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James Francis Cooke

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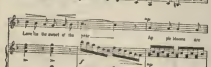
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THE ETUDE

MARCH, 1912

VOL. XXX. No. 3

BETTER MUSIC IN OUR SCHOOLS.

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

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

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

DO IT RIGHT.

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

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

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

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

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

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

MUSIC AND MATRIMONY.

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

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

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

Musical Thought and Action in the Old World.

by ARTHUR ELSON

BRUCKNER'S INCREASING POPULARITY. A source of one of Bruckner's symphonies suggests the subject of modern musical tendencies, as well as the individual greatness of that composer...

Bruckner led the way to a school that is growing, although he is still its greatest exponent. This may be called the modern school of pure music.

Brühms looked backward while Bruckner looked forward. The former, with Beethoven as a noble model, sought (and found) the earnestness and tenderness and beauty that can be obtained through the expressive use of simple means.

But a symphony is more than a revel in tone-color. It is even more than a certain plastic form. It is a work in which the themes, besides occurring in proper sequence, should be lofty, well-balanced, and dignified.

AN APPRECIATION OF DEBUSSY. Modern music brings one to Debussy. In the Recue du Temps Present, M. Raphael Cor has been getting a symposium of opinions about him...

bizarre harmonies to excessive lengths. Here, too, the effects are all delicacy rather than strength. One of his later works, Iberia, shows a slight recession in radicalism and a definite and easily-followed program.

In opera his Pelléas and Mélisande is a striking music-drama. The orchestra no longer wanders at will, but echoes the text skillfully. Where Wagner could hardly be compared to Debussy's music important, Debussy shows refinement and makes the music subservient—was Wagner's theories demanded.

They may well be an ornament to the violin with harmonies of a new style that grow upon one with repetition. But in spite of wild claims, this will not be the only school of the future.

OLD WORLD NOVELTIES.

Speaking of Schumann brings to mind that a new work of his was recently heard in Paris. It comprised two movements of an unfinished violin sonata, the manuscript having belonged to Charles Malherbes, opera librarian.

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

Among living composers Hauserger gets the best novelty, a symphony for orchestra, chorus and organ. Erik Korngold's overture, Op. 4, shows wonderful and original, being really a wholly new man's music written by a boy.

fisherman who will never return, form four effective tone-pictures. More pastoral is Louis Vierne's Suite Bourgeoise.

In opera, Puccini's setting of the Spanish comedy, Genia Allerga, will deal with a heroine whose violent unconventionality shocks her aristocratic suitor.

SOME FACTS ABOUT MUSICAL IRELAND. This ancient Irish drew a sharp distinction between harps and minstrels. The harps were the poets, the story-tellers the satirists, learned in the mysteries of the Gallic tongue.

The Irish, like all of the Celtic race—Bretons, Scotch, Welsh and West of England folk—have always been believers in fairy-lore. The most familiar Irish example is the banshee, a fairy woman who is deeply attached to old families.

To most people the bag-pipe is a Scottish instrument, but it is really common to all Celts. The Irish bag-pipe in early days was blown by the mouth, like the Scottish, but later it was blown by a bellows.

The Irish minstrel played a prominent part in the Crusade led by Godfrey of Boulogne. In speaking of this the early historian, Fuller says, "Yea, we might probably have seen that country which they did not would have made no music, if the Irish Harp had been wanting."

UNDERSTANDING CLASSICAL MUSIC.

There are thousands of people who "hate classical music" if by "classical music" is meant the works of all the great composers indiscriminately, then there is one reason why people should hate it—namely, that they have not heard it properly.

Music makes poetry blossom into flowers.—ROBERT FRANZ.



Artistic Aims in Pianoforte Playing

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

HAROLD BAUER

THE AIM OF TECHNIQUE.

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

"I do not wish to be misunderstood in making this statement, containing, as it does, an expression of opinion that was formed in early years of study, but which nevertheless, I have never since felt any reason for change. It is not my intention to imply that technical study is unnecessary, or that purely muscular training is to be neglected. I mean simply to say that in every detail of technical work the germ of musical expression must be discovered and cultivated, and that in muscular training for force and independence the simplest possible forms of physical exercises are all that is necessary.

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SEEKING INDIVIDUAL EXPRESSION.

"At the time of which I speak, my greatest difficulty was naturally to give a constant and definite direction to my work and in my efforts to obtain a suitable muscular training which should enable me to produce expressive sounds, while I neglected no opportunity of closely observing the work of pianoforte teachers and students around me. I found that most of the technical work which was being done with infinite pains and a vast expenditure of time was not only non-productive but actually harmful and misleading as regards the development of the musical sense. I could see no object in practicing evenness in scales, considering that a perfectly even scale is essentially devoid of emotional 'musical' significance.

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



HAROLD BAUER

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

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

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

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

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

VOID EXCUSES.

BY ARTHUR SCHUCKAL.

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

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

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

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

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

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

OFFENBACH'S REMARKABLE AMERICAN EXPERIENCES.

BY ROBERT GRAU.

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

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

In 1876 my brother, Maurice Grau, succeeded in enticing the famous composer himself to these shores. His idea was that the public would pay fabulous prices to gaze on the back of the man who had set people literally crazy with his entrancing melodies. Offenbach was accordingly engaged for thirty nights to conduct an orchestra of sixty musicians in programs of his own compositions at Madison Square Garden, New York. He was to receive a fee of \$10,000 a night—regarded at that time as an unprecedented amount.

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

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

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

At last Offenbach came into the orchestra pit, and the orchestra gave him a *fanfare*. The audience rose to him as if he were a conqueror. The applause lasted two minutes and then silence prevailed. The absence of the voices of the opera bouffes, the lack of the *mise en scène*, seemed to cast a gloom over the night.

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

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

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

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

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

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

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

THE PROPHET IN HIS OWN COUNTRY.

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

BY T. L. WICKABY.

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

This perfectly true incident reminded me of a similar misconception among pupils—a misconception so general and entertained so openly that it does not cause the surprise that it should. The majority of music pupils feel that they could go to Berlin, Leipzig, Paris, London, Boston, or New York, or Chicago, or anywhere away off and accomplish so much more than at home. I heard a young man say recently, "I wish I could go to L— and take a lesson from Mr. Z, every day for three months." Note that this city was two hundred and fifty miles away! This boy's mistake was twofold.

First, he imagined that merely taking lessons was all there is to music study, when it is really a very small part of it. Very little good could come of one lesson every day except to a beginner. The other mistake was in thinking that a teacher in a city two hundred and fifty miles away would necessarily do more for him than the teachers in his home town. He might accomplish more, but only if he carried to the distant city the necessary inward preparation, the ability to work patiently and the determination to succeed; and with this equipment he could do as well with one teacher as with another.

The teachers of Beethoven, Schubert, Chopin, Schumann and others were, in some cases, very humble musicians. The success of these great players and composers was not due to their teachers so much as to themselves; or else why were not the other pupils of the same teachers equally eminent?

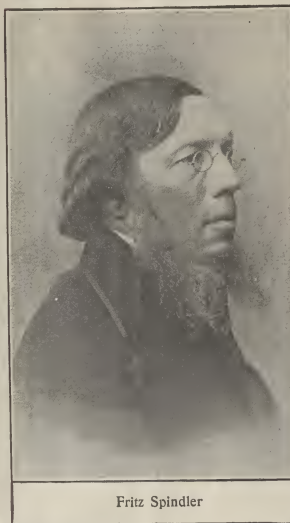
The best of musical success comes from this I say without under-rating in the least the influence of the teacher and the value of his work. Long ago Emerson told us that unless we carried beauty with us it was useless to seek it in Rome.

Similarly, unless we carry with us the elements that make for success we shall seek for it in vain the strenuous, sorrowful and disappointing search for *Love*, found him at the place she started from. Many of us may find success there too.

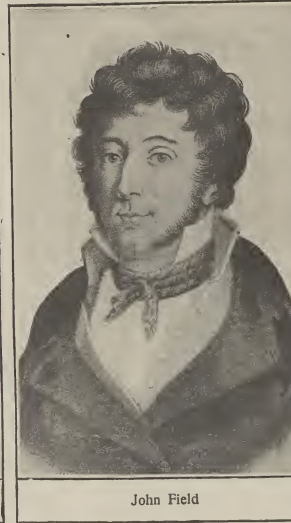
LEARN TO HELP YOURSELF.

Another instance. I listened recently to the play-speeches for her many mistakes, saying that she had not taken a lesson in three years. Now what in the mind of this girl is all too prevalent among pupils. They look too much to the teacher and not enough to themselves, imagining that correctness in playing depends upon outside influences rather than upon themselves, forgetting that nothing that they can do for themselves can be done for them by others. Self-reliance is a quality that all pupils should cultivate to the utmost. Often a teacher's pupils do not realize that he is under-rated because recited to the most valuable of objects, viz.—that of teaching them to help themselves.

The Etude Gallery of Musical Celebrities



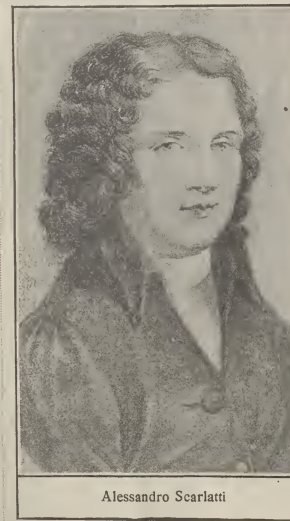
Fritz Spindler



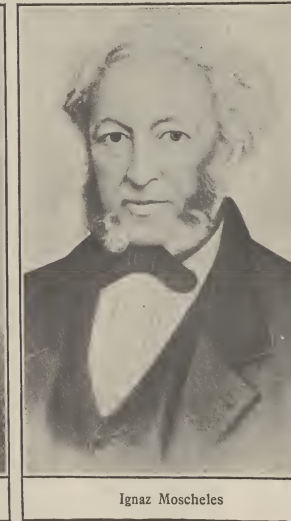
John Field



Ossip Gabrilowitsch



Alessandro Scarlatti



Ignaz Moscheles



Giovanni Sgambati

Educational Notes on Etude Music

ROMANZE—W. A. MOZART.
Lovers of the classics will enjoy this fine piece. It is delicate and refined in Mozart's happiest vein.

VALLEY OF REST—F. MENDELSSOHN.
This is one of Mendelssohn's most beautiful part-songs for mixed voices arranged as a piano solo in the form of a "song without words."

VALSE IMPROMPTU—L. G. JORDA.
Mr. Jorda, the Mexican composer, has been represented in our pages a number of times, and has been successful.

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

The original "Melody of Love" has proven one of the most popular piano pieces of the day. It has been arranged for voice, for violin, for horn and orchestra, and has been successful in all these forms.

ROUND WE GO—H. PARKER.
Here is a real waltz, one that can be danced to. It will also afford pleasure as a recreation or drawing-room piece.

COLUMBINE—A. J. SILVER.
This is a graceful and fanciful dance movement by a talented English composer. It should be played in the style of an air de ballet, in a capricious manner and with much freedom of tempo.

SONG OF THE BATHERS—P. WACHS.
Paul Wachs has enjoyed a popularity for some years as one of the best writers of high-class drawing-room music.

SERENADE OF HARLEQUIN—TH. LACK.
This is a clever descriptive piece by the well-known French composer. It illustrates a familiar scene from the conventional Christmas pantomime.

MY BELOVED—A. HILGER.
This is a graceful gavotte in modern style by a contemporary German writer. The modern gavotte is, in reality, more like a schottische.

BABBLING BROOKLET—E. E. FARRAR.
This is a clever little teaching piece which will require nimble fingers and good rhythmic sense.

LAND OF DREAMS—CH. LAUWENS.
This is a charming cradle-song, by a successful Belgian composer. It must be played tastefully and with expression.

LEFT! RIGHT!—CHAS. LINDSAY.
This is a taking march movement for young players. It derives its name from the familiar military expression, "Left! Right!"

HUMORESKE (FOUR HANDS)—A. DVORAK.
This popular piece, originally for piano solo, has been arranged variously. As a four-hand number it should prove very successful.

CHRISTMAS EVE (FOUR HANDS)—P. HILLER.
This is an original four-hand piece, not an arrangement, clever and characteristic.

SOUVENIR (VIOLIN AND PIANO)—R. GEBHARDT.
Mr. Gebhardt is known to our readers as one of the winners in our recent Prize Contest for Piano Compositions.

TWILIGHT SONG (PIPE ORGAN)—F. N. SHACKLEY.
As a piano solo this piece won a prize in our recent Contest for Piano Compositions.

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

"LEST WE FORGET."
Some time ago a symposium was published in THE ETUDE upon "The Musical Fads America Must Correct." The contributors were musicians who rank in their profession and experience of American conditions made their criticism of the utmost value.

"Commercialism and lack of broad musical culture."
"Mrs. Bloomfield-Zelder."
"Superficial training of children."—Arthur Foote.
"Lack of thoroughness."—David Bishop.
"Superficiality."—Clarence Eddy.
"Lack of re-training and broad general culture."—William H. Sherwood.
"Over-haste and lack of thoroughness."—Frank Damrosch.
"Superficiality."—E. R. Kroeger.
"Better classification of the needs of students."—H. T. Fink.
"Haste and commercialism."—A. Lambert.
"Too many 'fake notions' and financial greed."—Emil Liebling.
"Lack of foundation, conception and definite aim."—Dr. H. G. Hanchett.

Calendar of Famous Musicians - MARCH

Arthur Foote
Born March 5th, 1853, at Salem, Mass.
American Organist and Composer.
Best known works: Symphonic Poem for Orchestra "Francesca da Rimini."

Johannes Brahms
Born March 7th, 1833, at Altona, Germany.
Composer, Pianist and Conductor.
Best known works: "German Requiem," four Symphonies, Hungarian Dances.

Pablo de Sarasate
Born March 10th, 1844, at Pamplona, Spain.
Composer and Violin Virtuoso.
Best known works: "Zigeunerweisen" and "Jota Aragonesa."

Alexandre Guilmant
Born March 12th, 1837, at Boulogne, France.
Composer and Organ Virtuoso, Teacher.
Best known works: "Symphonies," Sonatas and Concertos.

Johann S. Bach
Born March 21st, 1685, at Eisenach, Germany.
Composer, Organist, and a long measure the founder of modern musical art.
Best known works: "Fourty-eight Fugues and Preludes for the Well-Tempered Clavier."

Josef Haydn
Born March 31st, 1732, at Rohrau, Austria.
Composer, Conductor
Best known works: "The Creation," Symphonies, Sonatas and String Quartets.

MELODY OF LOVE Paraphrase

H. ENGELMANN

Musical score for MELODY OF LOVE Paraphrase by H. Engelmann. The score is in two systems, each with a piano and violin part. It includes various musical markings such as Lento, f, diminuendo, Lunga Moderato e con espress., Dolcissimo, Animato, and Dolce. The tempo is marked M.M. = 76 and M.M. = 104. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like pp, f, and ff.

THE ETUDE

quasi cadenza
 brillante
 Tempo I
 p l. h.
 stentando
 mf
 poco rall.
 frinforsso

COLUMBINE
AIR DE BALLET

ALFRED J. SILVER

Allegro
 p
 cresc.
 Allettto grazioso M. M. = 100
 mf
 dim.
 p
 rall.
 poco rall.
 p a tempo
 cresc.
 cresc. e poco accel.
 Fina

THE ETUDE

a tempo cantabile
 p l. h.
 stentando
 mf
 poco rall.
 frinforsso
 poco rall.
 a tempo
 p
 cresc.
 poco rall.
 a tempo
 cresc.
 p
 cresc. e poco accel.
 f
 pp
 poco cresc.
 Ped. simile
 poco cresc.
 Ped. simile
 a tempo
 poco rall.
 pp subito
 poco cresc.
 f
 pp
 cresc.
 ff
 p D.S.

THE ETUDE HUMORESKE

Arr. by W. P. Mero

Poco lento e grazioso M.M. ♩ = 72

SECONDO

ANT. DVOŘÁK, Op. 101, No. 7

THE ETUDE HUMORESKE

Arr by W P Mero

Poco lento e grazioso M.M. ♩ = 72

PRIMO

ANT. DVOŘÁK, Op. 101, No. 7

THE ETUDE

SECONDO

Two systems of piano accompaniment for 'THE ETUDE SECONDO'. The first system includes markings for *ben marcato*, *cresc.*, and *rit.*. The second system includes markings for *al tempo*, *f*, *dim.*, *p*, *dim.*, *rall.*, and *pp dim. pp*.

CHRISTMAS EVE

SECONDO

P. HILLER, Op. 51, No. 5

Full musical score for 'CHRISTMAS EVE SECONDO' in 3/4 time, marked *Allegretto M.M. ♩ = 108*. It consists of six systems of piano accompaniment. The score includes various dynamics such as *mf*, *p*, and *cresc.*, along with performance instructions like *1* and *2*.

THE ETUDE

PRIMO

Two systems of piano accompaniment for 'THE ETUDE PRIMO'. The first system includes markings for *pp* and *8*. The second system includes markings for *cresc.*, *rit.*, and *al tempo*. The third system includes markings for *f*, *dim.*, *p*, *dim.*, *rit.*, and *pp dim. pp*.

CHRISTMAS EVE

PRIMO

P. HILLER, Op. 51, No. 5

Full musical score for 'CHRISTMAS EVE PRIMO' in 3/4 time, marked *Allegretto M.M. ♩ = 108*. It consists of six systems of piano accompaniment. The score includes various dynamics such as *p*, *mf*, and *f*, along with performance instructions like *1*, *2*, *3*, *4*, *5*, and *schere.*

THE ETUDE VALSE IMPROMPTU

LUIS G. JORDA

Allegro M.M. ♩ = 72

poco rit. ben legato

p

cresc.

1st time only For Fine. 2nd time only

poco rit. dolce

TRIO

mf

* From here go to the beginning and play to Fine; then, play Trio.
Copyright 1911 by Theo. Presser Co.

f

dim.

pp

SONORO

p.

f

p.

f

p

D.C.

SERENADE OF HARLEQUIN

Allegro M.M. ♩ = 76

TH. LACK, Op. 61

Harlequin playing the guitar beneath Colum-
bine's balcony, the window is closed

He sings

pp e secco.

f

mf e ben cantando

p

He speaks

mf

dolce e rill.

meno mosso e quasi recitativo

THE ETUDE

Tempo I.
He preludes
f *secco*

He sings
pp e secco

He speaks
mf

atempo
mf *rall.* *f* *pp dolce* *rit.* *p* *meno mosso e quasi recitativo*

Tempo I.
The window is still closed
f *pp precipitata*

He becomes impatient
pp

At last! Columbine appears at the window
1 *pp*

LEFT! RIGHT!

PARADE MARCH

CHAS. LINDSAY

Tempo di Marcia M.M. ♩ = 108

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

THE ETUDE

TRIO

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

D.C.

THE BABBLING BROOKLET

Allegretto M.M. ♩ = 108

FREDERIC EMERSON FARRAR

mf *pp Fine*

Last time only

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

THE ETUDE

Dedicated to my young friends

ROUND WE GO

HENRY PARKER

INTRO. Moderato

p sostenuto *mf* *f* *cresc.*

ff *cresc.* *fff* *p* *cresc.*

p *cresc.* *p*

cresc. *sostenuto il basso*

Fine *animato* *ff* *cresc.*

con Ped.

dim. *p* *ff* *cresc.*

sostenuto *ten.* *con Ped.*

ten. *ff* *cresc.* *dim.* *cresc.* *dim.* *D.S.* *dim.*

* From here go back to $\frac{3}{8}$ and play to Fine; then play Trio

THE ETUDE

TRIO

dolce con espress. *cresc.* *p* *cresc.* *marcato* *sostenuto il basso*

dim. *p* *mf* *cresc.* *f*

senito *dim.* *ff* *marcato e staccato* *p dolce*

ff *p* *mf*

cresc. *f* *senito* *dim.* *D.S.*

VALLEY OF REST

SONG WITHOUT WORDS

F. MENDELSSOHN

Arr. by Preston Ware Orem

Adagio M.M. $\text{♩} = 72$

p *cresc.* *dim.* *p* *pp* *sfz*

cresc. *sf* *cresc.* *f* *p* *pp*

cresc. *pp* *cresc.* *sf* *pp*

THE ETUDE

SONG OF THE BATHERS

REFRAIN DES BAIGNEUSES

PAUL WACHS

Quasi allegretto M.M. ♩ = 60

mf *ben marcato il canto*

p con sordina

mf senza sordina

cresc.

pp con sordina

The first page of the musical score consists of seven systems of piano and bass clef staves. The music is in 6/8 time and G major. It features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. Performance markings include dynamics such as *mf*, *p*, and *pp*, and articulation like *con sordina* and *ben marcato il canto*. Fingerings and slurs are clearly indicated throughout the piece.

THE ETUDE

pp *accel. poco a poco sempre sordina*

CODA

Piu lento M.M. ♩ = 50

pp *rit. comp.*

mf *tre corde ben marcato il canto*

cantabile

pp *rit. assai* *una corda*

pp *marcato il canto* *at lib.* *pp* *D.S.*

The second page of the musical score continues the piece and includes a Coda section. It features more complex textures, including rapid sixteenth-note runs and sustained chords. Performance markings include dynamics such as *pp*, *mf*, and *f*, and articulation like *rit. comp.*, *accel. poco a poco sempre sordina*, and *at lib.*. The piece concludes with a *D.S.* (Da Capo) marking.

THE ETUDE MY BELOVED MEIN LIEBLING GAVOTTE

A. HILGER, Op. 11

Con grazia M. M. ♩ = 96

Musical score for 'My Beloved' by A. Hilger, Op. 11. The score is in 3/4 time and consists of 96 measures. It features a variety of dynamics including *ff*, *p*, *mf*, *pp*, and *f*. The piece includes a Coda section, a Trio section marked 'Meno mosso', and a section marked 'Piu mosso'. The score concludes with a 'D. C.' (Da Capo) instruction.

THE ETUDE LAND OF DREAMS BERCEUSE

CH. LAUWENS

Lento con tenerezza M. M. ♩ = 72

Musical score for 'Land of Dreams' by Ch. Lauwens. The score is in 3/4 time and consists of 72 measures. It is marked 'Lento con tenerezza' and features dynamics such as *p*, *pp*, *ppp*, *mf*, and *f*. The piece includes a section marked 'Fine' and another marked 'L. h. rall.'. The score concludes with a 'D. C.' (Da Capo) instruction.

THE ETUDE ROMANZE

W. A. MOZART. 1756-1791

Andante $MM = 48$

mf p cresc p allib p mf fp

b c

cresc rall f mf p cresc p cresc p mf fp p

THE ETUDE

À mon frère Heinrich SOUVENIR

REINHARD W. GEBHARDT Op. 48

VIOLIN *Allegretto M.M. ♩ = 80*

PIANO *f* *am.* *p* *cresc.* *Sul D* *simile* *cresc.* *rit. a poco* *p e legato* *2nd String* *mf e cantabile* *mf e cantabile* *f* *tremolo*

THE ETUDE

cresc. *cresc.* *rit.* *a tempo* *sempre marc.* *rit.* *a tempo* *p* *rit.* *f a tempo con energico e stringendo* *p a tempo* *f con energico e stringendo* *p a tempo* *cresc.* *cresc.* *ff*

THE ETUDE LOVE AND THE ROSE

By permission of The Chicago Herald

GEORGE B. NEVIN

Andante con espress.

1. If love were what the rose is, 'Twould shut at close of day And at the touch of
 2. If love were what the rose is, 'Twould ease noweigh of grief And in the storm-y

rit. atempo

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

rit.

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

with fervor rit. f rit.

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DENNIS J. SHEA

AN IRISH LOVE SONG

NORMAN LEIGH

Moderato

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

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

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THE ETUDE

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

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

1 2

THOU ART LIKE UNTO A FLOWER

FRANCES Mc COLLIN

Andante con moto

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

pp

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

pp

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

mf

pp

rall.

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RELAXATION IN THE STUDIO.

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BY CHAS. E. WATN.

"It is dissipation that kills, not work," said Robert J. Burdette... "Every action," says Emerson, "is measured by the depth of the sentiment..."



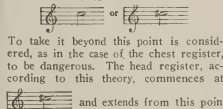
Department for Singers

Editor for March E. Davidson Palmer, Mus. Bac., Oxon

AN UNKNOWN TRUTH ABOUT VOICE PRODUCTION.

[In presenting the following article to the readers of THE ETUDE, we must ask them to recollect that the sole mission of the editor is to seek for the truth in all its phases...]

It can be carried a considerable distance beyond that limit, but that note is regarded as marking the highest point to which it is safe to take it, and this no matter what the character or compass of the voice may be...]

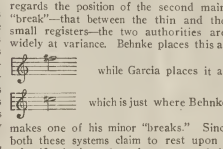


and extends from this point to the highest note which the human voice can produce.

Another popular system follows the lead of Emil Behnke, whose laryngoscopic investigations, carried out in conjunction with Dr. Leonard Browne, led him to formulate a theory similar to, and to a great extent founded upon, that previously propounded by Madame Seiler, of America.

According to this theory the human voice has four more or less perceptible "breaks" in it, and as each of these "breaks" is believed to be caused by an essentially different laryngeal mechanism, it follows that the voice as a whole possesses five registers. It is admitted, however, that some of the "breaks" are difficult to discover and are of minor importance, and the advocates of this theory are, for the most part, disposed to agree with Garcia that, broadly speaking, the human voice may be said to consist of three registers, which they believe, as Garcia appears formerly to have done, that two of them may be subdivided.

Behnke calls these three registers the thick, the thin and the small registers. The lowest or lower and upper thick, and the middle register into lower and upper thin. As to the position of the "break" between the thick and the thin registers—that which, setting aside subdivisions, we may call the first main "break"—it is in substantial agreement with Garcia's, but as regards the position of the second main "break"—that between the thin and the small registers—two authorities are widely at variance. Behnke places this at...



while Garcia places it at... which is just where Behnke makes one of his minor "breaks." Since both these systems claim to rest upon scientific facts, this discrepancy, laryngoscopic evidence, this discrepancy, coupled with the difference of opinion as to the number of the registers, is worthy of particular notice. It proves, at any rate, that even the laryngoscope, great as is its value, is not quite so infallible a guide as some would have us believe.

Besides the two systems of voice-production the distinctive features of which have just been described, there is a third which demands our attention.

FOUND IN THE "OLD ITALIAN SCHOOL."

Many present-day singing teachers recognize a system of voice-production based on the assumption that the human voice has two registers, and two registers only. "The Old Italian Masters," says Sir Morell Mackenzie in his book, 'The Hygiene of the Vocal Organ,' recognized not only two registers of the human voice, the 'chest' and the falsetto or 'head,' the two latter terms being synonymous."

It should be mentioned that he refers to a treatise by a famous vocal singing master of the seventeenth century in support of his statement. I am disposed to think that the Italian term voce di testa, or head voice, was in use at a much earlier date than the term falsetto. When the latter term began to be employed, those who adopted it applied it to a voice of the same kind as that which was formerly called head voice, but not willing to let the upper register of the male voice was very thin and weak they called it falsetto, believing that it was sometimes unnatural and that it ought not to be used. When, on the other hand, it was found to be fairly strong and substantial they took it to be an essentially different kind of voice and advocated its use under the name of head voice.

The term head voice has also, where men's voices are concerned, been employed by some teachers in a very different sense. As used by these teachers it means a kind of voice which is produced by the same laryngeal mechanism as the ordinary chest register, but is so softened and restrained by the extreme relaxation of the vocal cords that its character is very greatly altered. This is sometimes called mixed voice, the idea being, that in those cases in which it is produced, it is the same as the chest voice, the once famous belcanto, have in some mysterious way "got completely mixed." Those who take this view with regard to the male voice hold that the so-called falsetto is not a natural but an artificial or acquired voice—something which ought not to exist, and must on no account be encouraged to do so. Thousands of men, however, cannot be found to testify that the voice to which, in their case, the term falsetto is now applied is identical with the voice which they used in both the male and female voices.

The two-register theory, though often supposed in the present day to be unscientific and in direct conflict with the evidence of the laryngoscope, has the support, amongst other authorities, of the late Sir Morell Mackenzie, and also of the great German physiologist, Johannes Müller. The former, who made a laryngoscopic study of the human voice, writes as follows in the book to which I have already referred:

"The actual mechanical principles involved are not to be taken into consideration. The vocalist feels that at a certain point he has reached the upper limit of his production in order to reach the higher notes." This point marks the transition from the so-called 'chest' and 'head' registers or what may be termed 'lower' and 'upper' voices of the voice. This transition is not a gradual one, but is a definite one being based either on convenience for teaching purposes, or on some fantastic notions derived from subjective sensation or erroneous laryngoscopic views.

The real secret of voice production does not lie in breathing, despite the oft-quoted Italian proverb to the effect that he who knows how to breathe knows how to sing. It lies in the lungs, but in the larynx that the position of the vocal problem is to be found, as the following facts attest:



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

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

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

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

VOICES WITHOUT SEPARATE REGISTERS.

Among men as well as among women and children, voices are to be found which do not possess separate registers, but are produced throughout their whole compass in one way only.

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

My production Mother Nature was my only guide. So far as I was concerned registers had no existence. My voice in those early years was produced from one end of its compass to the other without any change whatever in the nature of the laryngeal mechanism.

EXERCISING THE UPPER REGISTER. The second which demands our attention is that, in voices in which two separate registers are discernible, if the upper register be carried downwards as far as it will go and energetically exercised, the result is that both registers are benefited.

I regard the "two register" division of the voice as the correct one in all cases where any division at all is necessary. I fully agree with Sir Morell Mackenzie that the break which occurs in passing from the chest register to the voice immediately after it is the only break which is caused by a change in the mechanical action of the larynx.

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

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the lower or chest register—and this is the point I wish to emphasize—the fact is one which, notwithstanding its importance to singers in general and to men singers in particular, seems to have entirely escaped attention.

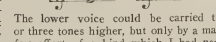
After what has already been said it is perhaps scarcely necessary to explain that by head register I mean all that voice which has no part of the chest register.

It is well known that where the woman's voice is concerned the head register is injuriously affected by the forcing up of the chest register beyond a certain point.

FROM a large number of letters received in answer to my December ad in THE ETUDE, page 851, I have selected some questions which would seem to me to be of the greatest practical importance.

FROM a large number of letters received in answer to my December ad in THE ETUDE, page 851, I have selected some questions which would seem to me to be of the greatest practical importance.

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



The lower voice could be carried two or three tones higher, but only by a manifest effort of a kind which I had never experienced when a boy.

I was told that at this "breaking" period the singing voice ought to be rested entirely. So, for a time, I gave up singing.

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

When I was about two and thirty years of age I went to consult a teacher of singing, whose method of training had been somewhat strongly recommended to me by one or two of my musical friends.

The method of training was as follows. The chest register was to be used only for those notes which were quite easy to produce.

while the head voice was not taken below G² except in a certain abrogated exercise, which almost of necessity brought it down occasionally to a pitch at which it was scarcely audible.

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Q. What is the meaning of the names applied to the degrees of the scale? As degree, tonic, 2d degree, supertonic, 3d degree, mediant, 4th degree, subdominant, 5th degree, dominant, 6th degree, submediant, 7th degree, leading tone...

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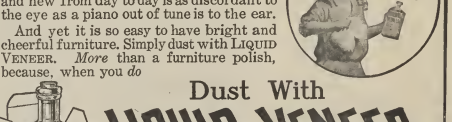
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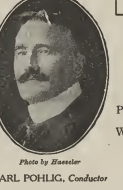
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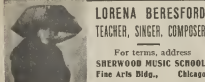
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