Good !' and Curtz gave him a rousing in which class he wishes each manu- grades of publications for piano or "Oh, my! Stop! Stop!" and Hilda script to be considered, although he voice or both and full information with may do so if he prefers. regard to our system of dealing and our Mrs. Strong was standing near her. "Why, Hilda, dear, you must have been ful will be returned promptly to the application.

A Magnificent

Supplement. "Come, dear, after this you must not

"Oh, Mamma!" cried Hilda joyfully. ment which was given with the Christ- discount, are very liberal. "I know some one who will always be mas issue of THE ETUDE (Decem-ber, 1911), The title "The Musical Hall Gallery of Eminent This is an age of the greatest masters of music. Beethoven has the center position, for the things on trust, and it is so in To each player is given a card with the name of an opera star and her lead-

ception. The color is a soft neutral olive, a that the Gallery of Musical Celebrities Gadski-Brinnhilde: Caruso-Johnson; fast color as are all these photograv- was published in THE ETUDE. This Fames-Eto, etc. A blindfolded leader stands in the framing and hanging over the piano in years. In response to a wide demand, your home. The imported copies of the first year's Gallery was published this picture sold for from \$3.00 to \$6.00 in book form. This book has now in art stores. By securing an enor- been supplemented by another volume mous number of impressions we were compiled from the portrait-biographies able to give it away free with every which have since appeared in THP copy of the Christmas ETUDE. your contracts." They break the circle supplement is only fifteen cents. All None of the regular musical dictionaand scamper out of reach, but not out of our subscribers got the picture in ries, from Grove's down, furnishes porof the room. When the manager shouts

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artist evidently thought that Beethoven music as in other matters. We want was the greatest. Wagner is on one to know how the master-musicians side and Bach on the other, and the worked, where and when they lived, other musicians are in their relative what they accomplished-and we also positions according to the artist's con- want to know what they looked like It was in response to these demands

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63

It are the twist and Aspiration enter, Rewards: What better pastime in the tions and talking-machine records of the limp form of the Spirit of Music. "See here what you've done. I shall

Hilda thought he was too cunning for

a special cash price during December and January on the two volumes of 75 cents. Both books will also be published in leather binding at a uniform price of \$1.00 each, postpaid. The regular price is \$1.50.

re-

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A Mew Dear Udelcome

To Our friends-Old and Mew

HE CIRCULATION of The Erude has increased 50 per cent. during the last five years. This has brought us a vast number of new friends. We wish that it were possible to hold a monster recep-(SOULDES) tion and greet all of them personally, but we are unfortunately compelled to

resort to the somewhat distant form of a type greeting. Nevertheless, at this Happy New Year Season we desire to greet all our old friends and our new friends with the warmest possible cordiality and the deepest gratitude for their sincere support.

We want all earnest workers of THE ETUDE to know that there are many, many names on our lists which have been there for nearly three decades. These good old friends of THE ETUDE write us, every now and then, and tell us what THE ETUDE has meant to them all these years. The best that we can hope is that our many new friends will extract a similar value from these pages.

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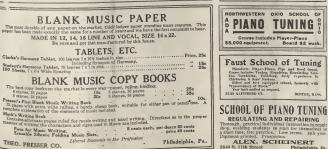
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At Home.

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A "League of Plano Teachers" has just leen formed in the city of Washington with Mr. Heinrich Hammer as the president. The slin of the accoletion is to raise the stand-ard of Musicai Education in the city.

and of Musical Education in the city, re-main successful rectains of the musical for-some nuccessful rectains of the musical for-forming and Felcoss and sitematic for the con-trained of the second second second second contrast, Mrs. Weat reading of Miss Amy formers at least and director of the con-tinuous to the Estrum. Garant-Cassazza is to remain four years more at least and director of the Metropoli-director, with remain four years independent of the Metropolity of the director, with remain the musical director, with the spine at the produc-tion of the second second second second where years.

world told concisely, pointedly and justly ---excellent programs are so extensive that THE ETUDE can not mention them in their en-threty. The president for the coming year is Mr. Charles W. Landis, the view president Dk. Alorist Thronom Seriestan, pitchel, organish, composer and teacher, was loom in Bard Farmilie. Va., recently, was loom in Bard and the seriest series and the seriest acted the opening of the Vagner "Bb loo acted the opening of the Vagner "Bb loo entry of Mask. About Gour grants are be founded the welknown Nameline reas are founded the welknown Nameline reas are founded the welknown Nameline reas are to the Shute Normal School and the seriest to the Shute Normal School and the seriest to the Shute Normal Nameline reas are to the Shute Normal Nameline and the event of the same in correlation the seriest was and the same seriest of the seriest the same seriest of the seriest of the seriest team. DR. AUGUST THEODOR

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would not also the Agnost Chine Cubins and also then solve with Server Lass. District, the first novelty of the season. The best necessarily produced by the Mit-reporting Operation of the season of the season of the reporting Operation is the season of the produced season of the s

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A Bay Stite belle talks thus about

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"I realized the danger 1 was in and his power to cure me.

"While the out offer and so one "While the only coffee and try Postum, and I did so without the least bogs and is conservation to the static data that is without the least bogs and is and is a static data that the static data that is a static data that the static data that the static data that is a static data that the static data that the static that is a static data that the static data that the static try made () to data the static data that the static data that the that is a static data that the static data that the static static data the static data that the static data that the static static data that the static data that the static data that the static data the static data that the static data that the static try made () to data the static data that the static data the static the static data that the static data that the static data the static transford is inclusive.

MASSENET'S new opera, Roma, is to he represented at Monte Carlo this winter. THE birthplace of Liszt has been converted into a small museum.

Abroad.

THE ETUDE

MISCHA ELMAN, the eminent Russian vio-linist, has taken a residence in London, and presumably intends to make his home there. THE Prussian Minister of Education has instituted some radical forms in the singing course in the Prussian schools.

The Brahms Society of Germany is or-ganizing a Brahms Festival to take place at Wlesbaden from the 22d of May to the 3d of June.

AFTER an interruption of twelve years, Dr. Haus Richter wilj again undertake to conduct the Wagner works at Bayreuth. A SUCCESSON to the late Felix Mottl as director of the Munich opera has been found in Bruno Walter, of Vienna.

WE learn from a French source that An-dreas Dippel contemplates a European tour for the Philadelphia-Chicago Opera Co.

LORENZO PEROSI, the Italian priest-com-poser, has completed a new oratorio entitled Vespertino oratio.

FELIX WEINGARTNEE has completed the libretto of an opera entitled Cain and Abel. He will now proceed to set it to music.

SOME posthumous works of Dynak are to be published in Berlin. They comprise symphonics, overtures, plano pieces and songs.

THE Bach Society of Eisenach has under-taken to have all the ancient organs and keyboard instruments preserved at the Bach Museum in that city thoroughly repaired.

THE friends and admirers of the Inte Felix Motti have decided to place a marble bust of the great conductor in the foyer of the Prince Regent Theatre, Munich.

SUREX they must love the organ in Eng-land. We learn that a Mr. Herbert Hodge, organist at 8. Nicholas Cole Abbey, has just given his 1.250th organ celtal. If he has been physing for twenty-live years, he has given 50 recitais a year during that

IF it is true that some music "students" an never be got to practice, it is equally true that others can never be got to stop practicing. We learn that a pianist in Trip-oli kept on pinying all through the bom-bardment by the Itailan warships.

Tr is not generally known in America that the London Stock Exchange boasts an excel-lent amateur orchestin smong its members. Imagine a Wall Street Orchestral Society, or an Oracio Society in the Chicago Wheat

coffee: "While a coffee drinker I was a suf-ferer from indigestion and intensel; bindin arrows headaches, from child-mode in the sufficient of the sufficient of the sufficient of the mode intense in the sufficient of the sufficient of the sufficient of the mode intense intense

Dependence contrast. Loctox Clastrox, the well-known concert agent, revently remarked that Montreal black fairs to iscome the fourth most Important fair as opera is concerned. A very keen in-terest is taken in the Canadian center in all musical matters, and a permanent opera-house is to be creted in Montreal.

T realized the danger I was in and <u>A operators</u> in Cognitary has writen tield faithfully to get relief from med. <u>A operators</u> in Cognitary has writen iches, till, ar ist, a fier having employed al kinds of ingag, the doeten acknowt-edged that h. did not believe it was in is power to cure me.

erly made I found it was a most deli-cions and re're-hing beverage. I am es pecially fond it served at dinner ice cold, with crean. "In a mouth' time I began to im-prove, and in a 'rew weeks my indige-tion cased to trouble me, and my CARL POHLIC Conductor

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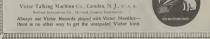
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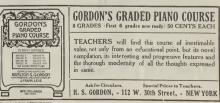
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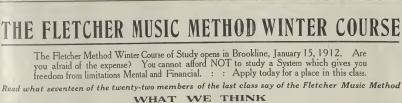
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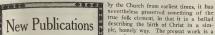
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