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James Francis Cooke

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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 moremore 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 chanced 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

There they were, written in their own handicraft No woman can put more into her work than there is in Lerself. 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 trait, will be preserved in what she does. Here and and Lady Cowen, Mr. and Mrs. Granville Bantock. there in that window there were articles which showed efficiency They showed that the maker at some time had worked hard enough

expressive of the lives of those who had made them that the great

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

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 gentlewomen. 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 handicraft of refined gentlewomen when they know how to "do





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 Charybdis. 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 pane of glass seemed to take on the form of a character mirror. Cécile Mendelssohn, Robert and Marie Franz, to say nothing of Mr. and Mrs. Bach of Eisenach. Among recent examples of musical connubial happiness are Sumner Salter and his wife, Mary Rose Fay Thomas, Mr. and Mrs. 11, L. Bedford (Liza Lehmann). Mr. and Mrs. Arthur Hinton (Katharine Goodson), Sir Frederic

Musical couples are, in fact, very happy couples when they have in them the traits of character which under any other condito learn how to do that particular thing right. An investigation tions would result in a happy marriage. The music has very little revealed that these articles were the ones which the patrons of such to do with the question, except that it gives the "marriagees" a common intellectual and artistic bond which may bring a kind of delight unknown to the couples who have no such mutual interest.

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My Dear. Ab (cb-g), F (c-c) The Sweet of the Vear. F (f-a), D (d-f) Song of Agamede. Db (cb-g), Bb (c-cb) The Young Musician, G (d-g), E (bc-g) I Lay My Sian on Jesus. (Sacred), F (cb-g), D (b-d) There is a Blessed Home. (Sacred).

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Musical Thought and Action in the Old World. By ARTHUR ELSON

BRUCKNER'S INCREASING POPULARITY.

A NOTICE of one of Bruckner's symphonies suggests the subject of modern musical tendencies, as well as the individual greatness of that composer. Bruckner's reputation has been steadily increasing, and now he has fairly become one of the immortals, of whom music numbers less than a score. Yet in his lifetime he met much persecution. Friends of Brahms looked askance at him, and critics attacked. Hanslick was especially violent and unfair. Once the Austrian Emperor, receiving Bruckner as guest, asked what favor he could do. "If you would prevent Mr. Hanslick from maltreating me," suggested the composer with great earnestness, "I should be very thankful." Time has done what the Emperor could not, and Bruckner has gained fame while Hanslick has lost it. Indeed, it seems strange now that Hanslick was so long regarded as a great

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. The modern program school has been fully developed; Berlioz, Liszt and Wagner have led to Strauss and many others. But the path indicated by Bruckner has been followed successfully by very few. César Franck, working independently, produced one great symphony, but only one. Elgar has written effective movements, but does not succeed on the whole. Paderewski grows tedious, and Dohnanyi, though known here by few works, seems to do the same thing. The great Tchaikowsky is a transition from old to new. D'Indy is earnest, but his "Mountain Air" symphony verges a little toward the program idea. Bruckner is still the pioneer, and the hourlong symphonies of his later years are titanic in conception and execution.

Brahms looked backward while Bruckner looked forward. The former, with Beethoven as a noble model sought (and found) the carnestness and intensity and beauty that can be obtained by the expressive use of simple means. He used the thirteen parts of the classical orchestra, and employed the pure colors. The modern orchestra, with only a few more instruments, has a greatly increased range of combinations. As an example, there are 495 different combinations of eight instruments in welve, but in sixteen there would be 5,148 such combinations. Thus it is no wonder that the modern orchestra affords such variety of color. No one man can grasp it all, and there is room for many tyles, all the way from The Isle of the Dead to Till Eulenspiegel or the 1812 overture. This must influence the modern symphonist. For the time being it has led to a revel in program effects, though the pure school is again coming into its own. But a symphony is more than a revel in tone-

color. It is even more than a certain plastic form. in proper sequence, should be lofty, well-balanced. and dignified. A symphony is a work of well-planned logic, as well as true sentiment, while a symphonic poem is a romance of passion, a novel in tones. With Bruckner, as with Beethoven, intellectual balance is joined to emotional power. The excess of the latter in Mahler's symphonies is what makes them seem like program works with an unwritten

AN APPRECIATION OF DEBUSSY.

Modern music brings one to Debussy In the Revue du Temps Présent, M. Raphael Cor has been getting a symposium of opinions about him, so the present writer feels justified in giving one.

Debussy is wholly a member of the program school with an advanced and individual style of harmony. In his piano works this style is discreetly used, and his excellent tone-pictures form a genre of their own. Here, as in all his works, he shows a fastidious delicacy rather than emotional breath. The latter, as exemplified in Schumann, is a sealed

In his orchestral works Debussy has carried his lovers' conversation, and the endless wait for the Franz,

THE ETUDE

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 easilyfollowed program. Hugo Wolf always asked of a composer, "Can he exult?" In the Festical Mornof Iberia. Debussy has shown that he can exult, in his delicate way,

In opera his Pèlleas and Mélisande is a strict music-drama. The orchestra no longer wanders at will, but echoes the text skilfully. Where Wagner shows strength and makes the music important, Debussy shows refinement and makes the music subservient—as Wagner's theories demanded. The non-melodic style of Debussy may be independent, or come from Franck, but here it could be an outcome of *Tristan*. Being subscrient, the music loses much when heard by itself. Debussy had once decided to set Tristan himself, but gave up the idea. This was wise, as his bizarre delicacy could hardly be compared to Wagner's direct power.

Much is said of a Debussy school, and that comoser's influence is shown in many modern works. Undoubtedly harmony is growing more complex with each generation. But the greatest works always have some measure of direct simplicity in them, and Debussy stands for complex impressionism-musical stippling, as it has been aptly called.

There may well be an important Debussy school 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. There will still be the broader program school of Strauss, and one may hope that Bruckner will find worthy And if Debussy does not monopolize the present, still less does he abolish the past. He and his disciples have made many ridiculous attacks on others, especially Schumann. Composers, however, are usually poor critics, as each one, if sincere, must give most admiration to the style that he chooses for his own work. The world then keeps what it judges best. The haunting sweetness of Couperin and the elders, the subtle beauty and infinite skill of Bach, the glory of the Messiah, the deep expressiveness of Becthoven, the romance of Schumann, the richness of Wagner-must we give up these to ap preciate the elfin delicacy of Debussy? Decidedly not. Debussy does not abolish the others, any more than Swinburne abolishes Shakespeare or the bittersweet of grape-fruit abolishes roast beef.

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. The first movement is built on large lines, and very effective, but the inspiration did not extend to the second movement, The most important of classical novolties, however, is still the Jena symphony. In the quarterly magazine Prof. Stein, the finder, gives resemblances to other Beethoven works, to prove the Beethoven signature (on two of the string parts) authentic. The whose student style was so independent that Haydn called him "The Great Mogul." But the orchestration is clearer than Haydn's or Mozart's (no blurred violin scales), and Beethoven may have adopted a smooth style to show that he could succeed in it if he chose. It was for this reason that Berlioz wrote his Enfance du Christ. The critics had been calling him too advanced and involved, as they did Becthoven also; and he turned the tables on them by putting an assumed name on the work, They at once praised it, and asked why the radical Berlioz never wrote like that: whereupon he disclosed the real authorship. Strauss is a modern examples of change in style, his F minor symphony being in the classical vein of Brahms'.

Among living composers Hausegger gives the best novelty, a symphony for orchestra, chorus and or-Erich Korngold's overture, Op. 4. shows wonderful inspiration and originality, being really a man's music written by a boy. Other orchestral works include a symphony by Camillo Horn, a piano concerto by Braunfels, and a bright suite, Länd-liches Fest, by Göhler. Mahler's example has led Julius Major to include voices in his new symphony. Pierre Maurice uses excellent instrumentation and good material in his suite, Pecheur d'Islande. The monotonous ocean, the wedding procession, the

fisherman who will never return, form four effective tone-pictures. More pastoral is Louis Vierne's Suite Bourguignonne, with its Aubade, Legende, Angelus and Danse Rustique. The Dance-Rhapsody of Delius is more emphatic, and scared one critic

In opera, Puccini's setting of the Spanish comedy, Genia Allegra, will deal with a heroine whose pleasing unconventionality shocks her aristocratic Otto Neitzel's Barbarina treats of the dancer who won fame at the court of Frederick the Great. Excerpts from Maugue's one-act Sphinz were well received in Paris, and Alberic Magnard's Berenice met with the same fate. Weingartner has remade Oberon into a Singspiel with spoken dialogue, but it is too late for him to remake it into an up-to-date success.

SOME FACTS ABOUT MUSICAL IRELAND.

THE ancient Irish drew a sharp distinction between bards and minstrels. The bards were the poets, story-tellers the satirists, learned in the mysteries the Gallic tongue. The minstrels were singers, harp ists, and performers on the bag-pipe. Both classes o artists were highly esteemed.

The old Irish musicians were so well versed in their art that it was not necessary to write their music out in any kind of notation. They were, however, very scholarly and could easily have notated their melodies had they considered it necessary. Who knows what entrancing melodies have been lost through this

neglect!
The Irish, like all of the Celtic race—Bretons Scotch, Welsh and West of England folk—have al-ways been believers in Fairy-lore. The most familiar Irish example is the banshee, a fairy woman who is deeply attached to old families. When the time comes for one of their members to die, the banshee appears to them wailing aloud. Ouite modern instances can be cited of the appearance of the banshee, and William Butler Yeats, the Irish poet, is acquainted with an Irish scientist who has been visited no less than three times by the banshee, each time with fatal consc-The cry of the banshee has been given as follows. (The last note is very prolonged):



To most people the bag-pipe is a Scottish institution, but it is really common to all Celts. The Irisl bag-pipe in early days was blown by the mouth, lik the Scottish, but later it was blown by a bellows. The scale of the Irish bag-pipe is from C below the treble staff to C above it, with all semitones. While there are usually only two drones to a Scotch bag-pipe tuned to A and its octave, there are three to the Iris instrument, tuned to three octaves of C. The Irish instrument is also furnished with a series of chordin the tenor, which act as accompaniment.

The Irish minstrels played a prominent part in th Crusade led by Godfrey of Boulogne. In speaking of this the early historian Fuller says, "Yea, we might well think the concert of all Christendom in this was would have made no music, if the Irish Harp ha

The Irish harpers plucked the strings of their in struments with their nails, and not with the flesh part of the fingers.

UNDERSTANDING CLASSICAL MUSIC.

In 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 follow-

ing to say:
"There are thousands of people who 'hate classical
music.' If by 'classical music' is meant the work of
all the great composers indiscriminately, then there is only one reason why people should hate it-namely that they have not heard it properly. They have sat in a room where a symphony was being performed with the preconceived notion that they were not going to understand it; they have given it an intermittent and perfunctory hearing; and they have gone away with the perfectly inteligible conviction that they were not pleased. For to listen to music demands close and accurate attention."

Music makes poetry blossom into flowers.-Robert



THE IMMEDIATE RELATION OF TECHNIC TO MUSIC.

number of students reached by THE ETUDE, I can assure

you that it is with no little diffidence that I venture to

approach these very subjects about which they are

probably most anxious to learn. In the first place, words tell very little, and, in the second place, my

whole career has been so different from the orthodox

methods that I have been constantly compelled to con-

trive means of my own to meet the myriads of artistic

contingencies as they have arisen in my work. It is

largely for this reason that I felt compelled recently

to refuse a very flattering offer to write a book on

piano playing. My whole life experience makes me in-

capable of perceiving what the normal methods of pianistic study should be. As a result of this I am

obliged with my own pupils to invent continually new

upon, this has necessarily resulted in several aspects

of pianoforte study which are naturally somewhat dif-

ferent from the commonly accepted ideas of the tech-

nicians. In the first place the only technical study of

any kind I have ever done has been that technique

which has had an immediate relation to the musical

message of the piece I have been studying. In other

words, I have never studied technique independently

of music. I do not condemn the ordinary technical

methods for those who desire to use them and see

good in them. I fear, however, that I am unable to

discuss them adequately, as they are outside of my

personal experience.

"Without the conventional technical basis to work

means and new plans for work with each student.

"WHILE it gives me great pleasure to talk to the great

Artistic Aims in Pianoforte Playing

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

HAROLD BAUER



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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 acquir-

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. The singer and the violinist are always studying music, even when they practice a succession of single notes. Not so with the pianist, however, for an isolated note on the piano, whether played by the most accomplished artist or the man in the street, means nothing, absolutely nothing.

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 closely observing the work of pianoforte teachers and work which was being done with infinite pains and a of expressive sounds, but actually harmful and inileading as regards the development of the music tially devoid of emotional (musical) significance. I could see no reason for limiting tone production to certain kind of sound that was called "a good tone since the expression of feeling necessarily demands in many cases the use of relatively harsh sounds. Moreover. I could see no reason for trying to overcome comparative weakness of the fourth finger for example as it seemed to me rather a good thing than otherwise that each finger should naturally and normally possess a characteristic motion of its own. It is differences that count in art, not similarities. Every individual expression is a form of art; why not, then, make an artist of each finger by cultivating its special aptitudes instead of adapting a system of training deliberately calculated to destroy these individual characteristics in

"These and similar reflections, I discovered, were carrying me continually farther away from the ideals of most of the pianists, students and teachers with whom I was in contact, and it was not long before l 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 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 unintelligent study of such things as an 'even scale' or a 'good tone.

"Lastly, it is quite incomprehensible to me why any one method of technic should be superior to any other. considering that as far as I was able to judge, no teacher or pupil ever claimed more for any technical system than that it gave more technical ability than some other technical system. I have never been able to convince myself, as a matter of fact, that one system does give more ability than another; but even if there



HAROLD BAHER

ing mechanical proficiency. The only way of overcoming the difficulty seemed to be to devote myself entirely to the musical essentials of the composition I was interpreting in the hope that the purely technical deficiencies which I had neither time nor knowledge to enable me to correct would pass comparatively un-noticed, provided I was able to give sufficient interest and compel sufficient attention to the emotional values of the work. This kind of study forced upon me in the first instance through reasons of expediency, became a habit, and gradually grew into a conviction that it was a mistake to practice technique at all unless such practice should conduce to some definite, specific

and immediate musical result. "I do not wish to be misundertood in making this statement, containing, as it does, an expression of opinion that was formed in early years of study, but which change. It is not my intention to imply that technical study is unnecessary, or that purely muscular training still fail to satisfy me unless its whole aim and object is to be neglected. I mean simply to say that in every were to facilitate musical expression.

"Naturally, studying in this way required my powers of concentration to be trained to the very highest point. This matter of eoncentration is far more important than most teachers imagine, and the perusal of some standard work on psycology will reveal things which should help the student greatly. Many pupils make the mistake of thinking that only a certain kind of music demands concentration, whereas it is quite as necessary to concentrate the mind upon the playing of a simple scale as for the study of a Beethoven sonata.

THE RESISTANCE OF THE MEDIUM.

"In every form of art the medium that is employed offers a certain resistance to perfect freedom of expression, and the nature of this resistance must be fully understood before it can be overcome. The poet, the painter, the sculptor and the musician each has his own problem to solve, and the pianist in particular is frequently brought to the verge of despair through the fact that the instrument, in requiring the expenditure of physical and nervous energy, absorbs, so to speak a large proportion of the intensity which the music

"With many students the piano is only a barrier-a wall between them and music. Their thoughts never seem to penetrate farther than the keys. They plod along for years apparently striving to make pianoplaying machines of themselves, and in the end result in becoming something rather inferior.

"Conditions are doubtless better now than in former years. Teachers give studies with some musical value, and the months, even years, of keyboard grind without the least suggestion of anything musical or gratifying to the natural sense of the beautiful are very probably a thing of the past. But here again I fear the teachers in many cases make a perverted use of studies and pieces for technical purposes. If we practice a piece of real music with no other idea than that of developing some technical point it often ceases to become a piece of music and results in being a kind of technical machinery. Once a piece is mechanical it is difficult to make it otherwise. All the cogs, wheels, bolts and screws which an over-zealous ambition to become perfect technically has built up are made so evident that

THE PERVERSION OF STUDIES.

"People talk about 'using the music of Bach' to accomplish some technical purpose in a perfectly heartbreaking manner. They never seem to think of interpreting Bach, but, rather, make of him a kind of technical elevator by means of which they hope to reach some marvelous musical heights. We even hear of the studies of Chopin being perverted in a similarly vicious manner, but Bach, the master of masters, is the greatest

"It has become a truism to say that technic is only a means to an end, but I very much doubt if this assertion should be accepted without question, suggesting as it does the advisability of studying something that is not music and which is believed at some future time to be capable of being marvelously transformed an artistic expression. Properly understood, technic is art, and must be studied as such. There should be no technic in music which is not music in

THE UNIT OF MUSICAL EXPRESSION.

"The piano is, of all instruments, the least expressive naturally, and it is of the greatest importance that the student should realize the nature of its resistance The action of a piano is purely a piece of machinery where the individual note has no meaning. When the key is once struck and the note sounded there is a completed action and the note cannot then be modified nor changed in the least. The only thing over which the pianist has any control is the length of the tone, and this again may not last any longer than the natural vibrations of the strings, although it may be shortened by relinquishing the keys. It makes no difference whether the individual note is struck by a child or by Paderewski-it has in itself no expressive value. In the case of the violin, the voice and all other instruments except the organ, the individual note may be modified after it is emitted or struck, and in this modification is contained the possibility of a whole world

(A second part to Mr. Harold Bauer's interview, entitled "The Road to Expression," will be published ir THE ETUDE for April.)

THE ETUDE

CHOPIN AND THE TEMPO RUBATO.

BY J. CUTHBERT HADDEN.

Definition: "Tempo Rubato." Taking the portion of the time from one note of a metody and giving it to another, for the sake of expression. It is much employed in the playing of Chopin's made.—Dr. RALPH DUNSTAN.

IN Mr. Henry T. Finck's volume on Success in Music and How It Is Won, there is a chapter on "Tempo Rubato," written by Paderewski. The eminent pianist quotes the well-known advice Chopin is said to have given his pupils, namely, to play freely with the right hand, but to keep time with the left. Paderewski labors to show that in many of Chopin's pieces the left hand did not play the part of a conductor, but "mostly that of a prima donna;" and, as supplementing this, he repeats the old story that in the opinion of some of his contemporaries, Chopin really could not

THE FOE OF THE METRONOME.

with, one must differentiate between tempo rubato and an inherent inability to "keep time." Tempo rubato, "this irreconcilable foe of the metronome," as Paderewski calls it, is one of music's oldest friends. It is older than the romantic school; older than Mozart nay, older than Bach. Girolamo Frescobaldi, in the beginning of the seventeenth century, made ample use And yet there were those among the classics who did not believe in any deviations from strict time not expressly indicated by the composer, Mozart prided himself on the fact that he always kept strict time, even in passages of marked expression and passion, which is just where free treatment as to tempo is most allowable, not to say called for. Time. Mozart added, is "the most indispensable, hardest and principal thing in music'

time like a metronome." Hummel, once absurdly re- the function of the other to mark the beat. garded as Beethoven's rival, wrote: "The player must strictly observe the time throughout the entire piece. the accompanists should not for a moment be led astray by the player about the prevailing tempo, but he must execute his piece so correctly and according only the most patient and enduring kind of an audience to rule that they can accompany him without fear, and not be obliged to listen attentively at almost every bar for a deviation from the time."

SCHUMANN A STRICT TIMIST.

Schumann was also all for playing in strict time. He protested against the practice of certain virtuosi of his day, whose "time," he said, was "more like the gait of a drunken man than anything else." Schumann to Karl Reinecke is a descent, and yet it may be worth while to listen to Reinecke on the sub-"So long," he says, "as I have any breath left shall not tire of denouncing the nuisance, which is evermore gaining ground, of fluctuations of tempo in clasical works, even if I were to be stoned for it! Nowadays, one no longer listens to a classical symphony in order to enjoy the work, but in order to observe in it what licenses this or that conductor admits; and if it is now quite different from how one has always heard it, then one hails it with joy and cries, 'He understands it; one does not recognize the work again at all.' The object is attained, for the conductor has produced an effect; it does not, indeed, depend any more upon the work. And even the better class of critics seem nowadays to have become indifferent to such inartistic runnings after effect, or shrink from censuring them

SOMETHING EXTREMELY DIFFICULT TO TEACH.

Of course, the vagaries of orchestral conductors as regards fluctuations of tempo are not, correctly speak-ing, to be classed with tempo rubato effects. Tempo rubato, in the strictest sense, is the more or less emo-tional prompting of the individual performer, unpremeditated, as a rule, and varying in degree according to mood and circumstances. And, as regards Chopin especially, it must be insisted that tempo rubato is an essential element in the rendering of a large majority of his compositions. The zephyr-like and exquisite delicacy of his style, and his tenderness of sentiment, often verging on the extreme of sweetness, call for impassioned and unrestrained treatment in the matter of tempo, as well as for the "imploring and pleading touch" which Dr. Mason desiderated. superfluous to say that Chopin himself recognized this. Liszt, indeed, declares that he tried to impart his ideas on the subject to his pupils; but he adds, very significantly, that it is extremely difficult for those who never heard Chopin himself play to catch the true secret of his tempo rubato.

CHOPIN ALWAYS KEPT STRICT TIME.

That Chopin either ignored the value of strict time or could not himself "keep time" in playing is entirely out of the question. "Time is the soul of music" was one of his sayings, and what he preached he practiced Carl Mikuli, one of his pupils, categorically assente that in the matter of time Chopin was inexorable "It will surprise many to learn that with him the metronome did not come off the piano, Mikuli adde Mme. Friedericke Streicher, another pupil, tells us that "he required adherence to the strictest rhythm, hated all lingering and lagging and misplaced rubatos, as well as exaggerated ritardandos." George A. Os. borne, who resided near him in Paris, and heard him play many of his compositions while still in manuscript, has left it on record that "the great steadiness his accompaniment, whether with the right or left hand, was truly remarkable." Mr. Otto Goldschmidt the husband of Jenny Lind, supports this by saying that The point is worth looking into. Of course, to begin Chopin's rubato playing was really no rubato at all: "his left hand kept a very distinct rhythm and perfect time, whilst the right hand performed independently, just as a finished vocalist would sing, properly supported by a sympathetic accompanist"

CHOPIN'S EXAGGERATED PHRASING

Contemporary critics who did not understand his style, spoke of Chopin's "exaggerated phrasita" Dr. Hanslick, the German critic, who was quite as incapable of appreciating a delicate genius like Chopin as he was of appreciating the revolutionary art il ories of Wagner, denounced his "morbid unstead tempo." But it is perfectly clear that, while Chopin looked to tempo rubato as a means of emolional expression, he never intended that it should of the the rhythm-never, certainly, in his own practice, fell into Beethoven, as his pupil Ferdinand Ries relates, "kept that error. One hand might be unfettered to with Mozart at least in the maxim: "Let your left hand be your conductor, and always keep time own form of the maxim was: "The left hand should be like a capellmeister; not for one moment ought it to be uncertain and hesitating." The assertion that he could not himself keep time is too ridiculous mand serious notice. To be sure, it was made by Berlioz, but Berlioz had a weakness for exa gerated statement, and was, besides, not sympathetic lowards either Chopin or Chopin's style. We have the authority of Henry Charles, the eminent London critic for saying that Chopin could be "as staid as a metronome" in compositions not his own, and there is ample testimony to corroborate this.

"CENTURION" COMPOSERS OF OPERAS.

Eight composers have written over one hundred operas each. Of the one thousand and eleven operas which came as a result of their great labors, only one, Offenbach's Tales of Hoffmann, is frequently given at this date. Offenbach's tuneful opera resurrected in Europe, and later in America by Mr. Oscar Ilammerstein, may be an indication of the hidden wealth which is to be found in the ones which are now comparatively unknown.

Mr. John Towers, whose Dictionary-Catalogue of the Operas is the foremost work of its kind in print, anything but dry.

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No. 166 149 145 123 114 109 103 102		Austrian Italian Italian Italian Italian Italian Italian German (?)	Birth and Death Year 1767 1835 1635-1700 1728-1800 1741-1816 1727-1804 1706-1785 1819-1880 1786-1855	A
-	age, a trac	tion t -	1000	-17

It will become obvious to those who like to fuse It will become torous to those will like with figures, that taking the combined ages of the above composers and dividing the total number of operas with it, these remarkably fecund men produced nearly two operas on an average for every year of

No wonder oblivion overcame them. The moral is, "Do less and do it better."

LISTEN carefully to all music of all kinds. Be, as Coleridge puts it, one of those "to whom no sound is dissonant which tells of life,"

Helpful Devices for Our Pupils By ELLEN HOLLY

First and most important of all is the teacher's attitude toward the pupil. Have you not noticed buy a new pair of shoes. See-russet shoes-aren't how susceptible the young are to personal atmosphere? A pupil from six to twelve years of age will take on the tempermental condition of the teacher at the time of the lesson as surely as the daylight takes its color from the sun or the gray sky. We music teachers should have a real understanding of this point, for being alone and undisturbed for a before bedtime?" half hour or more, the two minds and individualities have great play upon each other.

The teacher-mind will, of course, lead, but the amount of pleasure and profit arising from this lead bittle tinkling should so shatter them. depends upon something other than mental influence. Supposing a teacher meets her pupil on the street one of those Spring days when out-of-doors calls so enticingly to old and young, teacher and taught. The pupil is racing and romping and having a boisterous good time after having been in school all day. How does the employment she is about to offer him compare in interest with what he must it surprising that he often comes reluctantly? The teacher must be sympathetic and not find fault with the boy even if he asks her reproachfully (as a seven-year-old pupil of mine once did) why she did not come the day before when it rained.

ROLLOW PUPIL'S LEAD.

It is delightful the way the pupil will play into the teacher's hands when she least expects it. Once I was intending to give some work in finger training and this is how it suddenly turned into a lesson in original composition.

My pupil had his pudgy little hand on the keyboard, his thumb on C, and the other fingers trying to take their position on the adjacent keys. The fingers accidentally struck C-F, C-F. He at once noticed the tunefulness of the interval and he shouted excitedly:
"Listen, listen. Isn't that a song?" I said it cer-

tainly sounded like the beginning of a song and that he made it. I suggested that he make a whole song, words and all. Nothing doubting, he said he would He decided to sing about the wind.

"Say something about the wind," said I. Gazing

off into space he repeated: "The wind doth blow" (great relish over the doth). Then came, "The kite doth fly," and with some hesitation, "Up in the sky the blue clouds are float-The last was changed to "The clouds are floating in the sky," and we were ready for the music. I told him to sing. "The wind doth blow" instead of saving it. He sang: and with a little help the song was completed.

clouds are float · · · ing in the sky.

After the song was sung a few times I was able to return to my plan of finger training because the youthful composer's fingers were so unsteady and uncertain he was glad to have them trained so that he could play his new song.

NO PRACTICE BETWEEN LESSONS.

Not infrequently a lesson would take the follow-

"What can you do for me this time? Does Number 14 go any better?"

"Well, no, it doesn't-'cos I forgot to practice." "Not both days?"

"Oh, no; yesterday mother took me down town to

"Yes, they are nice-but the day before yesterday you practiced, didn't you?"

"No .- mother was not home, so I forgot to come

"Couldn't you practice a little while after dinner, "Yes, I could, but father doesn't like to hear it."

O, these fathers! In what a dreadful state their nerves must be that a few minutes of that gentle

TACTFUL INSTRUCTION

Sometimes a pupil will take his seat at the piano with pouting lips and an ominous frown, and after five or ten minutes of judiciously guided work, the pout is transformed to a smile and the frown to a placid brow. This miracle can scarcely be formed by plunging at once into something that is particularly troublesome at that stage of, his prog-

The teacher should avoid introducing a point that has by experience proved hard to make attractive or hard to understand, at an unpropitious moment; that is, at a lesson when the pupil is feeling dissatisfied or is for any other reason in an unreceptive mood. Also consider your own condition, for even teachers and grown-ups in general have a few rights left after the all-demanding juvenile has been given all his. So don't take up anything especially strenuous at a time when you had a hard day and your nerves cel as though they had been stretched to their limit. This may play havoc with that beautiful schedule you have made out, but schedules are something like advice in that both are more frequently thrown side than followed when the time to act arrives. Thought, expended on a plan of procedure is not wasted; it will all work out in the long run even

DRILL-WORK MADE PLAYFUL.

As soon as the pupil is in an acquiescent state it is time to get some real work out of him. We must, perforce, become a "drillmaster." The pedagogic artist cannot neglect or omit this part of the

Let us proceed with the mythical "Number 14" we inquired about at the beginning of the lesson Looking back in the lesson blankbook it is seen that it was first given some time ago, but it is still in a very crude state of performance. It must be played several times in succession before any improvement is discernible, and the following device has proved helpful in holding the pupil to this continuous work. If entered into with that real game-enthusiasm upon which so much depends in dealing with children, some thorns of tediousness will be removed, and a rose or two of fun will strew his path. Place a pencil on the keyboard five keys from the last one. Tell the child he is to play the game and you will keep the score. Each time he plays the part that is being practiced you move the pencil to the next key and when it reaches the last key the goal is touched. Of course you will grow more particular as the end is nearing, and you will not move the pencil unless the playing is well done. Soon the pupil adopts this scheme and of his own volition says the move cannot be made.

One day a little girl left on my piano a tiny wooden horse about an inch long. The next child who came conceived the idea of playing the horse was five miles from home, and each time the practice bit was well done the horse moved one key and was one mile nearer home. At the fifth time playing he was placed way back on the last key and said to be at home in the stall.

his stocking on Christmas morning which just fit ted the piano keys, and this was at once put into commission as a record keeper. Another pupil has a toy automobile the size of the width of the piano key and she uses that, calling the last key the garage. So the babies amuse themselves and are happy while working harder than they would with

UNASSISTED PRACTICE.

There is an ethical value in individual work on the part of a child that too much assistance and company might destroy. Speaking from the teacher standpoint I find that the mother sometimes does actual harm by superintending the pupil's practicing The mother does not know the trend of develop ment the teacher is aim'ng to take, and frequently she gives a bit of information which, though accurate, is psychologically out of place. This completely upsets a plan the teacher has carefully worked out to fit a certain condition. It is an embarrassing situation, for the teacher hesitates to ask the mother not to interfere with her own offspring. Some children so dislike being alone and require so much sympathy and encouragement in all they do that it is hard for them to go by themselves to practice and the mother is obliged to sit near them If this must be, let the mother try to understand what is being done but let her not add anything to the lesson. Most mothers understand and are really helpful in doing and not doing just what the teacher desires, but occasionally a little awkwardness arises in

THE OLDER CHILD.

Pupils of twelve years and over constitute a very different problem. In some particulars they are more difficult to teach than the little ones, while in other ways they are easier. At this age they can be taught technic as technic, and they begin to acquire facility and speed. The teacher can explain more freely, not having to adapt her words and ideas to the young understanding. But that watchfulness as to the right attitude of the teacher towards the pupil cannot be abated and, indeed, the older child is often harder to keep in touch with than the

Physical nervousness is likely to appear and the child usually has no knowledge how to control it and little inclination to do so. A great stock of patience and fortitude is here required of the teacher who is probably lighting obstreperous nerves of her own. For that very reason she has acquired some skill in the management of nerves in general. She must be careful not to insist too long on one point. understanding that there comes a time when all further repetition is worse than useless. The ous pupils. If the rhythm is troublesome the teacher can count and "speak the rhythm" in quiet tone of voice that will support the player rather than drag him along. The metronome is aggressive and relentless it exasperates a tired child beyond endurance.

A THERAPEUTIC MUSIC LESSON.

A pleasant incident of how the music lesson maavert rather than cause nervousness came under my supervision not long ago. A growing boy, developing far too rapidly, came for his lesson looking tired and worn out and he complained of a headache. wavered as to the advisability of keeping him a work for an hour when in that condition, and then I thought I would see about the efficacy of music as a therapeutic agent. Sympathizing with the boy and assuring him that the lesson would be mad as easy as possible comforted him at the start. I gave him to play a quiet piece with a gently flowing rhytlini. and he, having a genuine feeling for music was soothed as I hoped he would be. All through the lesson I selected work that was not trying to the nerves and spent part of the time in telling him facts about music he ought to know. When he bade me "Good-bye" he said his head had stopped aching entirely and he really looked rested. It was the quiet tone that prevailed and the rhythmical work he did himself that straightened out his nerves after an exciting day at school.

Has it ever occurred to you that if a pupil fails to notice what is on the printed page he will not pay much more attention to what you put there in addition? A pupil came to me who had been study ing before. She brought the last piece she had One boy found an image of "Foxy Grandpa" in played and I marveled at its appearance. Hardly

a measure that had not a pencil mark on it-a great cross over a note, a ring inclosing a note, a das above one, a line through another, and at several places a reminder of some kind in black, red and blue pencils! The page was a sight only equaled in its hodge-podge condition by the sounds which came she guessed she had played something wrong at those places, not in the least knowing or caring just

much better to insist upon his discovering the mistake himself. This will make more impression upon him than pencil marks of every color in the servant of the music page as it is printed with no

a High School girl in discovering that she neglected to phrase correctly a certain passage. After being told there was something at fault and being answered in turn that it was not the notes, not the rhythm, not the touch, not altogether the accenting, she at last saw the phrasing indication. If I had have given it another thought.

When our pupils reach the High School our real troubles begin. The girl or boy is so fascinated with the new régime at school, so impressed with the deeper studies and so delighted with the games and the school spirit that music lessons and practicing are very tame

Their time is so occupied with the school work there is little left for practice. This is one reason why it is wise for children to begin the study of music at an early age before there are so many into engage their attention. The more musical ability they have acquired when they have reached the High School, the easier it is to make in 6-8 time? the music work congenial to the state of mind at that age. It ought to be possible to coordinate the music with the school studies to a certain extent.

The selection of the compositions to be studied is now especially important on account of the pupil's strong likes and dislikes. What to the teacher seems exactly in keeping with all conditions is sometimes actually distasteful to the pupil, and it is foolish to insist

SOME CAUSES OF FAILURE

BY CARL CZERNY.

MANY pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of lovelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant

The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces

This is the cause why, although so many talented young persons devote themselves to the piano, we are still not so over-and-above rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect and unconnected manner, often monies, missing the time and making mistakes too many to mention.

It is interesting to note that the use of the word rôle, in the sense of the rôle of Cormen or the rôle of Tristan, comes from the time when each singer's separate part was written upon a long roll of paper. It is a French word, as are many of the words connected with opera-début, foyer, parquet, etc.

THE ETUDE

CAN YOU ANSWER THESE QUESTIONS?

BY WILBUR FOLLETT UNGER.

THE following questions have been prepared as a specimen examination in pianoforte and musical knowledge for piano pupils who have passed the elementary grades. It is a fine thing for the teacher to test his pupils now and then and find out how much they really do know. Some educators have a way of making fun of examinations and declaring them worthless. As a matter of fact, all through life we are called upon to use our store of information without any previous warning. It must be ready-on our lips, as it were. We must give the answer at once when the application comes. Otherwise, of what service are the hours spent rainbow. It will conduce to make him more ob- in learning? The writer believes in a good test now and then. The answers to these questions will not be presented in The ETUDE. They are given here as questions, pure and simple and nothing else. Many teachers will find them useful in conducting examinations of their own and in making up similar examina tions. In fact, the teacher may examine his own teaching work by finding out what percentage of the advanced pupils are able to answer questions of this kind. Student readers of The ETUDE who cannot answer questions of this kind will find an incentive for new study in these. Again, the questions will not be answered in any subsequent issue of THE ETUDE.

NOTATION, TIME, RHYTHM, ETC.

1. What is the effect of a dot after a note?

2. What is a tie?

4. How many different clefs are there? Write and name them

5. What is "rhythm"?

Where is the accent in 4-4 time?

7. What is the difference between a measure of six the work of a master, written by the hand of eighth notes in 3-4 time and a measure of six eighths

9. Explain "syncopation"

10. Write the following example in another way, changing to 4-4 time, retaining the syncopation without using tied notes

SCALES, KEYS, ETC.

1. Write the "model" or plan of construction for every major scale. 2. State difference in meaning between "diatonic,"

"chromatic," and "enharmonic."

3. How many minor scales are there in modern use? Name them, and give the construction of each.

4. Explain "Relative-Minor," and state difference

between that and the "Tonic-Minor."

5. What is the signature of C minor, G minor, C# 6. Give the technical names of each step of the

7. What is an interval? Name all kinds you know, Name the following intervals



9. Above each of the following notes write the intervals indicated



(In a succeeding issue there will be additional questions upon Terms, Signs, History, etc.)

MENDELSSOHN'S PHENOMENAL MEMORY

PERHAPS no musician has had so fascinating a child hood as that which fell to the lot of Mendelssohn Stories of his life in Hamburg read more like fairs tales than facts, yet, nevertheless, all writers are agreed as to the facts, and there can be little doubt that Mendelssohn's childhood was ideal. Sir Julius Benedict has preserved his own boyish recollections of his first meet ing with Mendelssohn. This took place in Berlin, at a time when Benedict and Weber were walking along the street. When Mendelssohn saw them he ran towards them, giving them a most hearty and friendly greeting

"I shall never forget the impression of that day on beholding that beautiful youth," says Benedict, "with his auburn hair clustering in ringlets round his shoulders, the look of his brilliant, clear eyes and the smile

of innocence and candor on his lips." Weber left the two boys together, and they made their way to Mendelssohn's home, where he was introduced to the mother of Felix as "a pupil of Weber's who knows a great deal of his music to the new opera." Benedict was forced to play until his memory of the score of Freyschütz was exhausted, and Mendelssohn played from memory whatever Bach fugues or Cramer exercises Benedict could suggest. Benedict concludes his account in the following way:

"At last we parted-not without a promise to meet again. On my very next visit, I found him seated on a footstool, before a small table, writing, with great earnestness, some music. On my asking what he was about, he replied gravely, 'I am finishing my new Quar tet for piano and stringed instruments

"I could not resist my own boyish curio-ity to examine his composition, and, looking over his shoulder. the most skilful copyist. It was his first Quartet in C minor, published afterwards as Op. 1. was lost in admiration and astonishment at beholding at once he sprang up from his seat, and in manner, ran to the pianoforte, performing note for note all the music from Freyschütz, which, three or four days previously, he had heard me play, and as do you like this chorus?' 'What do you the 'Do you not admire this overture?' Then, forgetting quartets and Weber, down he went into the garden, he clearing high hedges with a leap. running, singing or climbing up the trees like a squirrel -the very image of health and happiness."

GLUCK'S OPERATIC IDEALS

Мися of the weakness of the old-time opera libretto was due to the composer and to the singersspecially the latter. They insisted on being afforded every opportunity to display their voc 1 calents on the stage, whether the occasion was appropriate or not The dramatic action of the play was liable to come to a standstill at almost any time in order that the prima donna or primo uomo might dazzle the audience with vocal pyrotechnics. Composers were obliged to conform to this custom, and, moreover, they had certain fixed ideas as to the form an opera should take. Each act had to close with a "finale" whether the occasion arranted an elaborate finale or not. Each singer had to sing an aria, and there must be duets, trios. quartets, etc., so that the librettist had a difficult task please everybody. Naturally the greater poets refused to clip the wings of Pegasus in this way and the opera librettos were compiled by second-rate men. At one time it was customary for different composers to set the same libretto over and over again. The famous contest between Gluck and Piccinni consisted in them both setting the same libretto-Iphigenie en Taurideand resulted in a crushing defeat of Piccinni. Gluck was one of the first to institute reforms in opera, and his Alceste contains an exposition of his ideas upon the subject. Among other things he says:

"When I undertook to set the opera Alceste to music I resolved to avoid all those abuses which had crept into the Italian opera through the mistaken vanity of the singers and the unwise compliance of the composers, and which had rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavored to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment, and the interest of the situations without sentiment and the interest of the situations without interrupting the action or welcening it by superfluous ornament. . . . I have therefore been very eareful never to interrupt a singer in the heat of a dialogue to introduce a tedious ritornelle."



The real sign for the inverted mordent w prall- different tone is desired, namely: triller or schneller, as it is sometimes called in German, seems to be going out of use, though it is still quite frequent in Chopin's works. In former times, the inverted mordent was played with repeated alternations of the principal note and its upper auxiliary note, and was therefore really a trill, but at the present time it calls for only a single alternation, even when it appears as an embellishment of a note of longer value. As the inverted mordent requires very rapid execution, it absorbs only an inconsiderable amount of time from the beginning of the ornamented note, as may be seen from the iollowing illustrations:



Two small notes written in a corresponding posi-



The tendency to play an inverted mordent so that the third note is the strongest must be condemned absolutely and without qualifications, as the effec would be as though two small notes were played in advance. It would be better to play all the notes with equal force and with the strength that would be naturally given if the note were unornamented, but even stronger rather than weaker. The very common and pernicious practice of playing these small notes as though they were unimportant, and therefore to be played in the incorrect way we have indicated, is largely due to this manner of notation Accidentals (#, 1), etc.) are used in connection with the inverted mordent and modify the upper auxiliary note:



It is quite immaterial whether the accidental is written above, below, or next to the inverted mordent sign, as in all cases the upper auxiliary note is the only one affected. The less advanced player would do well in performing the inverted mordent to confine himself to a moderately strong toneproduction, intentionally playing the first note with somewhat more emphasis than the others, never before, but always directly on the beat.

The sign of the mordent we is becoming obsolete even more rapidly than the sign of the inverted mordent. It is distinguished from the inverted mordent by the cross-stroke through the sign. The mordent calls for a single quick alternation be-

tween a principal note and its under auxiliary note. This auxiliary note must always be a semitone below the principal note, that is to say, the interval of a minor second. Accidentals must be written if a



In playing the mordent, the accent is placed on the first of the three notes.

Often instead of the sign being written, the mordent is expressed by small notes after the following



The inverted mordent and mordent belong to the so-called appoggiaturas, a category to which belong other embellishments that, having no distinctive signs of abbreviation, are written in small notes. But for all appoggiaturas, whether consisting of one or several notes, there is but one rule, namely; that they must be played directly upon the beat of the principal note. It is an error, which is very common, to suppose that appoggiaturas are to be played before the beat and with a weaker degree of torce; this fault must be deprecated because it destroys the diamond-like brilliancy peculiar to this class of embellishment

The long appongiatura is very nearly obsolete. It appears in notation as a dissonant note preceding a principal note, the note of suspension or anticipation being written as a small note and prefixed to the principal note. The object of this ornament is to make clearer the harmonic progression, for example



Modern editions usually discard this manner of writing. The long appoggiaturas in their original mode of notation are still common not only in Bach but also even in Mozart. It is impossible in a few words to do justice to this embellishment.

The prefixed half note, or quarter note, is a note of suspension and invariably must be played on the beat rhythmically. Furthermore, the long appoggiatura must receive the full written value of the prefixed small note, and the following note receives what is left. The small notes affect only the one voice The above examples would be played in the following





That such a gross error in executing the long appoggiatura as indicated above is wide-spread is due largely to the unusual manner of writing, and to the fact that it is one to which the ordinary student is unaccustomed. *

The short appoggiatura (also called the acciaccatura) very easily recognized by the cross-stroke through the hook of an eighth note (f), a manner of nota tion that has been general since about the year 1800. The older manner of writing the same with a sixteenth note, or a thirty-second rote, is readily understood and does not occasion the rhythmical confusion that s attached to the long appoggiatura, as it will never be mistaken for the latter form of appoggiatura. There will still remain the error of playing the short appoggiatura before instead of upon the beat of the principal note. Also it must not be played too light, nor too weak.

In order to understand the intention of the composer, three things respecting the short appoggiaturas must be kept in mind, namely:

(1) That a short appoggiatura has but the briefest time value (2) That it must be played directly at the begin-

ning of the beat of the principal note, and (3) That it must be played with a force equal to

that of the principal note. The following combination of short appoggiatura (acciaccatura), trill and turn is found in Beethoven's

C major Sonata, Op. 2, III:

On account of the brisk tempo of the composition it is wholly sufficient to play the trill as a simple mordent, therefore, as a single alternation of C and its upper auxiliary D. And then upon the beat of the cighth note written large (C) there comes the added force of the short appoggiatura D, which receives the accent. The turn should be played in the time value of the written notes. The following is the recommended manner of execution:



Some further examples of simple short appoggia turas are found in the slow movement of Beethoven's Sonata, On. 31, I



In all five cases false methods of execution are THE CRITICAL PERIOD IN MUSIC STUDY. very prevalent, much of the rhythmic value is lost the only correct manner is that in accord with the



THE INDUSTRY OF THE COMPOSERS.

Bring a musical genius entails a vast amount of hard work. The classified list of Beethoven's compositions given in Grove's Dictionary includes over two hundred and sixty works. Many of these atas, twenty-six Welsh songs, and so on. Many of these works are also for the orchestra, or for various combinations of instruments. Any one who amount of labor involved in writing an orchestral score, apart from the inspiration and constructive work involved. Beethoven was not naturally prolific. He wrote and re-wrote his works many times before being satisfied with them. His note-book and shows that many of his more important works took years to make. Often his melodies were quite commonplace at the beginning, but gradually took shape, form and beauty, just as an ugly block of marble will become a superb work of art under the

Mendelssohn and Mozart were by nature much more prolific. They worked more rapidly than Beethoven, and both produced many works which are deservedly forgotten. Mozart was often in dire poyerty, and was obliged to produce "pot-boilers" to keep the wolf from the door. His great works however, have stood the test of time well, and will never fail to appeal to at least two classesthose whose taste naturally inclines towards simplicity, and those who have drunk intoxicating Debussy and Puccini, only to find at last that they crave for the pure crystal spring of nielody which is the source from which the great river of music

Rossini accomplished a vast amount of work. When he was about forty-five years old, however he decided to do no more composing, and retired after writing his greatest opera, William Tell. Stabat Mater is the only work which appeared from his pen after that. Schubert wrote freely, but rather by fits and starts. The last year of his life -1828-included his greatest and longest mass, his first oratorio, his finest piece of chamber music three pianoforte sonatas, some splendid songs, and his greatest symphony-the one in C.

Probably the most remarkable composer of all, both from the point of originality and from consistent excellence is John Sebastian Bach. It is almost impossible to give a complete list of his works They include his great Mass in B minor, the Passions according to St. Matthew, St. John and St. Luke (the last of doubtful authenticity), the Christmas Oratorio, about 200 church cantatas many secular cantatas, orchestral pieces, chambe music, organ music (including many of the most rentarkable fugues), the Well-Tempered Clivichord and many other works, and all are stamped with the hall-mark of genius.

GREAT, and in some cases also inferior, genius is marked by a certain heroic, not to say imperious, ego

THE ETUDE

BY DOROTHY M. LAICHEM.

tinually against trashy music. The teacher has the conviction that a certain kind of music is right and education forms the critical period. If the taste is low Mr. Bagley's suggestion will surely reap grantlying not established then it will be difficult to make changes no means always with the child. Imagine a world in history is not to learn dates and events in a mechani which there was no musical trash. The child would eal manner, and yet it is generally agreed that there had. However, the parent is often the most difficult are and habitual association of certain events with they obstacle in the teacher's way. The teacher is obliged dates forms a framework or skeleton about which to placate the parent and her own musical conscience historical facts may be organized; events are thus the same time.

One good way to do this is to find pieces that bridge over the great gap between trashy music and the complicated works of the masters. There are thousands f such pieces. They please the parent and do not injure the pupil's musical taste materially. With plenty of music of this sort the teacher can introduce Bach be connected with it, followed by frequent repetitions in small quantities without challenging the pupil's until the association has become instantaneous. whole family to a lengthy argument upon the inde-terminable subject of the merits of different styles of

Bach's Inventions are invaluable when studied intelligently. In his preface the great composer said: 'Herein one will find a plain method to learn how to play clean." That is just what Bach seems to do. He induces musical cleanliness. His works are so exacting that if played at all they must be played right. Bach bad phrasing, slovenly touch and careless technic. In a conversation with a friend, Brahms once said: "I yould go forty miles on foot to hear something by

If the teacher can, by a compromise, introduce the works of some great master such as Bach and at the same time keep the family appeased during the critical period, she need not worry over the musical future

DRILL IN MUSICAL HISTORY.

Teachers of Musical History have found trem experience that drill is a constant necessity if success is to be expected. In the School News and Practical Educator Mr. W C. Bagley, director of the School through the country who do not have to fight cotof Education of the University of Illinois, gives the following excellent advice upon this subject, which although designed for teachers of general history, is equally applicable to musical history. Those who fol-

"The primary purpose of the teaching of elementary is a place for some work of this type. The summedia given a time-setting that helps wonderfully in the study of the same events from the important stand *point of cause and effect.

The best way to establish these immediat and auto matic associations is through a careful explanation of the significance of the event and the date which is to is work that is similar in type and method to drills upon the tables in arithmetic or up words in spelling lessons. In teaching ar example, it has been found advantage five-minute periods daily throughout 'rapid-fire' drills upon the fundamental We believe that three minutes of each devoted to similar drills upon the impohistory would bring correspondingly and at the same time furnish an effecti up' exercise for the more important work of the

"Care should be taken, however, to choose the date carefully. They should represent in every case 'ke vents-events that have been turning points in national development. One difficulty with the older formal teaching of history lay in the fact that it did not alway distinguish carefully between the important an

The Fascination of the Note-Book By MAUDE BURBANK

ONE of the most valuable aids to the teaching of children is to be found in the lesson note-book. dren often derive the greatest satisfaction from copy-ing definitions and examples of musical notation, sig-

The note-book can become even more valuable if a little of the spirit of competition is engendered, and it

As the lessons progress the note-book become an interesting individual expression of the child's passon ality. This is especially so when the children are en couraged to put other things than dry technical tacts in their books. Technical matter can be writen on one side of the page, while the opposite page r y be eserved for a picture and interesting material rebecomes a matter of importance that Mary's note-book garding the composer of the piece being studied. The is more interesting than Jennie's this week, and that note-books will, of course, vary with the pupil, but

ROBERT SCHUMANN Born, Zwickau. June 8 1810 Died, Endernich (near Сомроки Bonu, where Beethoven was born), July 29, R. SCHUMANN.

Here add any matter of interest concerning Schumann and his career. His accident to his hand, his romantic marriage, his pathetic end, his compositions, his generosity as a critic, his contemporaries, and any other matters which apthe following outline may prove useful:

PAGE 2

CRADLE SONG

SCHUMANN

MARCH I, 1912

Key: One sharp-G major. Tempo: Moderato-2/4. Analysis: In three sections.

- (a) Sixteen bars (repeated) Prevailing key, G.
- (b) Sixteen bars. Prevailing key, D. (Note,-There is no change of key signature to section B, but we know from the frequent occurrence of C# that D is the prevailing key.)
- (c) First part repeated over again (without repetition), ending at double bar.



Modern Italian Opera.

Its Tendencies and Its Composers.

By LOUIS C. ELSON.



SPECIAL EDITORIAL NOTICE.

SPECIAL EDITORIAL SOCIALS.

This article is the continuation of a series of important studies of the History of operatic Art which commenced in the Open Issue of the Brenz Glunury near the Article of the Commenced of the Commen

THE BEGINNINGS OF OPERA.

BY HENRY T. FINCK. This article appeared in the first of our two opera issues, this hed January. It discussed the development of the era down to Lully and Gluck.

THE CONFLICT OF SPEECH AND SONG, BY FREDERICK CORDER,

the foremost English authority apon the shipect of opera and the Professor of Composition at the Royal Academy, Mr. Corder is one of the ablest and at the same time one of the most brilliant writers upon mustell subjects. He presented the second phase of the subject (Gluck to Wagner) in the

MODERN FRENCH AND GERMAN OPERA, DV APPUILS STRON

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 about which many of our readers have been

In this essay it is not my intention to give the biographies of the modern Italian composers, but rather to speak of their aims and school in the present epoch. Opera has undergone many transitions since its beginning in 1594. The "Camerati" who founded opera followed the lines of the Greek tragedy as they understood them, and combined music and poetry in a melodic recitative. At first only amateurs were concerned in the new school. Soon eminent contrapuntists joined them and even Scarlatti aided the new music.

The new school spread like wildfire, and Germany and England soon came under its spell, although France held aloof because of Louis XIV, Molière, and the ballets in which Lully shone. The old composers soon came to believe that the music was almost everything and the words almost nothing, a decided change from the first vein of opera. Gluck reformed this error with the earliest dramatic operas. Beethoven and Weber followed the Gluck lead and went beyond their predecessor, but the melodic Rossini set back the hands of progress by his mellifluous powers and singable measures. But with Rossini the absolute reign of Italian opera came to an end. It had ruled Europe for over two centuries.

SENSELESS LIBRETTOS.

Following the lead of Rossini, who had caused poetry to be-the slave of music, there came Bellini, Donizetti and the young Verdi. In the works of these four composers the most startling violations of dramatic unity may at times be found.

Crazy heroines whose insanity went hand in hand with vocal technique, as in Lucia, Linda, etc; moments of grief which found their expression in the most brilliant display of trills and runs; concerted pieces in which the most diverse sentiments, ranging from remorse to revenge, as in the sextette of Lucia, in which one style of most attractive melody was made to do service for all: these were some of the blemishes of the musical art-form in which the opera was now cast.

The librettos were thought of merely as pegs whereon to hang pretty and singable music. In one of Verdi's operas the Governor of Boston, Mass., was

worthies. In Verdi's Macbeth a chorus of murderers was introduced and Macduff was allowed to sing a liberty song to appeal to the Venetians under Austrian tyranny. Such were the chief epochs of Italian opera preceding the change which I am now to describe

THE DAWN OF A NEW ERA.

Two men seemed to point to a more dramatic school, but one of them was very indecisive and feeble in his advance and the other shot a single bolt and then ceased firing. I refer to Ponchielli and Borto, La Gioconda and Mefistofele. It was not to these that the advance was due, but rather to one of the composers mentioned as working in the meretricious school described above. Verdi, who began in the vein of Donizetti and Bellini, overlapped the transition period and practically brought the best of the modern operatic school into existence. In his early days he had maltreated Shakespeare, in his old age he glorified him. In his first operas he had made a slave of his librettist, in his latest ones he had made him a companion, a co-worker. His Aida is the best opera of the modern

That there was an influence outside of Italy which aided such an advance, may be suspected by the reader. Wagner was the thunder-storm that cleared the atmosphere. No one would dare to set a libretto such as Ballo in Maschero, or Linda di Chamounix, after Tristan and Isolde and The Mastersingers of Nuremberg had appeared. Yet Verdi was always furious if anyone suggested that there had been even the least Wagnerian influence exerted in his case. He studiously avoided the Leibnotiv simply because it might be taken as a Wagnerian trade-mark. But the relegation of mere tune to the background, the continuity of the music, the care in choosing and arranging the libretto, the union of Poetry and Music, these are also Wagnerian ideals, and these Verdi, nolens volens, was obliged to follow.

Two other foreign composers also exerted a marked influence upon the modern Italian opera. Bizet, with Carmen, and Gounod, with Faust. In fact, the first success that Faust attained was in Italy, and the reflection of the Italian furore caused the Parisians to be gin to appreciate the opera. In the Paris rehearsals preceding the first performance of Faust, there was great managerial doubt as to whether the opera would win success, and it was suggested that the entire Garden scene should be cut out as retarding the action,

But, while Faust did not lead Italy very far on a new path, Carmen was a decided impetus towards that most modern Italian school of realism which is graphically called "verismo," the school of realism in operatic

The strength of the French and German librettos were appreciated in Italy, but Italy had no Nibelungentied and no Master- or Minnesingers to draw from. Dante was impossible to use as operatic material as Goethe had been used. There were no musical legends to build grand opera upon. Goldoni, to be sure, might lead to a charming school of light opera, with his comedies, but in the field of light opera Italy was always unparalleled, as witness Don Pasquale, the Barber of Seville, and many other operas.

I have intimated that Verdi sought vainly to escape

the Wagner influence. The later composers were in the same boat. They would not acknowledge the Wagnerian leadership, yet could not quite escape it. Had Verdi gone a trifle further in the Otello vein he would have found himself clearly in the Wagnerian domain. The influence of the great German is to be found more clearly marked in the works of Puccini. Wolf-Ferrari, Bossi, and others.

What is "Verismo?" Practically, it is blood-andassassinated at a masked ball, presumably given by thunder in opera. It is murder, misery and melody,

picturing all deeds of violence. Just as the older opera had its insane heroine, the modern Italian opera has its murderer hero. No conservative insurance company would accept any risks upon the life of hero or heroine in the "verismo" school. They must die to very loud and brassy music.

In spite of the outside influences sketched above, it was an Italian who thoroughly launched this school-In Italy the influence of the music publisher is far greater than in America. The great firm of Ricordi can often make or crush out a composer and his work. Satirists say that two-thirds of the merit of Puccin is Ricordi! The far-reaching character of these methods is being too much debated on both sides of the Atlantic to need description here. In the case of the "verismo" school the pioneer work was created through the beneficence of another large publishing house, the Sonzognos,

In 1890 they offered a large prize for an opera in one act. The result was-Cavalleria Rusticana. An unknown composer, Mascagni, was at once transferred from obscurity to fame, from poverty to comfort, by the overwhelming success of this one-act opera. The libretto, as is well known, was a tale of seduction. jealousy, betrayal and murder, and the work was an unvarnished picture of peasant life, taken from a nove by Giovanni Verga, who afterwards received 100,000 lire for his share in the new departure, after institut ing legal proceedings.

Having made such a success in picturing the life of the lowly, Mascagni tested the simple life further in librettos by Erckmann-Chatrian, and in other works, but his bolt was shot, he won no further triumph. In 1755 there was an Irish chancellor of the exchequer who burst upon the world with a most brilliant oration. All Great Britain awaited with expectancy his next great effort. All the subsequent speeches were failures! Mascagni was also a "Single-speech Ham-

THE TURNING TIDE.

But even if the originator of the "verismo" could not duplicate his success, the school was now in being and imitators were sure to spring up. A flood of oneact operas, all more or less sanguinary, followed. Even in France Massenct tried his hand at it with La Nav grraise. Franchetti, having failed in an attempt to re store the tragic five-act opera a la Meyerbeer, plungo failed. Smareglia tried the school with Il Vassallo di Szigeth but, although the libretto had horrors enough for the "vcrismo" school, the composer could not catch the bold strokes which should characterize the music of this vein. Catalani, among the moderns, di l not attempt it, for his La Wally leans rather towards the German school,

Leoncavallo, however, achieved success in this crim inal line, and in his Pagliacci introduces a realism which is more poetic than that of any other Italian composer, He has mingled his comic and tragic touches in a manner which no other Italian has approached in this school, and with all its realism, I Pagliacci has a vein of romantic effect that causes it to be a monolith in the Italian modern repertoire. Again, however, we find a man of a single success, for none of Leoncavallo's other operas have won a triumph, and his other at tempt to write the life of the people, in tones, La Boheme, has been justly overshadowed by Puccini's setting of the same subject

PHECHNI'S IMMENSE SHECERS

And this introduces the chief figure of Italian opera of the present. If there is a successor to Verdi in the present generation, it is certainly Puccini. And here we do not find a man of a single triumph, but a com oser who has won success after success. His very first opera, Le Villi, was successful. A single failure, Edgar, must be acknowledged, but all his other operas have made their way. Manon Lescaut is a worthy rival of Massenet's Manon, and it must be somewhat mortifying to Massenet to see what a graphic success Puccini has made with the scene of the deportation of the heroine, a scene which the Frenchman omitted altogether. Manon Lescout is in the "verismo" school, because of its graphic touches of realism in portraying criminal life, and its constant excursions into the life of the people. The lamplighter and his song, the curious crowd who watch the unfortunates put on board assainated the vessel, the scenes in the courtyard at the arrival

new school.

After this came the greatest triumph, La Boheme, 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 Galden 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 sider 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 1 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, Tasca, Spinelli, Cilea, have all entered into the field. A Santa Lucia, A Basso Porto, or Mala Vita are specimens of a school which seeks to get lower and lower, and which 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 been an unmixed benefaction to Art may well be doubted. It has sent Italy through a transition which is not ended vet

But the finer touches which exist in the works of Mascagni, of 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, murder, torture and low life in opera, she will assimilate what is hest 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,

AVOID EXCUSES.

BY ARTHUR SCHUCKAL,

"Well 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'm, 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 impertinent. 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

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 sung falsely or wrongly struck can never be replaced, It is over; it has been heard. What artist excuses and apologies to the audience?

"The whole habit of making excuses," says President Hadley of Yale, "is the relic of a time of who had done wrong was to try to prove to some-body 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!

THE ETUDE

of the stage, all these are touches which illustrate the OFFENBACH'S REMARKABLE AMERICAN EXPERIENCES.

BY ROBERT GRAU

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

Bleu, Grande Duchesse and his La Jolie Parfumeuse. Even La Belle Hélène, when produced in America, was not exceptionally successful. But taken as a Offenbach craze in this country. His La Grande Duchesse, when produced by my uncle, Jacob Grau, ran two hundred and lifty nights, playing to packed

In 1876 my brother, Maurice Grau, succeeded in 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 \$1,000.00 a night-regarded at that time as an unprecedented

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 Orphée aux 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 musical 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. The orchestra gave him a fanfare. The audience rose at him as if, he were a conqueror. The applause lasted two minutes and then silence prevailed.

lack of the mise en scéne, seemed to cast a gloom

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 of us may find success there too. a clown of myself," said Offenbach.

The only thing remaining was to induce Offenafter a fiasco is permitted to return and make his bach to conduct some performances of his operas with the hope of retrieving the great loss which the concerts had brought about.

By producing La Jolie Parfumeuse, with Aimée in moral slavery when the first object of any man the cast, my brother succeeded in recovering his who had done wrong was to try to prove to some-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

> Offenbach was a prince of good fellows, and his witticisms are remembered by old New York club men to this day. When Offenbach was conducting at the Madison Square Garden Theo. Thomas was at the Manison Square various and teaching them to help themselves.

Thomas why he never put any of Offenbach's com-Thomas why he never put any of Ortenbach's compositions upon his programs as a mark of respect to the foreigner. What" shouted Thomas, angrily. "Me conduct an Offenbach composition—never will, I do anything so degrading." Offenbach heard of this, and laughing heartly, replied: "Please tell Mr. Thomas that I will not be, so, magricular than the conduction of the conducti Mr. Thomas that I will not be so particular. shall be most happy to conduct any composition of Theodore Thomas when he reaches the dignity of becoming a composer."

THE PROPHET IN HIS OWN COUNTRY.

At that time Offenbach was famed for his Barbe and in his own house."—Sr. Lake 15. 57. BY T. L. RICKABY.

A MAN recently traveled five hundred miles to whole, no musical furore ever excelled the wonderful 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. enticing the famous composer himself to these shores. X of your town?" was the next question the surgeon 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

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. majority of music pupils feel that they could go to Berlin, Leipsic, 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 a 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 no 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 promptings.
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, 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 contally eminent? The best of musical success comes from we minutes and then silence prevailed.

The absence of the voices of the opera bouffees, the fluence of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the teacher and the value of his work in the control of the value of the teacher and the value of his work in the control of the value of the inward qualities rather than outward influences-and Long ago Emerson told us that unless we carried beauty with us it was useless to seck it in Rome. Florence, on the Rhine or among the Alpine lakes. Similarly, unless we carry with us the elements that make for success we shall seek for it in vain the world over. Everywoman in the play, after a strenuous, sorrowful and disappointing search for Love, found him at the place she started from and at the place she least expected him—at home. Many

LEARN TO HELP YOURSELF.

Another instance. I listened recently to the playing of a young lady. When she finished she apologized for her many mistakes, saying that she had not taken a lesson in three years. Now what had that to do with it? The misconception existing 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 playing uepenes upon outside innuences rather upon themselves, forgetting that nothing that they can do for themselves can be done for them by can up for defunctives can be done to disconnections. Self-reliance is a quality that all pupils should cultivate to the utmost. Often a teacher's work is misunderstood and under-rated because pupils do not realize that his efforts are being dipupils do not realize that his efforts are being rected to the most valuable of objects, viz.—that of

The Etude Gallery of Musical Celebrities







John Field



Ossip Gabrilowitsch



Alessandro Scarlatti



Ignaz Moscheles



Giovanni Sgambati

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of Time Errors for February, 1909, and has been continued every month since then. Thus two households are the contractions of the contraction of the contrac been continued every month since then. Thus, two hundred and twenty-eight of these instructive portrait-biographies have already been published.

OSSIP GABRILOWITSCH.

GABRILOWITSCH was born in St. Petersburg February 8, 1878. His father was a lawyer in the city, but his brothers his first teacher. Anton Rubinstein was much impressed with his playing, and he servatory, which was then directed by Rubinstein. He was a pupil of Victor ences with Rubinstein. From St. Petersburg he went to Vienna, where he was a pupil of Leschetizky for two years. Hehas been very successful as a concert pianist, especially in America. He has visited this country in 1900, 1901, 1902, 1903 and every year since 1906. In 1909 he married Clara Clemens, the daughter of Samuel Clemens-"Mark Twain"whom he met while a student in Vienna. As a composer Gabrilowitsch has not produced many works in the larger forms; he has, however, written several pieces for the piano. His playing is remarkable for its beautiful tonal effects. He possesses an excellent sense of rhythmic values, and this makes his phrasing delightful to listen to. He is one of the distinguished coterie of Leschetizky puewski. This group of pianists includes Bloomfield-Zeisler, Essipoff, Goodson, Hambourg and Slivinski (The Etude Oatlery,)

JOHN FIELD.

FIELD was born at Dublin July 26, 1782, and died at Moscow January 11, 1837. He came of a musical family, and was made to practice hard in childhood. His father apprenticed him to Clementi for one hundred guineas, and Field made himself useful as a piano salesman in the great master. He made his London debut in 1794. When Clementi went to Russia by way of Paris and Germany he took Field with him and Field attracted considerable attention, Spohr, especially, being much impressed with his ability. Clementi returned to England in 1804, but Field remained in St. Petersburg and achieved remarkable sucess as a pianist and teacher. He also had great success in Moscow in 1823, and after further traveling in Russia returned to London in 1832. A year later he went through Paris, Belgium and Switzerland to Italy. He failed to please and became sick and destitute in A Russian family took him back to Moscow, but it was too late, and his own intemperance was largely responsible for his early death, His piano concertos and other pieces created much interest in his day, but Field is chiefly remembered by his nocturnes. He wrote twenty of them, and many of them are very charming. The best, perhaps, is the one in E flat. It was left to Chopin, however, to realize the full possibilities of the nocturne. Field was a remarkable touch" and a perfect legato,

FRITZ SPINDLER.

SPINDLER was born at Wurzbach, Lobenstein, November 24, 1817, and died at Niederlössnitz, near Dresden, December 26, 1905. He was originally intended for the ministry, and studied theology with that in mind, but eventually gave it up in favor of music. He studied piano-play ing with F. Schneider, of Dessau, and devoted himself to a life of teaching and composing. He settled in Dresden in 1841, and seems to have found his sur roundings congenial, as he remained there for the rest of his life. As a writer he was very prolific, and published considerably over three hundred compa tions most of which are in the na of teaching pieces. Many of these hav proved exceedingly popular, and amount the most widely known may be menti Bubbling Spring, The Butterfly, Char of the Hussars, Convent Bells, Soldiers Advancing. Rippling Waves, Spinning Wheel and Woodland Rivulet. He also made some very excellent transcripts of operas, and other works, which are of medium grade and very popu Spindler did not confine himself to writing music of the simpler kin however, but produced trios, sonatas, Iw symphonies, a concerto for pianofo and orchestra and other works in large forms. While not, perhaps, a musicia of transcendant ability, Spindler was musician of a type which has done muc to establish the German reputation for thoroughness in musical art. His co positions are for the most part tunef in character, well constructed, and we adapted to the purpose for which the

Moscheles was born in Prague, May 30, 1794, and died at Leipzig March 10. 1870. He studied piano with Dionys Weber, and at fourteen played a concerto of his own in public. On the death of his father he went to Vienna, where he studied counterpoint with Albrechtsberger and composition with Salieri. He also enjoyed the friendship of Beethoven, In 1815 he commenced the tour of Europe, and for a decade was known as a virtuoso pianist. It was during this period that he commenced his intimate friendship with Mendelssohn, who studied piano with him. Moscheles was a great favorite in England, and shortly after his marriage, in 1826, he went to live in London, where for ten years he was busy as a teacher, conductor and composer When Mendelssohn started the Leipzig Conservatory, in 1848, Moscheles became leading piano instructor. He remained until his death, doing work of incalculable value as teacher and adviser of ir numerable students. Much of the solid reputation that Leipzig possessed was due to the splendid work of Moscheles. He composed much in the classical style. and his concertos and studies have a permanent place in the musical world a pianist he was renowned for his acrisp and incisive touch, clear and precise phrasing and a pronounced preference for minute accentuation." His diary and the testimony of his pupils show him to have been a kindly, genial man, much beloved by all who knew him.

ALESSANDRO SCARLATTI. (Scar-lah'-te.)

SCARLATTI was born in Sicily, 1659. possibly 1658, and died in Naples, Oct. 24, 1725. Little is known of his early training, but his first opera, produced in Rome, 1679, won him the favor of Christina, Queen of Sweden. In 1684 he was appointed Maestro di Capella to the Viceroy in Naples, and produced many operas and much chamber music. He was married, and his son Domenico was born during this period. He went to Florence in 1702, where he composed operas for Ferdinand III. As there was no permanent post for him there he went to Rome, where he attained a high reputation. He was at his old post in Naples at an increase of salary, however, in 1713, and at this time he attained the height of his fame. His popularity waned about 1719, and he revisited Rome. After three or four years, he came back to Naples, and remained in comparative obscurity until his death. Scarlatti greatly augmented the scope of the orchestra in opera, introduced new harmonic effects, and gave greater variety to recitative, besides establishing the form of the operatic "aria." He was the first of the operatic innovators, and as such takes his place with Gluck, Weber. Wagner, and more modern composers.

Making a Success of the Pupils' Recital With Important Suggestions upon Overcoming Stage Fright By PERLEE V. JERVIS.

A SUCCESSFUL pupils' recital in the teacher's best advertisement. Aside from its value as an advertising medium, however, there are advantages that accrue from a successful recital that outweigh, to the writer's mind, its commercial value. In the first place, it stimulates interest and induces a better quality of study. The pupil who is preparing for a public appearance will, as a general thing, work more conscientiously and give more attention to the minute details upon which finished playing depends than if she were playing only for her family or friends. As will be shown later on, this thoroughness in study, instead of being spasmodic, can be made to cover the entire year, and eventually to become a habit with the pupil, a result difficult to attain without the aid of a pupils' recital.

In the second place, the recital enables a pupil o find herself, so to speak, and to develop a poise in playing not usually found in those unaccustomed playing for an audience

In the third place, in addition to stimulating the interest of the pupil, it secures the interest of the parents and keeps them in closer touch with the teacher. These three results are in themselves worth all the labor involved in preparation for it, even if it had no value as a means of making a teacher's work known

WHAT IS A SUCCESSFUL RECITAL?

Now, this is true only of a successful recital. Perhaps the reiteration of the word "successful" may have been noticed by the reader. What is a successful recital? It certainly is not one that is preceded on the part of the pupil by weeks of nervous anticipation and fear. On the contrary, a successful recital is one that is looked forward to by the pupil, one in which, though perhaps nervous, she realizes that she has her nerves under control; one in which, knowing that she knows her piece, she is confident that she can play it well, and does so with an ease, certainty, artistic effect and aplomb that render the performance a credit to herself and

But, exclaims the reader, is not this kind of a recital a Utopian dream? Well, the writer has been giving such recitals for over twenty years, and he does not claim to be any more clever than his ply with certain essential conditions can give suc-'essful pupils' recitals. An enumeration of these conditions may be helpful to some teacher who feels that his or her pupils' recitals have not heen successful

First, do not attempt to give a recital until you have pupils who can play well. This advice might seem needless were it not for the fact that the writer has attended many recitals where the pupils (making every allowance for nervousness) evidently could not play well in private; why the teacher rought them out publicly was beyond comprehension. Now, to play well does not mean that the pupil must be a finished artist, or be obliged to play difficult compositions, but that the piece played.

o play thus it is useless to expect a successful

Second, always let the piece to be played be one that is much easier than the pupil's normal grade. More pupils come to grief through attempting a piece that is too difficult than from any other cause. A piece that is difficult under normal conditions omes doubly so when the player is nervous. If the pupil feels that she has plenty of reserve power, the very consciousness of the fact gives her confidence and helps to ward off nervousness.

PIECES MUST BE CAREFULLY SELECTED. Third, do not allow a piece to be played that

has not been in practice at least one year before the recital; two years is better. It is said of Paderewski that he never puts a piece on his recital. programs until he has practiced it for three years. De Pachmann told the writer that his minimum time limit was two years. Of course, this does not mean three years of continuous daily practicesuch a process would, to borrow an athlete's term, result in making the player "go stale." Taking a hint from the concert pianist, the pupil's scheme of practice would be as follows: Select an old piece, memorize it and give it thorough daily practice for a month. At the end of this time drop it entirely and substitute a second old piece. At the end of a month this should also be dropped and its place taken by a third piece. After the last piece has been practiced for a month return to the first and go through the list again, giving each Keep repeating this process indefinitely. If care be taken to choose pieces well within the pupil's powers, these three pieces should be played so easily at the end of the season that they can be put upon the recital program without any danger of

The next season select three more pieces for practice in the same way, and so each year keep adding to the repertoire. The pieces practiced the first year can easily be kept up by playing them two or three times a week. The number of pieces chosen, the length of practice and the interval of method of building up a repertoire. (The teacher can vary the process as may seem advisable.)
Many of the writer's pupils have a repertoire of keep in constant review from the beginning, year after year. When a recital is to be given i This piece is then practiced daily for a few weeks fellow-teachers. Any good teacher who will com- before the recital. Practice conducted in this manner requires only a short period of time each day. and preparation for a recital in no way interferes with the regular course of study.

OVERCOMING NERVOUSNESS

Having prepared the piece for public performance we are now face to face with the artist's bête noir-nervousness. Can it be prevented? so the writer has never met an artist who had discovered the secret. All artists are subject to nervousness. The greatest are no more exempt from it than the least. Paderewski once told the writer that he suffered agony before every recital, his nervousness taking the distressing symptoms of mal-de-mer. Every artist with whom the writer even if no more difficult than the first grade, should ever talked suffered from nervousness in a greater be played in time, with a good touch and tone, or lesser degree, usually the greater the artist the with good phrasing, pedalling and expression-in more nervous he was. It is a question whether an short, musically. If the teacher cannot enable pupils artist can rise to any great height unless he is as forward, but we can do the former only

nervous. Dudley Buck had a great contempt for those superior beings who boasted of their freedom from nervousness. You may depend upon it," he said, "they can't deliver the goods." Now, though nervousness cannot be prevented it can be controlled by almost any one who will make the attempt early enough in life. It is essential that this training be commenced when the pupil is very young, as after the age of twenty it is much more difficult to develop control of the nerves.

AUTO-SUGGESTION.

The factors that enter into the control of nervousness on the psychological side are suggestion and auto-suggestion. If you know that your pupil s thoroughly prepared, have the firm conviction hat she will play successfully at the recital and ell her so at every lesson for weeks before. Never intimate in any way that you expect any other If she is convinced that you are honest in your belief she will consciously or unconsciously come to believe it herself. You cannot do your pupil a greater injury than to let her feel that you are not perfectly sure of her. The writer has more than once seen a case of nervous fright followed by a fiasco, which was caused by the foolishness of the teacher in expressing to the pupil a fear of the result. The power of suggestion is wonderful when

The application of auto-suggestion may be made as follows: Every night after retiring and just before dropping asleep let the pupil repeat to herself with an air of firm conviction, some such formula as this: "I am thoroughly prepared, my teacher is sure I can play well, I will have no fear; I shall play well." Reiterate this till drowsiness inter-venes, night after night for two or three weeks

CONTROL BY RELAXATION.

the up-to-date teacher has already built his pupils trol, the writer would cite a case that came to his notice recently. The mother of one of his pupils was a woman of an extremely nervous temperament. She had for years been unable to sit in a chair without wriggling, twisting and twitching, having all the symptoms of "the fidgets." Being conscious of her lack of repose, she went to Boston contrasted with her former condition. She tole the writer that the course of treatment consisted

SUB-CONSCIOUS PLAYING.

Another aid in controlling nervousness is subconscious playing. Any act that is performed at becomes, with manifold repetition, automatic and is carried on without conscious volition. Walking writing, skating and bicycling are familiar examples of this so-called sub-conscious action. Not until the performance of a piece reaches this sub-conscious stage is it possible to play it with perfect case and assurance. It is not the purpose of this article to show how a piece can be brought to this stage-the process is explained in the article on "The Sub-Conscious Mind in Piano Playing" in The Etune for March, 1939.

As an example of how nervousness does not affect any thing that is done sub-consciously, take the alphabet. Probably most of us could rattle through it from a to z as fast as we could pro nounce the letters; we could do this for an audience

Suppose before the same audience we were re quired to start at z and repeat the alphabet back wards; the chances are that before we had gone very far we would stumble and get hopelessly tangled up. Why? We have the same twenty-st letters and they are as easy to recite backwar

GIOVANNI SGAMBATI

SGAMBATI was born in Rome, May 28, 1848, His father was an Italian lawyer, and his mother the daughter of an English sculptor. He was intended for the legal profession, but rejected it in favor of music. Barberi was his first teacher and after the death of his father, in 1849 he removed to Trevi, where he became a pupil of Natalucci, a graduate of the Naples conservatory. Sgambati removed to Rome in 1860, and soon established himself as a pianist and conductor and composer of marked ability. He intro-Schumann, Chopin and other noted composers which were unknown to Roman audiences. Liszt was impressed with his ability, and in 1876 Wagner was present at a concert where some of Sgambati's compositions were given. Wagner was much interested in them, and was instrumental in having two quintets and other works published in Germany. Sgamhati has played and conducted in London, Paris and other important music centers, where he is much appreciated. His compositions include some excellent chamber music, a concerto for piano and orchestra, a symphony and other orchestral music. He has also written songs and shorter piano pieces, including the popular Gavotte in A flat minor and the Vecchio Minuette. Sgambati has won many distinctions at home and abroad, and has exerted marked influence on

IGNAZ MOSCHELES. (Mos'-shel-lez)

deliberately thinking each letter, while the latter day's practice will not improve it any. The writer is done sub-conseiously, or without any thought at forward and we will do it just as easily, whether nervous or not; in fact, the writer has a friend who can recite it with equal rapidity either way. This may be sufficient explanation of the aid which sub-conscious playing renders in controlling nervousness. Bring a piece to the stage where the technical part of the performance requires as little thought as the recitation of the alphabet, abandon yourself to sub-conscious action, and you will play the piece as easily and as automatically as you recite the letters of the alphabet.

PADEREWSKI'S REMEDY.

Perhaps the greatest aid in controlling nervous erewski's nervousness has been alluded to. When asked how he overcame it, he replied that when he had scated himself at the piano he concentrated his mind intensely on the work in hand, and by the time he had finished his first number he had become so engrossed in his own playing that he became completely oblivious of his audience. Now, this power of concentration, like technic, must be developed by systematic daily practice. How this practice is to be conducted may be learned by referring to the article in The ETUDE for September, 1910, on "The Development of the Power of Concentration." The sightless practice there described is one of the best methods of developing this power that the writer is acquainted with, and he requires his pupils systematically to study their no difficulty in concentrating when before an audi-

Besides the playing of pupils, there are other things that contribute to the success of a recital. These may properly be considered at this point. The first is the card of invitation, which should be either printed or engraved. The first cost of an engraved plate may seem large, but the subsequent cost of printing from it is comparatively small. The tone which an engraved card gives to a recital s worth the extra expense. While to be well dressed is not always an indication of prosperity the world is prone to consider it as such, and it is Just as likely to judge a recital by the appearance of an invitation. The writer has found that an engraved card draws a larger audience than a printed one.

MAKING AN ATTRACTIVE PROGRAM

Next a word in regard to the program. Let it be short. An hour and a quarter in length should be the extreme limit; one hour is better. Let your audience go away wishing that they could have heard more, not feeling fatigued and bored. The writer has seen many a good recital spoiled by a program of inordinate length. Avoid this almost versal fault. The arrangement of the program should be carefully considered. Contrast the numbers, following a slow piece in a minor key more brilliant in a major. As far as possible, follow one composition by another in a related key. Commence the program with your younger pupils and lead up to a climax at the end with your most brilliant players. One or two vocal solos will agreeably break the monotony of a program composed entirely of piano pieces. Paderewski and Walter Damrosch are masters of the art of program building, and much may be learned from a study of their programs. Have your programs artistically printed on the best paper. An attractive program is often preserved by the parents of your pupils and shown to their friends. A cheap program is poor economy

ALWAYS HAVE A GOOD PIANO.

A good piano is a great aid to the player. A grand with a responsive action and beautiful tone is an inspiration in itself, so get the best instrument possible, even if you have to rent it.

Now a few dont's: Don't rehearse your program

on the day of the recital; in fact, don't do it at all. The writer has found that a rehearsal often does more harm than good. If a pupil makes a slip she will be apt to worry about it. When before an audience nothing makes a pupil more nervous than to anticipate a mistake at a certain place in the piece. For the same reason, don't let the pupil practice or even play the piece on the day of the recital. If she is not sure of it by that time one THE ETUDE

by your pupil when she is playing. Many teachers the teacher desires to reach. In many cases this public who onght to know better do this, with the result that the pupil who is already nervous is made more so by the feeling that she is being watched.

ENCORES.

Don't allow encores at a recital and don't allow flowers to be handed up to pupils. The pupils who do not get an encore or flowers are apt to have heart-burnings. Show no favoritism. Don't



A RECITAL INVITATION WITH CHARACTER

look daggers at a pupil or express any impatience if she fails to do as well as you expected. Consider that she feels mortification enough already without your adding to it; the Golden Rule applies

Finally, be calm and serene yourself during the performance of the program. If you are nervous don't show it. Your nervousness will not fail to affect your pupils, while a calm air of confidence in their ability will act as an inspiration to them.

RECITALS SHOULD BE GIVEN FREQUENTLY

Pupils' recitals, in order to be of any educational value, should be given frequently and at regular intervals, say, monthly or once in two months. One recital at the end of the season helps the pupil very little, if any, in controlling nervousness and developing aplomb, while if she is obliged to play frequently and regularly she quickly acquires confidence. By dividing your pupils into two or three groups recitals can be given monthly without in-terfering with the regular course of study. The first group could play one month, the second group the next, the third the next. Each group would thus have two months for preparation, and comparatively little labor on the part of either pupil or teacher would be required.

THE student who has heard and has worked a great deal should not require a master to urge him on.-

GIVE CHARACTER TO YOUR RECITAL

day's practice will not improve it any. The writehas found that his pepils play with more spontaneity and freshness if their pieces are given an
absolute rest for two days before the recital.

Don't seat the audience dose to the piano.

Don't seat the audience such conditions,

Don't stand or sit

Don is none too musical. Often the conventional pupils' recital may fail to attract because it is given in too perfunctory a manner. Great interest may in som cases be added by giving the recital a special setting For instance, the teacher who makes her fall recital a little out of the ordinary by decorating her studio with autumn leaves, or the one who gives a special recital commemorating some important musical event is evading the commonplace and touching the human side of the non-musical parent in a way which will be remembered when all else is forgotten. Of course, some teachers feel themselves under certain stillted ethical bonds which will not permit them to go beyond the limits which govern the professional pianist when playing in a recital hall. These teachers often make the mistake of having their recitals too uninteresting and too uneventful. A plentiful supply of roses in June (the recital season) makes it possible for the teacher to add much to the attractiveness of the studio or the stage by the addition of these beautiful flowers. This seems to give a note of color to the whole event, In all cases, however, it should not be forgotten that additions of this sort will never take the place of real musical efficiency upon the part of the pupils. At best they are but the frame for the picture.

A well prepared program and an attractive invitation form add greatly to the interest and easily repay for the few dollars spent to secure these additions. Program blanks can now be obtained with an attractive cover-page and ample room inside to write in or print in the program numbers. are very inexpensive. The reader can readily see how the blank of an invitation similar to that illustrated on this page would add greatly to a June recital or "Rose Time Recital." The teacher who desires to save expense may take this issue of THE ETUDE to a printer and have a line cut of this made. This will save the cost of "setting up" and will make a very pretty invitation form with a design much more attractive than that which might be obtained at the local printer's. The cost of such a line cut should be in the vicinity of three dollars. The paper and printing would be extra.

A Rose program selected from the following list for a "Rose Time Recital" should be practical and very fascinating to the average audience, when spring is

here in all its wonderful glory:
Piano Pieces: "Bridal Roses," G. L. Spaulding Rose Petals," Paul Lawson; "In the Rose Garden. H. Reinhold; "Love and Roses (waltz), W Rolfe "Pansies and Roses," L. P. Bräun; "Junc Roses," G L. Spaulding; "Brier Rose," G. F. Hamer; "In Fragrance of Roses," W. Müller; "Pathway of Roses," C. W. Kern; "In a Path of Roses," S. E. Wilkeln: "But. terfly and the Rose," P. W. Achs; "Rose Fay," C. Heins; "Valse Rose," P. Renard.

Songs: "Message of the Rose," L. F. Gottschalk; "One Glimpse, Beloved, of the Rose," P. A. Schnecker;
"A Red, Red Rose," J. H. Rogers; "Three Roses Red." H. A. Norris; "The Parting Rose," Wm. H. Pontius.

AWAKENING THE DIVINE SPARK.

BY EUGEN D'ALBERT.

THE acquisition of technical facility is an easy matter for anyone that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame, if he has the fine gift of the born teacher. Undoubtedly, very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore, both teacher and taught should turn more and more to this mighty teacher as a model - the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with suite min into the right paths, not by crushing it was an excess of dry, unnecessary pedagogies that elip the wings of his genius; the pupil by taking as his model the unselfishness of Lisar's life and his ideal conception of tion of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in every thing, in the fine arts and in literature.

The Ten Most Important Epochs In **Musical History**

By PROFESSOR HERMANN RITTER

Of the Royal Conservatory at Würzburg



[Hermann Ritter was born in Wismar, Mecklenburg, Germany, September 26th, 1840, and is regarded as on the control of the contr

"Billion" of Music." This work is published only in Germanusching 1970. Hitter's entitione and accomplishments,
This Prices Review specially bounded in being able to present the following the state of the stat

Just as in nature forms can be changed, just as in human life habits and customs must vary; so Art, the spiritual image of life, is ever subject to constant change. And the function of history is to show us in what manner developments have fected themselves, how they have reached their culmination, only to make way in turn for some new development. The history of music also teaches us the changes in the feelings and moods of men, as well as in the forms in which they have been expressed. When we consider the development of music among the nations who have deeply concerned themselves with it, we observe that the art has been inseparably connected with their whole intellectual outlook. Any work of art must always be judged according to the intellectual and social life of its period, as well as by the peculiarities of the people or individual who created it. Life and art are intimately related. Therefore the forms of expression vary according to the moving impulses and ideals of the period in which they are given

In this way, therefore, we find different principles ruling in the various phases of the development of Thus, for instance, the flowering of the highest ideal of church music is represented by the two great masters, Bach and Palestrina, in whose music the sublime is combined with the true. The ideal of the greatest truth and the highest beauty is found in the epoch of Haydn and Mozart. The ideal of characteristic expression combined with the highest truth is to be found in Beethoven's last period, in Berlioz, Liszt and Wagner. Wherever among the contemporaries of these great masters we find truth lacking, there we find the baroque, the insincere style arising.

EARLY CHRISTIAN MUSIC.

We know that music became the language of the deepest emotions of life at a time when Christianity

teenth centuries developed each of the chief elements of music, as well as melodic and harmonic choral singing. Pope Gregory (about 600 A. D.) laid the foundations of a Diatonic System of Melody in his "Antiphonarium." The fundamental principles of harmony were systematized in the tenth century by Hucbald. Rhythm (mensural notes) came



PROF HERMANN RITTER.

into its own through Franko of Cologne in the thirteenth century; and from the twelfth to the fourteenth centuries, among the learned musicians of France, the first beginnings of counterpoint were initiated-the counterpoint which from the fifteenth to the sixteenth centuries was to be further developed by the Netherlanders until finally, on Italian soil, in the music of the church, it blossomed to its finest flower in the music of Palestrina.

THE GREGORIAN CHANTS.

We must regard the diatonic style, as represented by the Gregorian chants and the works of Palestrina, as the principal characteristic of the music of the first fifteen centuries of the Christian era. On the other hand, the characteristics of the music of the middle ages (and of modern music also) are: 1. The use of the chromatic scale and enharmonic changes in addition to diatonic harmonies, and 2. Free counterpoint, as well as the highly differentiated use of the instruments of the orchestra, the technical possibilities of which had greatly expanded -as they continued to do even during the nineteenth century. The psychology of the modern orchestra is already totally different from that of a hundred was the great temporal power of the world; and in years ago. I consider that the technic of listening modern composers (Beethoven, Mendelssohn, Chopir

the Christian church from the fourteenth to the six- is also quite different from what was formerly required, just as national and individual consciousness has altered and the expression of it was changed.

Whoever has traced carefully the development of music in connection with the various epochs of general history will have observed the following general law: Each separate period of art undergoes gradual changes. We see its exponents ripen and rise gradually to a certain height, remain at this height for a time, and then gradually decline. The decline occurs when there is no longer necessity for renewed production, and when the highest proficiency in skill has been reached; that is, when skillful use of form, as well as use of the external technical means, can be learned mechanically and used in imitation merely. Form and technical means are not interesting in themselves. Only the content (the reality, the idea they express) is interesting.

When original genius is lacking, original content is usually lacking also. Moreover, it is a law in the development of music that all significant phenomena must struggle for recognition. Such phenomena arise from a deep inner necessity for expression; when this necessity has passed, then the phenomena disappear also, and new phenomena, corresponding to the changed spirit of the times, take the place of the earlier ones. This seldom happens, as I have said, without a struggle, Inseparably connected with the entire intellectual outlook of a people, and with the life and attitude of the individual, is the process of development of its musical life. In fact, we may consider it with reference to its environment.

At first we perceive music in the heart of the church, for from the beginning of the Christian era till the sixteenth century music as an art was found exclusively in the churches and convents. Then it appeared in worldly life, leaping directly from the churches to the theatre. From the theatre, in which the opera, as well as virtuosity in singing and in performance upon single instruments developed, it withdrew to the drawing-room (camera), resulting in the origin of chamber music. From the salon to the concert hall was the next step. Influenced by the modern national consciousness, it proceeded to the greater public concert halls and public gardens. In the various classes of human society, therefore, music was at first the privilege of the heads and scholars of the church (church music) then of the princes and nobles (opera and chamber music), until it finally became the common property of all the people (part songs, songs for single voice, instrumental music, opera, oratorio).

Moreover, the various means of expression employed by the tone-poets in the course of music's development are typical of the different epochs of style. In the period after the birth of Christ from Ambrosius and Gregory to Palestrina, church music was purely vocal in character. Song ruled and determined the style of all the music of this time. In the period marked by the works of Bach and Handel, the style created by the organ is recognizable throughout. The style of Gluck, Haydn, Mozart and the younger Beethoven is determined by the string instruments. The string quartet is the basis of the orchestra. The instrumental melody predominates even in the song of this period. especially in Italian opera. Piano and orchestra are still undeveloped. The piano is the instrument of the

Brahms, Liszt). The combination of all the means of and Strauss, has shown. He introduced new surprises expression of orchestra and voices is characteristic of Berlio, Lisza and W. an Berlioz, Liszt and Wagner, also of Richard Strauss. tra to obtain remarkable effects. He marks, with his In song the declamatory style predominates (based on orchestra, the culmination (up to the present time) the syllabic proportions of the words). The orchestra of the wave of highly developed orchestra-technic. is developed to its utmost limits, according to the peculiar character of each instrument.

NATIONAL INFLUENCES

ITALY is to be considered the home of music, because in Italy the germs of all musical forms developed. Later she yielded the supremacy to Germany, who in turn shared the fruits of her labors with other lands, as, for example, the Slav, Magyar and Scandinavian, as well as England and America. In the music of Handel and Mozart we must recognize both Italian and German influence; in Meyerbeer, German, Italian and French. It is interesting to observe how the three elements of music, melody, rhythm and harmony appear as the influences of the music of Italy, France and Germany. In the music of Italy, melodic style predominates; in that of France, rhythmic style is strongest, and in that of Germany, harmonic, polyphonic and contrapuntal. No country except Italy has passed through so comprehensive a development of music as has Germany. The following plan will illustrate these facts: 1. GERMAN RELIGIOUS MUSIC DRAMA

The mystery plays of the Middle Ages, The Passion Music of Bach, Parsifal of Wagner.

2. GERMAN INSTRUMENTAL MUSIC J. Sebastian Bach, Ph. E. Bach, J. Haydn, Mozart, Beethoven, Schubert Mendelssohn, Brahms, Berlioz, Liszt, Wagner, R. Strauss, Bruckner, Mahler. (Sui.e. Sonata, Symphony, Symphonic Poem, Symphonic Ode)

Handel, Haydn, Mendelssohn, M. Bruch,

Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Franz, Liszt, Wagner, Cornelius, Ru-binstein (whose songs follow a pure German style). Brahms, Strauss, Wolf.

5. GERMAN OPERA AND GERMAN NATIONAL MUSIC-DRAMA. Gluck, Mozart, Beethoven, Spohr, Marschner,

Wagner, R. Strauss, Schillings, Phtzner, Humper-Two principles of musical style have worked out

in the course of the eighteenth and nineteenth centuries; one based on treatment according to themes and conventional forms, the other on psychological

The music of the first style is expressed in conventional form and has no definite emotion (mood) as its content. The music of the second is derived from purely psychological principles; that is, this music is merely the expression of a mood, and the painting of a situation; its form is deduced from the principles of a poetical idea, and finds its justification and explanation by means of a program. All forms of music, excepting the oratorio, which has never passed beyond certain limits of convenience and traditionsymphonic style, opera, piano forms and song-forms, have suffered an extension, a broadening of form, because of this new principle. It sought at the end of the nineteenth century new outlets in realism and

AN IMPORTANT TRANSITION.

The first wave, as we know, was the transition from the old classic writers to the romantic school. Weber, closely followed by Mendelssohn, with reference to orchestra-technic, is an example. A special distinctive mark of modern music is the individual, the personal, the subjective quality, in contrast to the objective. A characteristic difference between the art-principle of the older classicists and that which developed in the romanticists, as well as with Berl'oz, Liszt and Wagner, is the following: In considering the construction of a work of art the classicists took care to produce a certain continuous flow of development in the thematic material according to the requirements of conventional forms, their contemporaries, more or less, following with a theory which they had studied out; in general, the artistic conception was objective (rather than other). With the later and latest composers the art principle lies in the inspiration, the intuition, and the artistic conception is more or less subjective, freeing the art of sounds from compulsory form. The ideals, the inner being of a time or an individual, finds expression in any art, especially in music, the sphere of feeling. History suffices to show us how man is subject to continual change, and we must suppose that the law of external change persists in music also. This the development of music shows us.

If, now, we glance at the development of music from the beginning of the Christian era, that is, the process of growth of German, French and Italian music, we deduce the diagram given at the bottom of this page.

Let us now, from the history of the general course of music development, select the ten most significant events or happenings which have made their influence felt even up to the present time.

1. THE EARLIEST STAGE OF CHURCH MUSIC.

The first great event of the growth of music in the early years of Christianity was the work of Ambrosius (Bishop of Mailand, 333-397) and Gregory I (540-604). With the name Ambrosius we associate a series of Hymns, which are still sung to-day in the Catholic Church. He succeeded in preserving æsthetically the culture of the Catholic Church, in combining the antiphonal singing, customary in the Eastern Churches, with the elements of old Greek music, since his series of scales can be traced back to the old Greek modes: Of his system of notation we know nothing.

Gregory I extended widely the cultivation of Church music (which consisted exclusively of song), giving an impetus to unity of development which has persisted up to the present time. His chief work was the Antiphonarium, the book which contained the antiphonal chants prescribed for use in the Church. The "Cantus Gregorianus," also called "Cantus Firmus," or fixed song, so called because it was to remain as guide and foundation in all church music, and is still in our own time the basis of the liturgy of the Catholic Church, The Gregorian Song was founded on eight series of of the intercent county are some in teams and symbolism, which involved a decided development of was always sung in unison. For notation, he used technic in the orchestra, as our youngest poet, Rich the "neumes," which did not fix the intervals defitones (or scales), the so-called "Church Modes."

DIAGRAM INDICATING THE MAIN OUTLINES OF MUSICAL DEVELOPMENT IN ITALY, FRANCE AND GERMANY FROM THE FOURTH CENTURY TO THE PRESENT,

AMBROSIUS----GREGORY HUCBALD ---- GUIDO DAREZZO THE NETHERLANDERS

PALESTRINA (Rome) G GARRIELI (Venice)
(Highest Development of Netherland Contrapuntists)

Cherubini, Spontini, Boieldieu, Auber. MEYERBEER: GOUND ADAM Verror Borro BIZET CHOPIN MASSENET SAINT-SAENS CHARPENTIER CESAR FRANCE and his School DEBUSSY, DUKAS

H. Schurz (Pupil of A. Gabrieli) HAYDN MOZART BEETHOVEN F. SCHUBERT Weber, Spohr, Marschner, Mendelssohn, Schumann R. WAGNES BERLIOZ; LISZT BRAHMS
R. STRAUSS PFITZNER
SCRILLINGS MANUS REGER PRITZNER MANLER

nitely, has majorted the rish and fall be of the m

2. THE EPOCH OF HUCBALD AND d'AREZZO.

The second great mark is the development of me was the work of Hu bad and Guide d'Arcago, Huchald (horn 840, in Belgium died 932, in the Ca about 1000, died 1037, as a Benedictine monk). discovery of a system of notation which for the time showed exactly the pitch of the notes. If web laid down his rules for polyphonic song in his ganum;" Arezzo showed his system in a work called

THE MASTERS OF NETHERLAND.

While the principles of melody and harmony we developing in the head of the Christian Church for two thousand years after Christ, The twelfth, thirteenth and fourteenth centuries bring new principles for the construction of music with reference to melody, har mony, rhythm and counterpart. The so-called Mensur. alists, Marchettus von Padua, Franco of Cologne and Jean de Muris, not only advanced in harmony, by discovered a notation (mensural no es) by which was possible to indicate in writing a particular duration of the note. Through the work of these men came about the general development of our moder idea of consonance and dissonance During the fifteenth and sixteenth centuries, therefore, the com posers of the Netherlands carried on the work of the preceding years, and influenced the development of music as fer as our own day, because they furnished the materials, the stones for building up the art. The Netherlanders must be regarded as having established artistic counterpoint. From Northern France, Eng. land, Holland. Belgium and Germany were the composers who shared in this important phase which lasted from the twelfth to the middle of the tifteenth centuries. Many forces worked together. Many theoretical and practical writers put their leands to the work, and many experiments of all sorts had to be made in order to create a wholly artistic system of contrapuntal writing, which in many cases took oversubtle and exaggerated forms.

In the period of the Netherlanders were developed the canon, augmentation and diminution of the theme, imitation and inversion of the theme besides the beginnings of the fugue. The names of Dufay, Ockenkeim, Josquin de Près, Gombert and Orlando di Lasso are the most important ones of the period. They prepared Italy for her musical independence. Their influence became especially strong in Rome and Venice (also in Naples), where the contrapuntal and poly phonic principles worked out in the field of a cape.la song, so that we hear of a Roman school of composi tion, a Venetian school and a Neapolitan school.

(Section II of this important historical article will appear in The Etude for April.)

THE ADVENTUROUS COMPOSER OF MARITANA.

THE "Scots wha hae wi" Wallace bled," might have had an almost equally gory time of it with an Irish namesake of the great Scotch lighter, or William Vigent, Walles Vincent Wallace, the composer of Maritana, had a far more adventurous career than usually falls to the lot of the opera composer. Mr. F. J. Crowest tells us that he "was an adventurous young Irish-man who make the composer. Mr. S. J. Crowest man who emigrated to Australia in his early twenties and spent some time in the bush. During a casual visit to Sydney his remarkable ability as a violin player came makes remarkable ability as a violin player came makes. player came under the notice of the reigning Governor, General Sir Richard Bourke. Under his patronage, young Wallace settled in Sydney, and there it is not unlikely that he composed some of the music which he afterwards incorporated in Mariland and other of his operas. But he was of a rest less disposition, and set out on a cruisc in a whaler. There was nurderous mutiny on the vess.l, and Wallace narrowly escaped with his life. Undergrad by the waitace narrowly escaped with his life. One-terred by this experience, he ventured among the rebel Maoris of New Zealand, was captured, and was within was within an acc of being sacrificed. As it was, he lived until 1865, when the wandering British minstrel died on French soil."

800 Helping Yourself to Success DR. ORISON SWETT MARDEN 8

In October of Isst year THE ETUDE Issued a special "Self-belg, Uplit and Progress" number which unquestionally inspired many carrier bruns redeed to the self-belg and the self-belg and spired self-belg book was introded for our Self-belg issue, and is printed by the author; permission.

Note that the self-belg book was introded for our Self-belg issue, and is printed by the author; permission. Note that the self-belg issue and is printed by the self-belg issue, and is printed by the self-belg issue, and is printed whether the self-belg issue and is the self-belg issue and is the self-belg issue and is the self-belg issue and in the self-belg issue in his book "Riking in the World" (respright 150 february 150 fe

"Colonel Crockett makes room for himself," exclaimed a backwoods congressman in answer to the exclamation of the White House usher to "Make room for Colonel Crockett!" This remarkable man was not afraid to oppose the head of a great nation. He preferred being right to being president. Though rough, uncultured, and uncouth, Crockett was a man

of great courage and determination. "Poverty is uncomfortable, as I can testify," said James A. Garfield; "but nine times out of ten the pest thing that can happen to a young man is to be tossed overboard and compelled to sink or swim for himself. In all my acquaintance I have never known a man to be drowned who was worth the saving.

Garfield was the youngest member of the House of Representatives when he entered, but he had not been in his scat sixty days before his ability to the front with the confidence of one who belonged there. He succeeded because all the world in concert could not have kept him in the background, and because when once in the front he played his part with an intrepidity and a commanding ease that were but the outward evidences of the immense reserves of energy on which it was in his

EVERY MAN SETS HIS OWN RATE.

Take the place and attitude which belong to you," says Emerson, "and all men acquiesce. "A person under the firm persuasion that he can

Richard Arkwright, the thirteenth child, in a hovel, with no education, no chance, gave his spin-ning model to the world, and put a scepter in England's right hand such as the queen never wielded. Solario, a wandering gypsy tinker, fell deeply in love with the daughter of the painter Coll' Antonio as good as the father should wed the maiden. "Will you give me ten years to learn to paint, and so entitle myself to the hand of your daughter? Consent was given, Coll' Antonio thinking that he would never be troubled further by the gypsy.

About the time that the ten years were to end the king's sister showed Coll' Antonio a Madonna and Child, which the painter extolled in terms of the highest praise. Judge of his surprise on learning that Solario was the artist. His great determination gained him his bride.

Louis Philippe said he was the only sovereign in Europe fit to govern, for he could black his own

When asked to name his family coat-of-arms, a self-made President of the United States replied,

A pair of shirtsleeves." It is not the men who have inherited most, except it be in nobility of soul and purpose, who have risen highest; but rather the men with no "start" who have won fortunes, and have made adverse circumstances a spur to goad them up the steep mount

"Fame's proud temple shines afar." To such men every possible goal is accessible, and honest ambition has no height that genius or talent may tread, which has not felt the impress of their

not transfer the delight of achieving, the joy fell only in growth, the pride of acquisition, the character which trained habits of accuracy, method, promptness, patience, dispatch, honesty of dealing. politeness of manner have developed. You can not transfer the skill, sagacity, prudence, foresight, which lie concealed in your wealth. It meant a great deal for you, but means nothing to your heir. In climbing to your fortune, you developed the muscle, stamina, and strength which enabled you to mainain your lofty position, to keep your millions intact. You had the power which comes only from experience, and which alone enables you to stand firm on your dizzy height. Your fortune was experience to you, joy, growth, discipline, and character; to him it will be a temptation, an anxiety, which will probably dwarf him. It was wings to you, it will be a dead weight to him; to you it was education and expansion of your highest powers; to him it may mean inaction, lethargy, indolence, weakness, ignorance. You have taken the priceless spur-necessity

HOW DEPRIVATIONS STRENGTHEN

You thought it a kindness to deprive yourself in order that your son might begin where you left off. You thought to spare him the drudgery, the hardships, the deprivations, the lack of opportunities, the meager education, which you had on the old farm. But you have put a crutch into his hand instead of a staff; you have taken away from him the incentive to self-development, to self-elevation, to self-disciwill be dissipated, his ambition, not being stimulated hy the struggle for self-elevation, will gradually die away. If you do everything for your son and fight his battles for him, you will have a weakling on

"My life is a wreck," said the dying Cyrus W. Field, "my fortune gone, my home dishonored. Oh. I was so unkind to Edward when I thought I was being kind. If I had only had firmness enough to compel my boys to earn their living, then they would baye know the meaning of money." His table was covered with medals and certificates of honor from many nations, in recognition of his great work for civilization in mooring two continents side by side in thought, of the fame he had won and could never lose. But grief shook the sands of life as he thought name before unsullied; the wounds were sharper than those of a serpent's tooth.

During the great financial crisis of 1857 Maria Mitchell, who was visiting England, asked an English lady what became of daughters when no proporty was left them. "They live on their brothers," was the reply. "But what becomes of the American daughters," asked the English lady, "when there no money left?" "They earn it," was Miss

'A man's best friends are his ten fingers," said

There is no manhood mill which takes in boys and turns out men. What you call "no chance" to be made for you; make it yourself. Don't wait somebody to give you a lift; lift yourself. Henry Ward Beecher did not wait for a call to a big church with a large salary. He accepted the first pastorate offered him, in a little town near Cincinnati. He became literally the light of the church, for he trimmed the lamps, kindled the fires, swept the rooms, and rang the bell. His salary was only about \$200 a year-but he knew that a fine church and great salary can not make a great man. It was work and opportunity that he wanted. He felt that if there were anything in him, work would bring it

BEETHOVEN'S FAMOUS REMARK

When Beethoven was examining the work of Moscheles, he found written at the end, "Finis, with God's help." He wrote under it, "Man, help yourself.

A white squall caught a party of tourists on a You may leave your millions to your son, but lake in Scotland, and threatened to capsize the boat. You may leave your minous to your minous to your minous on your minous of the property of the

man," shouted the bluff old boatman, "let the little man pray. You take an oar. The grandest fortunes ever accumulated or possessed on earth were and are the fruit of endeavor that had no capital to begin with save energy, intellect, and the will. From Cræsus down to Rocke-

feller the story is the same, not only in the getting of wealth, but also in the acquirement of eminence those men have won most who relied most upon themselves

"The male inhabitants in the Township of Loafer dom, in the County of Hatework," says a printer's squib, "found themselves laboring under great inconvenience for want of an easily traveled road between Poverty and Independence. They therefore petitioned the powers that be to levy a tax upon the property of the entire county for the purpose of laying out a macadamized highway, broad and smooth, and all the way down hill to the latter

Man is not merely the architect of his own fate. away from him, the spur which has goaded man but he must lay the bricks himself. Bayard Taylor. to nearly all the great achievements in the history at twenty-three, wrote: "I will become the sculptor of my own mind's statue." His biography shows how often the chisel and hammer were in his hands to shape himself into his ideal.

Labor is the only legal tender in the world to true success. The gods sell everything for that, nothing down," The door to the temple of success is never left open. Every one who enters makes his own

GREAT MEN AND CIRCUMSTANCE

Circumstances have rarely favored great men. They have fought their way to triumph over the road of difficulty and through all sorts of opposition. A lowly beginning and a humble origin are no bar to a great career. The farmers' boys fill many of the greatest places in legislatures, in business, at the bar, in pulpits, in Congress, to-day. Boys of lowly origin have made many of the greatest' discoveries, are versities. Our poor boys and girls have written highest places as teachers and journalists. Ask almost any great man in our large cities where he was born, and he will tell you it was on a farm or capitalists of the city came from the country.

find no opening for a boy; but what of that? He made an opening. He found a board, and made it amounted to \$130, and then he bought a horse and

Self-help has accomplished about all the great things of the world. How many young men falter, faint, and to start with, and wait and wait for some good luck to give them a lift! But success is the child of bribed: pay the price and it is yours. Where is the boy to-day who has less chance to rise in the world than Elihu Burritt, apprenticed to a blacksmith, in whose shop he had to work at the forge all the daylight, and often by candle-light? Yet, he managed, by studying with a book before him at his meals, carry ing it in his pocket that he might utilize every spare moment, and studying at night and holidays, to pick up an excellent education in the odds and ends of time which most boys throw away. While the rich boy and the idler were yawning and stretching and getting their eyes open, young Burritt had seized the opportunity and improved it. At thirty years of age he was master of every important language in Europe and was studying those of Asia. What chance had such a boy for distinction?

WHEN I made a mistake in a passage, or struck wrongly notes or leaps which he (Beethoven) often wanted specially emphasized, he seldom said anything; but if my fault was in expression, or a crescendo, etc. or in the character of the piece, he became angry, because, as he said, the former was accidental, while the latter showed a lack of knowledge, feeling or attention He himself very often made mistakes of the former

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POMANZE W A MOZART

Lovers of the classics will enjoy this fine piece. It classics should never be neglected, as they form the like them. basis of all that is best in musical art, both creative and interpretative Mozart will never grow old-fash-

VALUEY OF PEST E MENDELSSOHN This is one of Mendelssohn's most beautiful partsongs for mixed voices arranged as a piano solo in the form of a "song without words." Mendelssohn wrote many of these part-songs but they are not sung nowadays as much as they should be. His rare melodic inspiration was not confined alone to the "songs without words," and these and the part-songs have much in common, "Valley of Rest" makes an effective piano piece, quiet, refined and expressive,

VALSE IMPROMPTU-L, G, JORDA,

Mr. Jorda, the Mexican composer, has been represented in our pages a number of times, and always with success. His "Valse Impromptu" is a brilliant piece of writing, with taking and well-defined themes. It should be taken rapidly and with a crisp, sparkling touch. A fourth or fifth grade pupil should do well with this piece.

MELODY OF LOVE, (PARAPHRASE)-H. EN-GELMANN.

the most popular piano pieces of the day. It has been arranged for voice, for violin, for cornet, for band and orchestra, and has been successful in all these forms. The composer has now elaborated it in the form of a "Paraphrase." This new edition renders it still more available as a piano solo for recital or drawing-room use.

ROUND WE GO-II, PARKER.

Here is a real waltz, one that can he danced to. It will also afford pleasure as a recreation or drawingroom piece. Mr. Parker, who is best known by his many successful songs, never writes unless he has something good to say; moreover, he is one of those who believe in melody. Any third grade pupil should do well with this 'niece

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. The principal themes must be well contrasted.

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. "Song of the Bathers" is a good representation of the distinct of the distinct of the contributors were musicians whose rank gracefully and with finish

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 pantomine. Harlequin strums his guitar beneath Columbine's window and sings a love-sick serenade. The text accompanying the music describes the outcome, suggesting the proper interpretation of the piece

MY BELOVED-A. HILGER.

This is a graceful gavot,e in modern style by a con- William H. Sherwood. temporary German writer. The modern gavotte is, in reality, more like a schottische. This piece is an excellent representative of its class with characteristic. clearly defined themes. It will prove useful with third or fourth grade pupils as a study in chords and octaves,

BABBLING BROOKLET-E E FARRAR This is a clever little teaching piece which will require nimble fingers and good rhythmic sense. It must be played brightly and in descriptive style.

THE ETUDE LAND OF DREAMS_CH. LAUWENS.

This is a charming cradle-song, by a successful Belgian composer. It must be played tastefully and with expression. All the passage-work in the middle section should be played in a subdued manner and without

LEFT! RIGHT!-CHAS. LINDSAY.

This is a taking march movement for young players. It derives its name from the familiar military expression, "Left! Right!" Owing to their strongly marked rhythms, marches are always useful in teaching time is delicate and refined in Mozart's happiest vein. The and steadiness of movement. Morcover, pupils always

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. In this form opportunity is afforded for bringing out the melody more strongly and for adding solidity to the accompaniment. It will be noted that the melody "Suwanee River" is introduced in the Secondo part. Although this is not the composer's own idea, it is quite in keeping with the character of the piece as a whole and adds much to the general interest.

Some of the large concert orchestras have employed the same device in playing this piece.

CHRISTMAS EVE (FOUR HANDS)-P. HILLER. This is an original four-hand piece, not an arrangement, elever and characteristic. Play it in a spirited manner like a joyous dance.

SOUVENIR (VIOLIN and PIANO) -- R.

Mr. Gebhardt is known to our readers as one of the winners in our recent Prize Contest for Piano Compositions. His "Souvenir" is a new work for violin, well-written and effective. It should be played in true The original "Melody of Love" has proven one of emotional style with breadth and fluency. The "doublestops" are not difficult but they must be kept well in

> TWILIGHT SONG (PIPE ORGAN)-F, N. SHACKLEY.

As a piano solo this piece won a prize in our recent Contest for Piano Compositions. The composer, who is himself an organist of note, has arranged and amplified this number for pipe organ. In this shape it should win much favor, as it is very effective,

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

"An Irish Love Song," by Norman Leigh, is one of the best Irish songs we have seen in some time. It has the true Iilt. This would make a splendid encore num-

"Thou Art Like a Flower," by Frances McCollin, is a very tender and sympathetic setting of a familiar text. This young composer has real talent.

"LEST WE FORGET."

in their profession and experience of American con-ditions made their criticism of the utmost value. No doubt many music lovers took their words to heart and profited by them. No doubt many more took them to heart—and forgot all about them. It is for the sake of these last that we offer the following brief analysis f what was said and who said it:

"Commercialism and lack of broad musical culture."

-Mrs. Bloomfield-Zeisler.

"Superficial training of children."-Arthur Foote. "Lack of thoroughness."-David Bispham, "Superficiality."-Clarence Edd:

"Lack of ear-training and broad general culture."-"Over-haste and lack of thoroughness."-Frank

Damrosch "Superficiality."-E. R. Kroeger

"Better classification of the needs of students."-H. T. Finck. "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.



Arthur Foote

Born March 5th, 1853, at Salem, Mass.

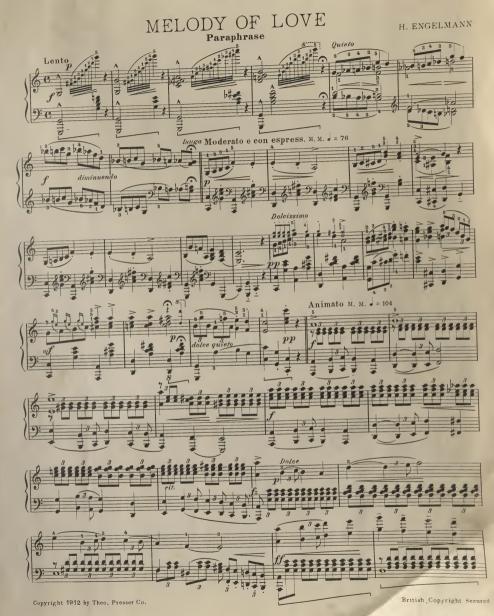


Composer and Violin Best known works: "Zi-





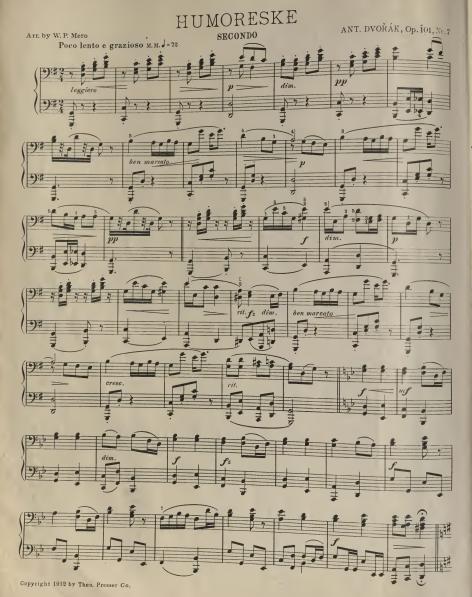




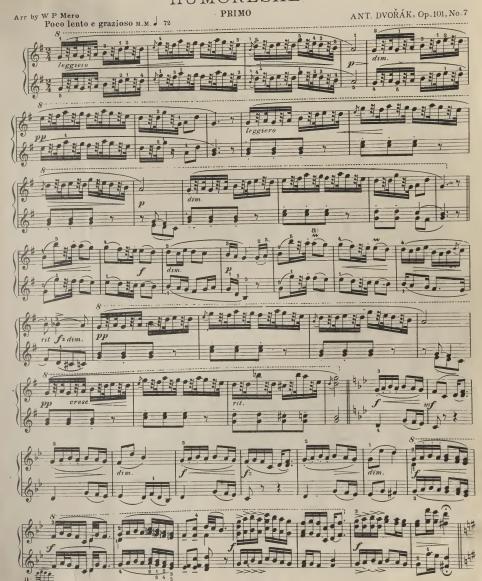




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THE ETUDE

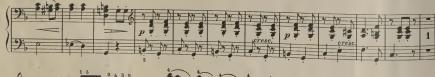












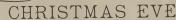




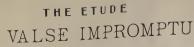
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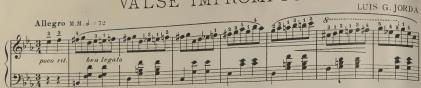




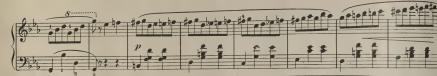






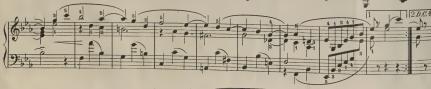














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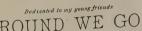


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THE ETUDE

SONG OF THE BATHERS

Quasi allegretto M. M. J. = 60

REFRAIN DES BAIGNEUSES

PAUL WACHS

ben marcato il canto

p con sordini

p con sordini









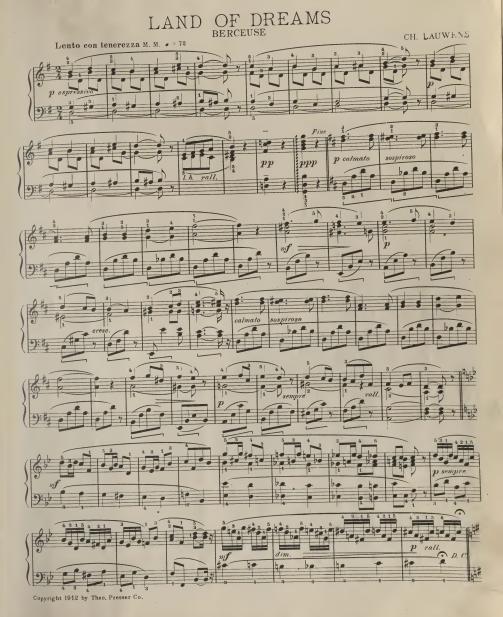




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ROMANZE W. A.MOZART. 1756-1791



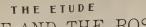
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À mon frère Heinrich

SOUVENIR REINHARD W. GEBHARDT Op. 48 Allegretto M.M. J=80 VIOLIN PIANO

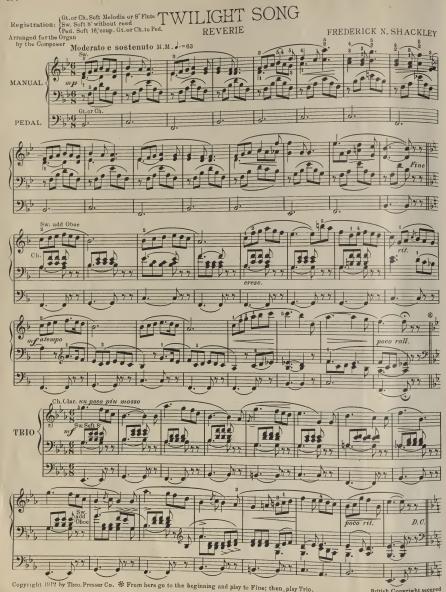
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THE WELL-TEMPERED CLAVICHORD

1. "Will you please tell me in what order to se the preludes and fugues of Bach? 2. "Should they be given to all advanced pupils? 3. "Should they be used as etudes or pleces? 4. "Can the preludes be used separately from the ragues?

5, "Is a student supposed to learn the entire forty-eight?

6, "Why should.

forty-eight?
6. "Why should much time be spent upor them when they are played so little?"—A. L. D

It is very rarely that I receive an inquiry in regard to the Bach Fugues. Doubtless but few of the readers of the Round Table have pupils who advance far enough to play them. There are some, however, who, like A. L. D., have an occasional pupil who is ready to study them, but so rarely that the teacher himself hardly feels familiar enough with the fugues to know just how to use them. With the majority of players who have to engage in active teaching the difficult works of Bach seem to take a position similar to that of the Latin and Greek one learned in college. Although Bach's works are by no means a dead language, yet it is a deplorable fact that the treasures of musical heauty contained in them are allowed to lie so continuously upon the shelf.

Someone has said that the Well-Tempered Clavichord is the musician's bible. We do not question the merit of the Bible; neither do we read it as often as so wonderful a book would seem to compel. But as we put faith in the Bible, so does the musician put his musical faith in Bach and build up his musicianship upon Bach's music. have yet to hear of a great composer or pianist who has not acknowledged Bach as the fountain head of his inspiration. The ease and facility of Bach's manipulation of the material of musical composition has been the marvel of all true musicians ever since Mendelssohn's great service in making the master of Eisenach better known to the modern musical world. Bach was much more modern in his composition than those who immediately followed him. The means of expression of his day were entirely inadequate to his thought, which was universal and far-reaching in its significance; hence his piano works are equally fresh to-day. Not only this, but his thought was so much in advance of his time and instruments that it will bear being brought up to date without doing violence to its As Busoni has pointed out, the works of Mozart and Haydn will not bear being adapted to modern conditions, but belong more to their time. It is true the Bach idiom seems remote to the average listener, but the extremely contrapuntal style, whether ancient or modern, is always caviare to the general audience. But for the contrapuntal style to be caviare to the musician means that he is no musician in any but a superficial sense. The contrapuntal idea is one of the most life-giving principles in music. There have been no greater worshippers at the shrine of Bach than Liszt, Wagner and Richard Strauss. The surface listener finds little in the music of these moderns to suggest Bach, and yet they have all been masters of the Bach principle, and their works are vivined by it. Modern composition is a great tree whose roots reach deep down into the Well-Tempered Clavichord. Not to know it, not to study it, not to learn and play many of the preludes and fugues is to stop short of high musicianship. To predicate that they are played "so little" is wide of the mark. They are, perhaps, too intimate in character to find place upon the modern concert platform, but they are played more in private than one realizes. Modern concert music has become so brilliant in effect and recitals are given in such vast halls that the' works that have been transcribed so as to meet the requirements of modern concert players, such as the transcriptions of Bach's works by Liszt, Tausig, d'Albert and Busoni, are more suitable and better represent the genius of the great master mind. These works cannot be compassed. however, except after one has had a thorough The fugues are of such a uniform grade of diffi
Preliminary training in the Well-Tempered Clavichord. culty that there is little choice in their order of master him. He must have the power to decide in Many of them are only possible to the highest virtuosity. Meanwhile the player who has never studied

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the Well-Tempered Clavichord and mastered its many difficulties has never solved the problem of ease and independence of finger action; neither has he trained his mind to a broad and ready comprehension of the many voices or parts that are constantly flowing through the majority of really great compositions. The audience that listens only for the solitary melody with the simple accompaniment misses much of the deepest and most abiding pleasure that music can provide. If you are not ready to study the Well-Tempered Classichord without rebelling; if you do not enter upon the task with delight you are not yet ready to step into the ranks of that class which is known as the better element among musicians. This. I think, sufficiently answers your sixth question.

In answer to your fifth question I would say that it is not necessary to learn the entire fortyeight preludes and fugues. It would be a heroic task to any except those whose technique has be-come so finished that they could almost read them at sight. There are many who reach this stage, but I doubt if they spend an equal amount of time upon all the fugues. It would hardly be possible to say that they are all equally worthy of attention. The probability is that the majority of stu-dents who take up the study of the Well-Tempered Clavichord only make use of the first book, and do not learn all twenty-four of the fugues in this.

In answer to the fourth question I would say that the preludes are many of them played sep-arately from the fugues and often in concert. The fugues may be played without the preludes, but in concert a fugue is rarely played in this manner.

If you mean, in your third question, etude in the sense of something of questionable musical or æsthetic value written solely for the practice of a given technical point, the Bach preludes and fugues certainly should not be given as etudes. Aside from the common technical study there are etudes which are of the highest artistic value, of which the Chopin, Liszt and Henselt etudes are noteworthy types. In these the idea of etude and piece are merged in one. There is no line of demarcation. As study material the fugues are invaluable As pieces they are on the highest artistic level. After the student has achieved the technical ends to be desired in their study there remains the æsthetic delight of being able to perform them with ease. In the daily study it is doubtless better, however, to let the Well-Tempered Clavichord take the place formerly occupied by etudes. The student can-not afford to drop that part of his work devoted to "pieces," and the fugues will provide him with all the technical problems he may need for the

The answer to the second question, is that the preludes and fugues of Bach should be given to all advanced students who are serious in their work and who intend to become serious musicians. There is a class of players who develop a technique of extraordinary brilliancy, but whose superficiality is also extraordinary. From an educational point of view the fugues would doubtless be mended as a means of all-around mental and musical development. And yet in such cases it often seems like debasing artistic riches, so flippant is the manner in which they express their dislike of these great master works. Their touch is often very musical in quality, and they have a dashing manner of playing brilliant things that is decidedly taking with an audience, unless that audience happens to be a cultivated one, but they go through life riding on the surface, and are always a perplexing problem to serious musicians. Bach remains a sealed book to them, often a book that is never opened. You cannot force Bach upon them. they will meet you half way you may be able to be of much service in opening up their horizons but no one can predicate what you should or should not do in individual cases of this sort.

succession in study. From an educational standpoint an edition of selections from both books mistakes.

would be an excellent thing, for many of the most interesting are in the second book, and the majority of students discontinue their Bach study with the first book. Meanwhile, for the purpose of this article, I shall confine myself to the first book. No. 10 in E minor may be studied first. The prelude is a good introduction to the study of Bach, as it will at once betray any unevenness of finger action. The same may be said of the fugue, which is the only one in two voices. No. 6 in D minor may follow. In contrast to this fugal meditation the brilliant and vigorous No. 5 may come next. The prelude will show the beauty of a perfectly even finger legato. The fugue is fairly majestic in its vigor and is always a favorite. No. 2 makes an excellent complement to these, the two hands combining in the brook-like murmur. excessive staccato indicated in the Czerny editing of the fugue that accompanies this prelude, the most commonly used edition, is dry and monotonous. It is much better phrased in the Busoni edition. As a matter of expense the Busoni edition may not be generally used for pupils, but it should certainly be in the hands of every teacher. His comments are invaluable to those wishing to teach or learn the Well-Tempered Clavichord. Played in accordance with his phrasing this fugue becomes one of the most charming pieces imaginable. though the staccato may have been effective on the clavichord of Bach's time, yet it does not accord with the spirit of the modern piano. The graceful prelude in A flat, No. 17, with its suave fugue, follows comfortably here. Then No. 6 in F major. both prelude and fugue presenting many difficulties, although very pleasing in effect. Then No. 9 in E, followed by the bravura-like prelude in B flat, No. 21, and its almost playful fugue. No. 23 may now put the player in a more serious mood. No. 13, which may come next, is charming from beginning to end. No 8, in E flat minor, is technically of comparative simplicity, but emotionally one of the most difficult. It is a direct forecast of the modern romantic school, and was regarded by Rubinstein as one of the most beautiful of Bach's compositions, a sort of nocturne of the deepest significance. It requires an infinite gradation of tone quality and should not be attempted too early in Bach study Busoni regards the accompanying fugue as the most important in the first book. It requires a player of mature interpretive powers to do it justice. No. 7, in E flat major, may be studied next, and then the first in the book. Although the prelude is the simplest of all, yet the fugue is difficult. No. 15, in G major, will also be found more difficult than it looks. Then may come No. 3, in C sharp major, a fascinating prelude and beautiful fugue. Those who had the good fortune to hear MacDowell play this prelude must have realized how delightful these things can be made when the perfunctory, pedantic method of playing is abandoned in favor of the emotionally living interpre-tation that so great a mind as Bach would have approved could he have lived until to-day. After having studied these the student may take up Nos. 14, 16, 22, 12, 4, 18, 19, 20, 24, completing the first book. Some of these later ones may be omitted and some of the most notable ones from the second book substituted for them if desired.

SUGGESTION FROM A READER.

SUGGESTION FROM A READER.

"I read the note of E. M. B. In the Round Table on how to reach time to beginners. Harding the state of the

whole notes, two to the half notes, and one to each underunder.

The control of the short of the short of the short of the whole note, this time uning the word and between each count up to and include ing the sighth notes, ceiling them always to hold to play the eights on the word and. Before they are ready for the sixteenth notes, they are compared to the short of the sixteenth notes, they are considered to the sixteenth notes that the sixteenth notes they are the control of the sixteenth notes the sixteenth notes that the sixteenth notes are sixteenth notes the sixteenth notes and the sixteenth notes are sixteenth notes and the sixteenth notes are sixteenth notes ar

A MAN must master his undertaking and not let it stantly upon which side he is going to make his

BY HARVEY B. GAUL.

ONE of the best ways to study music is to take up a side study. No matter

of nature that tells us to diversify our chopping trees. Mendelssohn found Saint-Saens, who is a living example glance over the names of great men, past and present, will recall to your There are men who have a side study in which they are almost as proficient as in their profession.

Why do we musicians work more than any other class of professional

strong nerves are imperative. Gilbert in the day.

THE AVOCATION SHOULD BE

along intellectual or physical lines. If teacher—the one who makes artistic, one prefers the intellectual—psychol-brilliant, or heart-stirring players. ogy presents an unlimited field. Botyou have thought of it or not.

as costuming and history are to the with piece and study playing. I like

from their side studies.

SIDE STUDIES FOR MUSICIANS. as a golist and cyclist, Jack London Again, this rest comes at the end of is a sailor, the late venerable Bishop of a lesson, and you are therefore in a Delaware, Ilishop Coleman, is well better condition to begin the next lessons are the sail of t known as an exponent of pedestrian- son; and thus do a more noble part ism. These men all make time for towards the pupil who follows. Do not

THE ETUDE

ance is as good a carpenter as one tion in an easy chair, or stand, or even never uttered truer word in or out of could be serve and obey the law found wish, and a widely known com-walk noiselessly back and forth at the theplini. For, work done according for function that tells us to diversify our poser, whom I also know, is a splendid other end of the room, while you watch to same principles and within lexitimate poser, whom I also know, is a splendid other end of the room, while the principles and within lexitimate the principles and within lexitimate the principles. poser, whom I also know its a specified order one of the proper use of wrists, working hours never yet hart anybody cabinet maker. These men are keenly your pupil for the proper use of wrists, working hours never yet hart anybody cabinet maker. These men are keenty your pupil for the proper use of winds, wording means never yet muri anybody alive to the value of relaxation, and arms and shoulders, and grace and case —whereas, dissipation has killed its when they want a rest or change they of position while playing, and listen tens of thousands, and where it has another. Gladstone, with his vigorous sonstitution realized that. He sought bench. Much sindy is a "mearings of accuracy of tone and delicate manager ment so as to dwarf the ment." seek it in tool snop and carpenters for mistack in flustronly or pussaling to street the development. Much study is a "wearness of accuracy of tone, and delicate manages—ment so as to dwarf the mental pos-bench. Much study is a "wearness of accuracy of tone, and delicate manages—ment so as to dwarf the mental pos-bench state of the mental position of the mental pos clessastes said-consequently an avoca- note of the corrections you wish to and heart, even if the body still lives tion in sketching and painting; elemates said—consequently an avoca- note of the corrections you will be the said of the consequently an avoca- note of the corrections you will be the said of the sa thing. Musicians, above all other pro- but under no circumstances interrupt. Jack a dull boy" is very true, and it is sussemb, anove an oner pro- not answer to deconstance.

It is a substant, anove an oner pro- not answer to deconstance and fessional folk, need a side study, for the performance until the piece is fin- equally true in the fact that it makes all work and no play makes droupes ished. The stumbling, hilting manner, and many a dull girl also—but play and disa decidedly dull musician.

RELAXATION IN THE STUDIO.

BY MAGGIE WHEELER ROSS.

WE have all heard of the teacher who much to the detriment of our health, pared programs, or otherwise occupied interested listener. Undoubtedly the list sery doubtful whether a doctor, himself while actually giving a lesson, lawer, merchants, or himself while actually giving a lesson, the parents and other is to play pieces. lawyer, merchant or chief, as the old. This, of course, is unjust to the pupil, the parents and other relatives of the evening at least once a week, and the should have a social lawyer, merchant or chief, as the old. This, of course, is unjust to the pupil, the parents and other relatives of the evening at least once a week, and the children demand and expect it, the either a concert or a play on another them. hard as a musician. It is very doubt-ful. Perhaps this is why music has teacher belongs to him, just as much been called a "array or "array or "array or "array" and "array or "array" and "array or "array" or been called a "narrow profession." Our as does any other purchased article. health and well-being demands that In my opinion, however, it is equally and profitable as possible. we give a certain amount of time to as unfair to the well started pupil to t may have been thought sesthetic Where this is the habit, and the class is high strung, but in this age of stren-cession, it is nothing short of "musical they were ushered into alternate rooms her evenings to society, or even to the

and Sullivan caricatured a contempo-ary litterateur in the character of piano, going through a routine of exer-ary litterateur in the character of piano, going through a routine of exer-ary litterateur in the character of piano, going through a routine of exer-ary litterateur in the character of piano, going through a routine of exer-ary litterateur in the character of piano, going through a routine of exer-ary litterateur in the character of piano, going through a routine of exer-piano, going through a routine of exer-ser-going a routine of exer-ser-going a routine of exer-ser-going a routine of exer-ser-going a routine of exer-going a routine of exer-ser-going a routine of exer-going a r Bunthorne-in "Patience." That type cises, pieces and studies, and not bewas common among the artistic pro-cessions of those days, but now, and hausted? They must grow nervous, our mind and body by a change of her mind, first as last, to be a failure we ought to be greateful, it is like the cross, and fretful, or dull and lethargic, position, to the great benefit of all con- not only in music, but in every serious Dodo bird, quite extinct. We should according to temperamental tendencies. turn to outdoor sports or change of and neither condition is conductive to environment when we feel our forces first-class teaching, or satisfactory learning. Of course the phlegmatic, unemotional mechanical wooden-

characteristics and inclinations Move about your studio as much as Charles Dickens. any also offers a great area in which divisions-technic or finger exercises, you can consistently, and relax freto ride a hobby. Languages will prove studies, and pieces, allotting the time quently. Your pupils will gain thereby, done," he said, "without the habits of a revelation and are really indispensabout equally upon each division, unand you will be less of a wreck at the punctuality, order and diligence, without able, if you would be a well equipped less the individual case requires special end of a hard day's work, musician. "Physics" and "mechanics" arrangement. I take the technic first.

are both related to music-whether for it limbers the fingers, and makes Life is made up of detail, One does formed Heaven knows, I write this in ready for the studies. I put the pieces not live in general, or be good in no spirit of self-laudation. Physics will instruct you in the last, because usually they interest the general, or study in general, or make meaning simply is that whatever I have theory of sound and tone; mechanism pupil more than the other work, and gain in general, or practice in general tried to do in life I have tried to do well; will inform you of the construction he is anxious to play them after the lt is all in particular—in detail. As and workings of your instrument. The fatigue of a lesson on the dryer stages the house is built of bricks, so is oughly in carnest. I have never believed it. studies are really invaluable for the I find a pupil will seldom do good musician—they are as important to him technical work if he is already worn and the propersor made up of details. In a possible that any natural or improvedability can claim immunity from the companion—can claim immunity from the companion sense, each detail is a specialty. So it ship of the steady, plain, hard-working is that the work of the musician is a qualities and hope to gain its end. There to have them go at the technic with is that the work of the musician is a qualities and hope to gain its end. There if one craves physical recreation— a fresh active mind. I never leave the thousand details— He must specialize is no such thing as such fulfillment on If one craves physical recreation— a fresh active mind. I never leave the the piscatory art as followed by Izak pupils side during the practice of tech.

on each one, for the time being. Later, this earth. Some happy talent, some happy talen the piscatory art as followed by Izak pupils said during the practice of technic wallon is irresistably altiming. One nical exercises or studies—watching the must specialize in a larger way, for fortunate opportunity, may form the two might even follow Cincinnatus with them most carefully for hand position. might every then, in summer and fall or errors of fingering, etc., but I have not do all things well. One can not mount, but the rounds of that ladder avantage. the "call of the wild." There learned that it is a great advantage to even play Bach and Chopin equally must be made of stuff to stand wear and there is the "call of the wild. There tearned that it is a great advantage to a see many and devious ways, as Russkin both the pupils and myself to cross the well. Some performers are noted as tear; and there is no substitute for thorand Morris knew, and as F. Hopkinroom and listen to the performance of Bach players, others as performers of oughgoing, ardent and sincere cannels. son Smith and Weir Mitchell practice, the pieces at a distance, rather than at Chopin. The lesson is to recognize ness, These men have obtained much benefit their side. The advantage to the pupil the natural tendency of mankind and these men have obtained much before their state. The advantage to wide a field, To hit a nail on the measured by the depth of the sentiment.

We read of the following men in our and greater confidence. The advantage too wide a field. To hit a nail on the measured by the depth of the sentiment. prints as firm believers in to yourself is enormous. You change head a thousand times in an hour from which it proceeds." Correct technic daily prints as firm occeeves in to younger be decreased and a constant times in an nour from which if proceeds. Correct commandatives. It is gives them stimulus for your position, which rests you physis-brings more results than his is essential to good piano playing, but their work. Theodore Roosevelt is a cally, and enables you to be more alert thousand mails once. It is making a miless musical sentiment is also present.

Repose does not mean lethargy or in-

DISSIPATION AND MUSIC STUDY.

BY CHAS. E. WATT.

ism. These nien all make time for towards us purpose occupy your mind. "It is dissipation that kills, not "sport." They follow their hobbies in let any other work occupy your mind. "It is dissipation that kills, not become you have left his side. Teach work," said Robert J. Burdette in a become you have left his side. Teach work," said Robert J. Burdette in a because you have left his side. to learn some other thing along with
the pursuit of music than it is to
steadily grind at that.

Decause you nave test mis store. Tests the store, same rooter j. buffette in a
consequence of the pursuit of music than it is to
steadily grind at that.

in which many pupils deliver their sipation are two distinct things and the pieces is caused by the unwise inter- trouble with young people is that they ruptions of unthinking teachers during are too prone to invist on "having a the practice at lesson time. If you are good time" too much of the time and sitting right beside the pupil the do not remember that growth will only temptation to make the interruption is come through a judicious admixture of far greater than it is from across the work with play

room, where you assume the part of an A high school girl for instance needs I once received instruction from an still be left for the moderate study of sit beside him through an entire lesson. teaching rooms opening into a large to dissipate to the extent of going conreception hall. As his pupils arrived tinuously to the theatre, or devoting all uosity and feverish haste, health and murder" to the pupils who come late by his attendant. The master thus extent of occasionally going to a dance changed his room and surrounding; where in one evening she will use the How can anyone sit all day beside a with each pupil. Few of us can afford strength that properly belongs to three cerned. Annie Payson Call has proved study as well, for-inevitably she will that there is power through repose, fail .- Ex.

animation. You must enthuse if you DICKENS ON HARD WORK

awaken the best in your pupil. You WF are continually being confronted headed teacher can stand this sort of cannot enthuse if you sit all day in the with the statement that success is When you choose a side study, thing unharmed but such a tempera- same chair, by the same instrument, achieved only by hard work and definite choose one that will benefit you either ment is never found in the successful and teach the same things over to a lot purpose, not only in music, but in all of pupils who show many of the same walks of life. One of the most eloquent statements of this fact was made by

"I never could have done what I have the determination to concentrate myself on one object at a time, which I then

their work. Theodore Roosevelt is a cally, and chaoses you to a better specially of the one nail unit is technic is not more than a form of driven home.—W. Francis Gates.

The probability of the one nail unit is technic is not more than a form of driven home.—W. Francis Gates.

The probability of the one nail unit is technic is not more than a form of driven home.—W. Francis Gates.

Department for Singers E. Davidson Palmer, Mus. Bac., Oxon

6 P or 6 10

According to this theory the human

AN UNKNOWN TRUTH ABOUT It can be carried a considerable distance VOICE PRODUCTION.

[In presenting the following article to garded as marking the highest point to the readers of THE ETUDE, we must ask which it is safe to take it, and this no them to recollect that the sole mission matter what the character or compass of the editor is to seek for the truth in of the voice may be. The medium regall its phases. It is not within the edi- ister (also called by Garcia the falsetto tor's province to determine arbitrarily register) is considered to begin at the what is right and what is wrong. Conse- point at which the chest voice ends quently many articles are presented in (though it is admitted that it can be this magazine which may be exactly op- carried a little lower), and its upper posite to the principles maintained by limit is said to be some of our teachers. We cannot take one side and maintain that that side only is right. We must present all sides of a question. The broad and earnest reader To take it beyond this point is considwants to read all sides and then form ered, as in the case of the chest register, his own opinions. The following articles to be dangerous. The head register, acare from a series by a conscientious, cording to this theory, commences at are thom a stress of the lighthy decreased and grifted English teacher. Although they are radical in some and extends from this poin respects, they will surely stimulate sensible people to do some profitable thinking to the highest note which the humar and "auto-inspection." As a matter of Another popular system follows the and auto-inspection. As a Another popular system fact, hundreds of teachers of voice do lead of Emil Behnke, whose laryngoscopic investigations, carried out in conjuncextent in teaching different registers. tion with Dr Lennox Browne led him Judging from the correspondence reto formulate a theory similar to, and to ceived at this office, there has seemed to a great extent founded upon, that prebe a popular tendency in this direction viously propounded by Madame Seiler, for some time. We do not attempt to of America. say which is right. We simply aim to be fair to all earnest thinking investi-Again let us mention the fact voice has four more or less perceptible by Evilly does not permit each "breaks" in it, and as each of these that The ETUDE does not permit con-troversies or polemical discussions. If "breaks" is believed to be caused by an essentially different laryngeal mechanthe following opinions do not coincide with your own, remember that with the ism, it follows that the voice as a whole with your own, remember that with the able staff of editors engaged to write possesses five registers. It is admitted, for the Voice Department of The ETUDE, there must necessarily be some represent difficult to discover and are of minor imthere must necessarily be some represenmust necessarily be some represen-of your own views.—Editor of Reyne 1 portance, and the advocates of this theory are, for the most part, disposed to agree

For the last twenty years I have been voice may be said to consist of three persistently seeking to draw the serious registers, while they believe, as Garcia attention of the musical profession and the musical public generally to certain two of them may be subdivided. Behnke remarkable facts which have come to my calls these three registers the thick, the knowledge in connection with the subject thin and the small registers. The lowest of voice production. Experience must or chest register he subdivides into have shown many teachers that the per-centage of vocal success is entirely out of proportion with the amount of effort put to the position of the "break" between into vocal study. In seeking a remedy the thick and the thin registers-that for such a position let us glance briefly which, setting aside subdivisions, we may at some of the best known vocal systems, call the first main "break"—he is in subparticularly those which are supposed to stantial agreement with Garcia; but as

be based upon a scientific foundation. regards the position of the second main One of the most widely known systems "break"—that between the thin and the of voice training is that of which the small registers—the two authorities are



Besides the two systems of voice-pro-duction 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 Makenzie in his book, The Hy giene of the Vocal Organs, "recognized 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 beyond that limit, but that note is reto a treatise by a famous Italian 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 wittingly. When 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 strong and substantial they took it to be an essentially different kind of voice and Do You Want a advocated its use under the name of head

> 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 proas the ordinary chest register, but is so softened and restrained by the extreme elevation of the soft palate that its character is very greatly altered. This is sometimes called mixed voice, the idea being, that in those cases in which it is used, the two registers, like twins in the once famous ballad, have in some mysterious way "got completely mixed," Those who take this view with regard to the male voice hold that the so-called new, high-class piano music. The Lyon & falsetto is not a natural but an artificial Healy Piano is built by the world's largest or acquired voice-something which ought music house of the finest materials and is just not to exist, and must on no account be encouraged to do so. Thousands of men, however, could 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 boyhood

The two-register theory, though often supposed in the present day to be unscientific and in direct conflict with the Healy Piano and the Washburn Piano. Address, evidence of the laryngoscope, has the support, amongst other authorities of the late Sir Morell Makenzie, and also of the 27-63 East Adams Street - Chicago great German physiologist, Johannes Müller. The former, who made a laryngo sconic examination of the throats of between three and four hundred good singers, writes as follows in the look to which I have already referred:

of voice training is that of which the small registers—the two authorities are the leading exponent. According to this authority, whose name is held in deservedly high esteem by musicians and seignitude authority, whose name is held in deservedly high esteem by musicians and seignitude authority, whose name is held in deservedly high esteem by musicians and seignitude and the seignitude are successful to the seignitude and the seignitude are successful to th The actual mechanical principles in

The lowest of these portions is termed scientific basis and to be supported by The real secret of voice production the chest register; the middle portion is laryngoscopic evidence, this discrepancy, does not lie in breathing, despite the ofttermed the medium or falsetto register; coupled with the difference of opinion as quoted Italian proverb to the effect that and the highest is termed the head regs to the number of the registers, is worthy he who knows how to breathe knows ister. The chest register extends from of particular notice. It proves, at any how to sing. It is not in the lungs, but the lowest note of which the human rate, that even the laryngoscope, great as in the larynx that the solution of the voice is capable as far as is its value, is not quite so infallible a vocal problem is to be found, as the following facts attest:



oice. The term head voice has also, where Lyon&Healy Piano or a duced by the same laryngeal mechanism as the ordinary chest register, but is so Washburn Piano?

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. That there are in men, as well as cause as regards the means of production, cause there are in men, as well as cause a regards the means of production, separate registers do not exist—toices cases. I come then to the question of which are produced in one way only the adult male voice. Is it possible, the throughout the which. throughout the whole of their compass, reader may ask, to find among men's

THE ETUDE

That where two distinct registers voices any which are capable of being are found, if the upper register be carpried downwards as for as it will go, and upper limit of the compass without a radisucceptified. energetically exercised, the result is that cal change in the vocal mechanism? The prevalent opinion among musicians cer-

3. That in voices which possess two tainly seems to be that it is not. The registers vigorous and persistent exer- natural voice of a man, they argue, is cise of the lower or clest register is in- the chest voice, and the upper limit of jurious both to itself and to the upper or this chest voice, as they know from their own experience, is not identical with the That the voice which is commonly upper limit of their vocal compass. Behead register.

called faisetto is, under certain condi-iond the range of the chest voice is tions, capable of development to such mother voice, produced by a different a degree as entirely to transform its mechanism-the voice in which they can

VOICES WITHOUT SEPARATE monly known as falsetto, in fact, 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. Sir Morell Mackenzie, in his Hygiene of the Vocal Organs, refers to the fact incidentally more than once, but does not draw any conclusions from it. A few modern theorists endeavor to explain it much as follows: The voices in question, they say, undoubtcdly appear to be produced by the same laryngeal mechanism throughout, but this is not really the case. A change of pro-duction does and must take place somewhere, but the different registers are so well and perfectly blended by nature that no alteration of the mechanism is dis-

In reply to this let me first of all refer to my own voice, which in hoyhood was a good example of the kind now under consideration. It was a pure so-prano voice of good quality, extending

had commenced

In the book, to which I have more than once referred. Mackenzie records several In the book, to which I have more than to the last once referred, Mackenzie records several instances of professional singers, male as from to to In its once referred, Mackenzie records several instances of professional singers, male as well as female, whose voices, when exproduction Mother Nature was my only amined by means of the laryngoscope, guide. So far as I was concerned reg- were found to have only one mode of isters had no existence. My voice in production throughout the whole of their those early years was produced from one compass, "sound flowing on," to quote end of its compass to the other without his own words, "in one unbroken stream any change whatever in the nature of from the lowest note to the highest."
the laryngeal mechanism. One mode of He also cites the physiologist, Dr. Wesley production only was employed, namely, Mills, of Montreal, as having noticed the production only was elipityout, inautry, Mills, of Montreal, as having noticed the that which is said to belong rightly to same plenomenon. Both these authorithe "middle" or, as some call it, the tier register—the latter term being being extremely rare and exceptional, altogether a misnomer as far as my voice Possibly, however, it is not so exceptional. was concerned, seeing that there was as might be supposed. was contented, seeing that there was as might be supposed.

nothing thin about it. On the contrary,

it was always quite firm and strong, no EXERCISING THE UPPER REG-ISTER. matter whether the upper, the middle, or the lower portion was being made use ot, THE second fact which demands our while no amount of exercise ever seemed attention is that, in voices in which two to tire it. Sometimes I sang treble; separate registers are discernible, if the

began to notice that there were adult

male voices in which these separate regis-

ters had no place, and I may add that

I noticed also, as a distinguishing feature

of these voices, the exceptional ease with

which they were produced. Since the

time I am referring to I have met with

a good many other voices of the same

kind, and in nearly every case the voice

was one which had never been trained. I

am also quite satisfied in my own mind

that these voices are not only apparently,

but actually produced by one laryngeal

mechanism only. Strange to say, I can

of the laryngoscope. This little instru-

ment is generally supposed to be the

unswevering ally of the multi-register

theorists. In the hands of an independen

investigator like Sir Morell Mackenzie,

with no pet theory to substantiate, i

reveals something quite undreamt of in

also claim in support of it the testimons

to tire it. Sometimes I sang upper register be carried downwards as I always produced my voice in the same far as it will go and energetically exer-way. Sir Morell Mackenzie says that he cised, the result is that both registers are is able to affirm, from the examination benefited; that is to say, the upper regis able to affirm, from the examination outcome, the is to say, the lower is of a great number of cases, "that boys ister is strengthened while the lower is improved in anality and rendered easier It only shows how, on this sub- to produce.

ject, even the most acute and conscien- I regard the "two register" division tious observer is liable to be led astray, of the voice as the correct one in all I have a complete and vivid recollection cases where any division at all is necesof what my voice was like and the way sary. I fully agree with Sir Morell in which it was used both before and Mackenzie that the break which occurs immediately after the great change, com- in passing from the chest register to the monly spoken of as the breaking of the voice immediately above it is the only voice—and I can assure my readers that break which is caused by a change in the the chest register, taking the term in its mechanical action of the larynx. Other ordinary meaning, did not exist in my breaks, where they are not wholly imagivoice until after the "breaking" period nary, are for the most part very slight, and are caused by sudden modifications
Having shown that the boy's voice may of tone brought about by the action of be, and sometimes is, produced in its certain parts of the resonance apparatus,

alone, it is not necessary to occupy time tongue, and space in proving that the same thing As to the beneficial influence which the is true concerning the female voice, be- exercise of this head register has over Please mention THE ETUDE when addressing our advertisers.

entirety by one laryngeal mechanism namely, the soft palate, pharynx and

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mechanism—the voice in which institute of, more accurately speaking, earlieuter of, more accurately speaking, commonly former of a uniform of a commonly former of a commonly for

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the point I wish to emphasize—the fact is other produced as in childhood, from one which, notwithstanding its importance to singers in general and to men tirely escaped attention. Yet it is a fact The lower voice could be carried two which can easily be verified. Let any or three tones higher, but only by a maniman who uses the chest register exclusively try the effect of resting this voice experienced when a boy. The upper for a few months and exercising in place of it, at not too high a pitch, the other voice-the voice which he probably calls falsetto. Then let him go back to the chest voice and see whether it is not all the better for this novel treatment. It is quite possible he may have been told that to treat the voice in this way is the worst thing he can do for it. In voices period the singing voice ought to b which possess two registers, vigorous and rested entirely. So, for a time, I gav persistent exercise of the chest register up singing. As well as I can recollect is injurious both to itself and to the head

perhaps scarcely necessary to explain that done the voice any perceptible good. The by head register I mean all that voice only way in which I could use the voice which is no part of the chest register. That is to say, I use the term not in the I sang in this way in a choir for some limited sense in which Garcia and many years, and also joined a male voice quarothers use it, but in the sense in which, tet party, in which, as the quality of the as we have seen, there is good reason to upper register was good, it proved of believe it was used by the old Italian some value. For the lower notes up to singing masters. In the great majority of cases the exclusive use of the chest register is looked upon as a matter of course, and the regular and systematic exercise of this voice two or three times voice which I had now begun to call fala day is enjoined upon the pupil as an setto. indispensable condition of progress. What is the usual result? A deterioration which is in direct proportion to the amount of exercise to which the voice has been subjected.

In many cases the injury that is done does not attract any particular attention. pressed by the general improvement in the style of the singer, and by the artistic manner in which he has learnt to the fact that the voice itself is not as good as it was originally. In the same way the singer also is misled. Indeed, not only may he be unconscious that his voice has been in any way impaired, but opinion. he may even be under the impression that

ply and solely owing to an increase of It is well known that where the woman's voice is concerned the head reg-ister is injuriously affected by the forcing up of the chest register beyond a certain point. But as regards the man's voice, owing to the views which everywhere prevail as to its nature and treatment, the fact that the exercise of the chest register may have a weakening effect upon the head register is one with which neither pupil nor teacher is at all likely to concern himself.

realize that this increase of tone is sim-

A NEW PHASE OF VOCAL DE-VELOPMENT.

THE last fact needs fuller explanation. The voice commonly called falsetto. which is believed to be of no use what ever, can be strengthened and extended to the very bottom of the vocal compass, and by means of suitable exercises perseveringly continued, can be so completely transformed as to lose entirely the peculiar falsetto quality and to be what may best be described as a new kind of chest voice. This will equal the ordinary chest voice in fulness and power, but vastly excels it in every other

I have already described my voice as it was in boyhood. After the "breaking' or changing period arrived, instead of possessing one voice, as formerly, I found myself with two. The one, produced in way which was new to me, extended

the lower or chest register-and this is from an octave lower to middle C; the

fest effort of a kind which I had never voice could be carried a tone or two lower, but was then so weak as to be of little or no use. The former of these two voices I called chest voice, and the latter falsetto. The voice which I called falsetto was simply the remains of the old soprano voice of my earlier years.

I was told that at this "breaking" I allowed about eighteen months or two years to elanse before I re-commenced After what has already been said it is I did not find, however, that the rest had to any advantage was in singing alto

and for the notes above that point the

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 Up to that time, although I had had ; good deal of musical education in other directions, I had never taken any singing lessons, because I did not consider my voice worth training. He told me that he made great use of head voice, and manage his voice, that he loses sight of gave me some exercises for carrying the head voice down. I assumed that his meaning of the head voice and falsette were practically the same thing, though I afterwards found that this was not his

The method of training was as follows. The chest register was to be used it has decidedly improved. He does not only for those notes which were quite easy to produce. The break between the chest and head registers had its position determined by this consideration, and was not regarded as fixed by nature at any given point. The head register was to be employed from the highest point at which it could be produced without undue strain to the lowest point at which any appreciable tone could be obtained, At first the chest voice was carried up to

while the head voice was not taken below except in a cer-

tain arpeggio exercise, which almost of necessity brought it down occasionally to a pitch at which it was scarcely audible After a few weeks I ceased to employ the chest register above

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Department for Organists

Conducted by Eminent Organ Teachers Editor for March, DR. W. C. CARL

[The leading articles in this Department were all written by Dr. Carl.—EDITOR'S NOIE!. PRESENT DAY NEEDS IN ORGAN STUDY.

Ir the majority of organ students knew how to practice and make the most of their time and opportunities, it is safe to predict that the world would be flooded with good organists and any quantity of virtuosos. The question is constantly being asked, "How can I better my posiand found themselves able to accept a modest position. To take the next step is the all-important question, as here is where the difficulty lies. There are a goodly number who, by having acquired a certain knowledge of the pianoforte, ake up the organ in order to increase their income by playing Sundays. The requirements of the position are slight at first, only a simple service being demanded. Then gradually one thing after another is added until musical services are introduced, with a cantata or oratorio to be sung by the choir at least once a month. Then a fifteen-minute organ recital, either to precede or follow the service. The demands by this time have outgrown the organist, and he must progress in order to maintain and hold the posi-Naturally there can be but one conclusion-he must study.

SYSTEMATIC STUDY NEEDED.

It is unfortunate that many who make tize the same as in the study of the piano- detail, and would exercise as much care forte and other instruments. In order to in the folding of a newspaper as in playlay a firm foundation, there must be ing a Bach fugue. Many organists, and

ac ion may be tracker, tubular or electric; this is of no consequence; the touch of the manuals and pedals and the correct small space of time, if the mind can be positions of both hands and feet must be made to bear upon it. nastered. It is equally as important that this be done as on the pianoforte. A previous knowledge of the latter is of large assistance and should be acquired in advance if possible. Technical work should be given, including special exercises for the feet alone. The study of the legato touch should be started at once. ith a prompt attack and release of the key. Exercises in trio work should next be introduced, for the organist must have absolute independence between hands and feet. The organ is an orchestra in itself, as the parts must gain the freedom necessary to make the voices stand out with clean-cut rhythm. This all leads up to the study of Bach

ORGAN STUDY.

prodigies, but what they do is the outthey become tiresome and all sounds

Come of continued perseverance in this alike: The organ is a noble instrument.

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and the notes played exactly as the com- ways be well balanced. poser wrote them.

0

the manager of the Hotel Eden related uplift to the congregation is a study in how Madame Nordica spent a sea- itself. Hymnology is an all-important son there when learning the role of and interesting subject—too often neg-Isolde.

once did she deviate from phrase work, to the words and sentiment to be exrepeating each one over and again until pressed. thoroughly mastered and well rounded Finally, when the guests objected and asked if she would sing an aria occas onally to relieve the monotony, she left and was forced to rent a room in the town, so small that Frau Wagner, who was with her, had to stand when she was seated, as no other hotel would permit the phrase practice. The result of all this was that on her return to America she made one of the greatest successes of her carcer. This same perseverance holds good in organ study. The late Alexandre Guilmant was a noble exam-For hours he would work on the individual phrases of a composition, and frequently one he had composed himself. He was particular even to the minutest especially those with a limited amount of First, the touch of the instrument. The time at command, will say that all this is impossible and beyond them. Not so,

LEARN TO PLAY BEFORE EX-PERIMENTING WITH STOPS.

one's playing distinctive and rise above to play. The stops must not be depended and J. K. Paine (American). The above aid in producing it. The late Dr. Tur- whose works are well known and largely pin, who for many years was president played. Trinity College, London, used to say, "First learn the piece on the open diapason alone, then register it afterwards" His reason was to insure absolute clarity of tone, and to give each note its cor-MASTERING THE PHRASE IN of stops to obtain correct tonal color and balance, a knowledge of the orchestra is Ir students would practice slowly, hours highly important. The three families (as each week would be gained. The princi- they are called), the flutes, strings and pal reason for insecurity and lack of re- reeds, must each be given its place. For pose comes from the neglect of phrase example, if a passage is played on the work. Each phrase should be repeated strings, and a change is thought advisover several times daily, and not proceed able, play the next on either the flutes until it is mastered. Routine work counts or reeds, but not on the strings, even if for little and should not be permitted. on a different manual, otherwise there Instead, each phrase should be mastered, will be no contrast, and the passage will then joined to the next, and so continue become monotonous. The excessive use entil the page or section is accomplished. of the strings should not be tolerated. The majority of our virtuosos are not Beautiful as they are, if used continually, prodigies, but what they do is the out- they become tiresome and all sounds

To give the grandeur which is its just due, the diapasons and flutes must be employed and take precedence over the strings and reeds. The flute work is

round and full and fills the space with tone. The strings carry, but do not fill. The tremolo should be used sparingly. Constant vibration of the tone becomes tiresome, and does not produce the effect the performer is seeking to obtain. In certain passages it is effective, but great discretion must be exercised in its use. Too much cannot be said against the

persistent use of the tremolo, not only in particular line of work. "Good, old- the lighter effects, but also with the full fashioned, hard work," as one critic has organ, when the stop should never be named it, is what everyone needs. Some drawn. The Vox Humana and Vox Ceartists spend an entire morning on the leste, both exceedingly effective in their development of a single phrase. What proper place, must not be used to exthey accomplish is marvelous, and it pays cess, and not drawn with full organ efthem to do it. One cannot play with fects. The eight-foot tone should instyle until absolute accuracy is acquired variably predominate and the parts al

How few play the hymns well! To During a visit to Lucerne, Switzerland, play an interesting service and give an lected and allowed to take care of itself. The practice began in the early morn-ing and continued until night. Never steady rhythm, due regard being given

SELECTING SUITABLE MUSIC FOR STUDY AND SERVICE.

It is a common fault to select pieces beyond the ability of the performer. It a mistake to turn down a composition simply because it looks easy and can be read at sight without effort. Von Bülow said, "There are no easy pieces." The great artists are usually remembered for their interpretation of some simple piece

For instance, Guilmant for his Cradle Sone Paderewski for his Menuet Kreisler for Dyorak's Humoresque and Adelina Patti for Home, Sweet Home. There is a wealth of pieces in the medium grade which are practical value and suitable for use in the church service. While transcriptions should not be used to a large extent, there are many pieces which lend themselves admirably to the organ and can easily be adapted.

The ambitious and progressive student should not be content with any one school of organ music, but select the best from each. Guilmant, Widor, Gigout. Salomé, Dubois, Franck, Vierne, and Bonnet (French); Bach, Mendelssohn Reger, Wermann, Bibl, Merkel, Karg-Elert and Rheinberger (German); Capocci, Bossi, Fumagalli (Italian); Smart, Hollins. THE study of the art of registration is Wolstenholme, Stanford, Lemare, Tours, usually taken up too soon. To make Bridge and Stainer (English); Foote, the ordinary it is first necessary to learn Buck, Parker, Dunham, Whiting, Rogers upon for the effect, but, instead, as an are representative names from each school

Rules are easy to give, but often difficult to follow. Practice and preaching will, however, always remain widely apart. One fact remains unchanged, and is especially true in the rush of the presrect value, and not diverting the mind ent day. It is this: "The man who does with the use of the stops. In the choice not keep up with the procession will soon find himself far in the rear." Even though an organist is now holding a small position, it may not be long before the demands will be largely increased. The man who keeps abreast of the times is bound to succeed, and will surely make a steady progress in his chosen profession and life work

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THE ETUDE

ORGAN MUSIC AND ORGAN PLAYING

Paris from his home among the fisher- works, he considered them to be espe- tended to, with absolute quiet on the part folk at Boulogne-sur-mer, the status of cially adapted to the instrument. He of the members. The results are usually organ music and organ playing was would quote Berlioz's "The Organ is better when the organist and director are altogether different from the character Pope; the Orchestra, Emperor," and one and the same person. and high standing of both at the time add, "Each is supreme in its own way." of his death in March last. In 1871 Guilmant took up his residence in the French Capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition, and caused his appointment at "La Trinité," where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once and dispel the influence created by his predecessors. This all had to come gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. His early studies were supervised by his father. Jean-Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. Alexandre Guilmant studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual

GUILMANT'S TRAINING

Guilmant began the study of imworked for twenty years before he had developed it to the extent his audiences of later years were led to expect from him. Great as were his performances upon the organ. Guilmant will undoubtedly be remembered for his marvelous improvizations. The case and facility with which he would develop the simplest theme, and end with a double ugue, will perhaps never be equaled. What was still more, he made his imrovizations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded, and thus preserved for future generations to In his extempore playing he stood alone. Neither his father nor M. Lemmens could begin to compete with held audiences spell-bound.

Guilmant was a disciple of Bach. He bounded. I consider that Bach is longer than in the United States. music. Everything clse in music has come fr m him; and if all music excepting Bach's were to be destroyed sic would still be preserved. I fine the heart of Bach in the Chorales which he wrote for the organ. These comhine in a wonderful degree musical ience with the deepest feeling, and are ground objects of study.

HIS UNUSUAL TECHNIC.

difficulties were apparent in his playing of the great master's fugues, or indeed, in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly

He did not favor orchestral transcrip- and the many points that arise during the When Alexandre Guilmant came to tions. Although he arranged several course of a rehearsal should all be at-

> American tours an organ piece was written en route from New York City weeks in advance. Philadelphia and completed before arrival. The fugue in D major was THE MIND IN ORGAN PLAYING. written in a single evening, and the Second Meditation one morning before breakfast.

> dignity of musical sentiment in France. Schola Cantorum, a school founded by this. But to be able to give a correct the late Charles Bordes, choirmaster of and artistic interpretation of a musical St. Gervais, Paris, and located in the work, move a congregation, or give sup-Rue St. Jaques. He devoted one day port to a singer, means that the brain each week to the school, a labor of love, giving instruction in ecclesiastical and the performer not only enter into the music. In 1896 he received the appoint- spirit and movement of the piece, but ment as professor of the organ at the he should actually hear it rhythmically Conservatoire Nationale in Paris, and before the start is made. He must enter taught there regularly two days each into it the same as an actor fits into his week. His organ classes were the most part before he is seen by the audience. successful that have ever been held in One must be thoroughly absorbed and imthis famous institution, and at the time bued with the idea and movement, and of his seventieth birthday, when he then begin. To count a measure in corspoke of retiring, the matter would not rect tempo and rhythm before beginning even be considered, and he continued is highly recommended. up to the time of his death.

Guilmant's music is in the remarkable provization at the age of seven, and influence and popularity it has attained amongst all classes-the liberal-minded voted to practice. There is always a educated musician and critic, as well as reason for repeating a passage or phrase the ordinary listener. Guilmant in- of music. The student should know why sisted on the strict legato-the bel he is to play the phrase, and what he is canto of the singer, and now almost a to bring out of it, and then attack it, lost art in the haste of the present day. regardless of the number of repetitions Nothing was done with undue haste or necessary for a correct rendition of it. without preparation, the same care and Concentration is difficult, but it can and attention to detail being followed in must be mastered. It is better to learn everything he undertook. Shortly be- a single phrase each day than to attempt fore his death he said. "If I can leave several pages and not able to play any behind me a correct style and method of organ playing, it is all I ask for."

The influence exercised over his pupils, and in imparting to them the principles for which he lived, showed the character and nature of this, the most lovable of men. Guilmant's influence on the destiny of organ music extended to many lands, as he was ea gerly sought for, and traveled extenhis wonderful art, which everywhere sively. Whatever place he will fill in the history of his beloved France, i safe to say that in no country will his "My admiration for Bach is un- name and the influence of his art live

HOLDING THE CHOIR TO-GETHER Ir the choir is to be held together, it

is necessary to create an interest among the members. Vocalists as a class have not the same theoretical training as organists, and therefore there are many points which can be given out at the rehearsal which are new to them. Give a choir Critical estimates of M. Guilmant's member the idea that he is learning some organ playing must always include thing each week and he will faithfully reference to one great feature, the attend rehearsals. The subject of dicmagnificent underlying pulsation, the tion, for instance, should be made promsteady rhythmic beat, which was al- inent, and a certain amount of drill deways evident. His clear and logical voted to it at each rehearsal. If the phrasing was particularly noticeable in anthem is quietly hummed, the blending of the works of Bach. No mechanical the tone will be improved, as well as the

GUILMANT'S CONTRIBUTION TO that, except in rare cases, original com- "mezzo vocc" effects greatly enhanced. unat, except in rare cases, original compositions should be played upon it. Detail drill in attack, precision, shading

It is advisable to keep rehearsing ahead Guilmant was a prolific composer; and not be forced to hurriedly prepare he wrote rapidly. During one of his the music for the coming Sunday, but have it in rehearsal for two or three

It is not alone the fingers and feet that do the work, but back of this and of still greater importance is the brain. The Guilmant has been one of the most mind has much more to do with this than forceful inspiring influences to awaken it is credited with. The mere playing of notes counts for nothing. Anyone with or years he was president of the a certain amount of intelligence can do

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English musical life, all things considered, is the system of choral festivals, Brighton, Blackpool, though all these are which have done so much to bring together the workaday people and make Leeds, where Sterndale Bennett, Costa, them sing. Americans in England can- Arthur Sullivan, and Villiers Stanford not fail to be impressed by the whole- have successively filled the post of conhearted interest taken by the people ductor. Some mention, however, must in these matters, and a visit to an Eng- be made of the Sheffield Festival, because lish city, especially one of the smaller it is the youngest, and in some ways the cathedral cities during a festival week, most flourishing. Here, perhaps more is an interesting object lesson in the than anywhere, the idea that choral singfact that music plays a very prominent ing must necessarily be holy in character part in English national life. Almost has been abandoned. everybody in England, especially in the northern section of the country, either sings in a choral society or has aided in the support of one, and there is no town or village so small but some attempt has been made to form a choral English musicians are inclined to think, lated places support flourishing institutions music has paid her debts in full. Sheffield ROMANCE...... of this type. Interest in choral music is also fortunate in possessing one of the Garotte in the Ancient Style was by no means initiated by the choral very ablest choir trainers England has festivals, but it has certainly been fose ever produced in Dr. Coward, and also Wedding Music... tered by them.

Festivals did not originate in Eng- land's foremost conductor. land, of course, but they are of ancient heritage. The most ancient of them still exists. It is not of much musical MAKING THEORY INTERESTING.

THE CLEBERATED LARGO....G. F. Handel mustn't talk, because if you do the blood significance, but it deserves mention significance, but it deserves mention the state of the blood because its very "Britishnees" is likely sented in such a light that the student to amuse American readers. The Cordon of the Sons of the Clergy was or uninteresting. It is unfortunate that a Mach 1908 ACRE men, for the purpose of aiding necessi- not realize the importance or necessity of tous clergy and their wives and chil- pursuing the subject. It is not to be extons citys and toric waves and one pursuing the subjects of the control of the co rounded off in true English fashion by an artistic interpretation of a musical SUITE GOTHIQUE. a dinner. The program for the last two work; for sight-reading, transposition, Deum in D of Purcell, the Utrecht and indispensable. Dettingen Te Deums of Handel, the efforts have been made to introduce new ticular interest. compositions by living composers, but one or more of the above works are inevitably performed. So far as we know, the sermon and the dinner are permanent, and will continue through the rolling

The Three Choirs Festival is held yearly in the cathedrals of Worcester, Gloucester and Hereford respectively This festival is a very valuable one, and many important works have been heard for the first time at these concerts Among the large number of works which have obtained their first hearing in England at this festival may be mentioned the first American work to be heard at an English festival.

The Birmingham Festival originated in 1768, and is now given triennially, in aid of the Birmingham General Hospital whose funds it has enriched by over half a million dollars. This is one of the most important festivals of all in England, and many notable works have been introduced. Among the most important of these are Mendelssohn's Elijah and St. Paul, Gounod's Redemption and Mors et VIII. Thou shalt not skip from the fifth 'ita, Dvorak's Spectre's Bride and Requiem, and Elgar's Dream of Gerontine Apoetles and Kingdom.

The Handel Festival at Crystal Palace, London, is an important function in which a chorus of over three thousand members take part. Special attention is given to Handel's music. Latterly it has become more valuable owing to the fact that its very able present conductor, Frederick H. Cowen, has managed to extract The Messiah from its bulldog grip, and to present other works of Handel

Space, unfortunately, will not permit us PROBABLY the most valuable asset in to mention all the important English Norwich, York, North Staffordshire, of great importance, particularly that at

> In the January issue of THE ETUDE Frederick Corder has said all that is to JUBILATE DEO ... be said about the influence religion has had upon English music. There can be no question that music owes much, if not everything, to religion, but most modern has the services of Henry J. Wood, Eng-

enturies has consisted mainly of the Te modulation, improvization, etc., they are

In this connection the "Rules for the Overture to Esther, the Hallelujah Study of Harmony and Counterpoint," Chorus, and two anthems specially com- by Otis M. Carrington, known as "Moposed by Dr. William Boyce. Latterly zart's Ten Commandments," are of par-

II. Thou shalt not make unto thee any unalterable rules. Thou shalt broken by thee, when thou hast learned why such rules should not be broken.

high nor too low; for the singer fact clear: will not hold him guiltless that

VII. Thou shalt not have consecutive

in the bass. Thou shalt not hear false relation

Thou shalt not double thy major dominant's, nor thy minor subeither major or minor,

-W. C. Carl. character.'

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Marche.

THE ETUDE

Toccata. WENSONG..... Edward F. Johnston THE NIGHTINGALE AND THE ROSE

Saint-Saëns ... Alfred J. Silver PRAYER AND CRADLE SONG. Alex. Guilmant MARCHE HEROIQUE DE JEANNE D'ARC Th. Dubois

No. II.

Entrée du Cortege Benediction Nuptiale Laus Deo.

CATHEDRAL PRELUDE AND FUGUE. J. S. Bach Introduction-Choral

> Menuet Gothique Priére á Notre Dame Toccata.

QUESTION AND ANSWER ... Wolstenholme Pastorale in A......Joseph Bonnet Andantine in D flat......Lemare I. Thou shalt form no other sounds MARCH FROM THE ARIANE SYMPHONY Alex. Guilmant

sound practically does not exist with- woman says:

taketh him out of his range.

Suppose that I were to obtain and objects had a set up machinery by which the organ— by without a call on our physician. Remember augmented intervals say, in Westminster Abbey—could be "When our youngest boy arrived, 5 are very difficult to sing, either played automatically. Imagine that you years ago, I was very much run down for thy soprano, or thine alto, are all of you with me in that building, and nervous, suffering from indigestion or thy tenor, or thy bass, and that I set the machinery going, and that for this reason are to be avoided. you hear the music resounding through was not able to attend to my ordinary Honor thy parts by giving each a the beautiful arches; then suppose that domestic duties and was so nervous smooth, flowing melody; that we all leave the building lock the doors that I could scarcely control myself thy music may be long in the and go away—what would happen? A Under advice I took to Grape-Nuts, land that is given thee. child would reply: 'Why, the Abbey ''I am now, and have been ever since VI. Thou shalt not have consecutive would still be full of sound and music, we began to use Grape-Nuts food, able although there would be nobody there to do all my own work. The dyspensia, to hear it. Not so; there would be headaches nervousness and rheumatism dead and complete silence in the build- which used to drive me fairly wild, have ing notwithstanding the vigorous and entirely disappeared. successful working of the automatic

machinery. Yes, dead silence!

TAKE time to think about your music. Mich. dominants, or their relatives to their seasons to the dominants or the state of the tonics or the dominants or their relatives the season the dominants or the state of the tonics or the dominants or their relatives the season the season that the state of the state

HOW SCHUMANN-HEINK STRUGGLED.

THE Musical Courier's Berlin correspondent, Mr. Arthur Abell, gives an intersting account of the success Mme. Schumann-Heink has achieved in the country of her birth. The scene of her greatest triumph is Hamburg, where she suffered such appalling misery in earlier days. Her first husband, Heink, was a drunkard and a spendthrift, and left her to pay his debts out of the salary she was making at that time, 3,000 marks (less than \$900) a year. "The sheriff used to wait at her door on pay days, the 1st and 16th of the month, and take her poor little earnings away from her by force to pay her husband's debts," says the Courier. She was too poor to afford a servant, and used to lock the children up so that they would come to no harm while she was singing at the opera. She was haunted w the fear of fire. One night in winter the . Wm Henry Richmond had a hemorrhage, and was carried home unconscious. When she recovered she Ch. Neustedt found herself lying in an ice-cold room,Th. Dubois with her little four-year-old Lochten vainly trying to warm her hands in her apron-When Mme. Schumann-Heink asked the child what she was doing, the child got then it was not till she came to America that she earned enough moncy to bidLeon Boellmann as net nome, and hospital as the "Sanerin vom Dollarland." Mme. Schumann-Heink is a truly great artist, and it seems incredible that musical Germany should pay so little for what it loves so much.

THE DOCTOR HABIT And How She Overcame It.

When well selected food has helped the honest physician place his patient in sturdy health and free from the not bow down to them nor serve SIR JOHN STAINER ON SOUND. "doctor habit" it is a source of satis-We are apt to forget that a musical faction to all parties. A Chicago

extract from an Oxford lecture of the house during all the 5 years that we Thou shalt not earry thy parts too late Sir John Stainer will make this have been using Grape-Nuts food. Before we began, however, we had 'the "Suppose that I were to obtain and doctor habit' and scarcely a week went

"My husband finds that in the night "The molecular disturbance of the air Nuts food supplies him the most whole work in which he is engaged. Grape but keep thy chromatically al- would certainly go on, but it would some, strengthening and satisfying lunch he ever took with him." Name given by Postum Co., Battle Creek,

dominants, or their relatives, Russell Lowell, "is as needful to the imone appears from time to time. They agination as society is wholesome for the are genuine, true, and full of human Department for Violinists Edited by ROBERT BRAINE

VIOLIN DUETS.

how much good can be accomplished by the practice of good violin duets. He notes that many of the best violin duets are written in sonata form, with an equal division of themes and ac-

follows:

Leagy Dieyel, op. S. Six Little Duets;
Alard, op. 22, Elementary Duets; Le Berot,
and the control of the control of

teacher of Paderewski, strongly advises fortable.

ready. My own experience has been faults in the actual playing.

that the mysterious sympathy of an

THE PROPER POSITION.

forms an excellent introduction for string guartet and other ensemble of the body. A few are of the opinone of the small details in violin playwork, which the pupil can take up ion that it is best to stand on the
ing which is of the utmost importance. Playing violin duets also forms right leg with the left foot advanced. later. Impung the musical pastime, giving Still others think it use to stand a machine, which is a machine, and which is a machine, which is a mac Kramer has prepared a valuable list tributed on the right and left legs, sary for the correct running of the maespecially if the piece being played is long teacher's attention to it, and ask to be and the one rigid position becomes irksome to the performer.

One famous violinist, I think it was Vieuxtemps, had a habit of placing his feet together, with the heels touching, and his weight equally distributed on the right and left legs. This position he would rigidly retain during the entire performance, his body swaying. violin for the daily practice, and, find-

As the classical and most used position, advocated by the most noted violin teachers of history, is to stand on The above list contains some of the the left foot with the right advanced broken one, for violin students, as a most interesting and melodious violin slightly, it is probably the safest for majority, have an unaccountable failduets in musical literature, and some the student to assume. There would ing to keep an extra supply of strings duets in musical literature, and some the student to assume of those best adapted for the use of be no great harm done, however, if a of those best adapted for the use of ben or great harm done, however, if a on hand. This may interrupt the practical duels in the practical due to the for two or three days, until the

teacher of Paderewski, strongly autyes lottender, musical students to play in public frequently. He considers playing for audiplied to their practicing standing, and very teacher can violin and bow, and every teacher can ences as invaluable for developing the not sitting. The bowing can be done testify how much these delay the pu powers of expression of the student, since much more freely when standing. the latter will gain many new ideas of ex- Recognizing this fact, the rule obtains pression and style while under the magnetic hond of sympathy which is created violinists and viola players to stand between audience and performer. Every while playing, even in the case of a teacher notices that the really talented symphony, lasting three-quarters of an pupils in his class play very differently hour or so. When Henry Schradieck, One of the greatest drawbacks to before an audience from what they do the Leipzig violinist, was engaged as the cause of American composition is in the lesson hour. The excitement director of the Cincinnati Symphony and influence of the audience inspire Orchestra some years ago, he introand influence of the audience inspire Orchestra some years ago, he intro-them to heights of expression that duced the custom of having all the they would never dream of in their violinists in his orchestra, in Cincinnati private practice. It is the same with stand while playing. The custom was extense they cannot do their best work not generally adopted in this country, actors; they cannot do their best work not generally adopted in this country. except under the stimulus and ap- and there is no American orchestra, re- in art. This is one of the blots upon

tend a performance when there is a the stage should be easy and graceful, little. Instead of being ashamed of full horse, because the performance is and there should be no frequent this degenerate taste, we seem to glory change of position, wandering around in it. This taste must be overcome While it is certainly not wise for a the stage, beating time with the foot, We must win the people to a better teacher to rush his pupils before an etc., all of which faults I have seen and a larger conception of art. We audience before they are technically eminent soloists from time to time must get them interested in American prepared, yet they should be given fre- commit. A graceful position and music of the better class and instill quent opportunity for public work as grace in playing goes a long way with into their minds the necessity of ensoon as they are even approximately an audience, and often condones couraging American effort.—Clarence E.

TURN OF THE BOW. struct their pupils in what is known

as the "turn" of the bow-the little connecting motion of the wrist after the stroke has reached its limit. This is as important to separate stroke bowing as the springs to a carriage it connects the strokes smoothly making a perfect legato, and avoids the jerky, rough, staccato style which is present when these "turns" are not made with the wrist. The "turn" is made at each end of a separate stroke. As soon as the arm stops at the end The use of violin duets is a much- audience can teach the young violin of a stroke the wrist alone carries the neglected branch by many teachers, soloist secrets in expression and dra- bow a little further, before the reverse but it cannot be too strongly recom- matic force, which the most eminent stroke is begun, thus connecting the mended as a means of developing the teacher could not possibly do. Be- tones, as could be accomplished in no menuscial nature of a pupil. Mr. A. sides, frequent public appearances are other way. If the wrist is kept frigid Walter Kramer, in a lengthy article in the sole means of overcoming that dis- at the end of each stroke, the effect of the Violia World, calls attention to tressing monster-stage-fright. introduced between the notes, the rests occurring during the process of reversing the bow by the arm. Tech-Some difference of opinion exists nical points of this nature are rather among violinists and teachers as to difficult to describe in words, but an equal division of themes and accompanient between this and second of the proper position in 2000 and the proper position in 2000 and the proper position in 2000 and a companients also also also and proper position in 2000 and a proper position in 2000 a The practice of violin duets right foot somewhat advanced, the left at the end of each stroke if the violinist forms an excellent introduction for leg acting as a pillar for the support knows how to how properly. This is right leg with the left foot advanced.

Still others think it best to stand with a machine, which is so small as to almost of violin duets of various grades of while a small minority contend that the chine. Every violin student who finds difficulty, by eminent composers, as common sense plan would be to shift that he has not been instructed in this occasionally from one foot to the other, matter should lose no time in calling his

LAZINESS OF PUPILS.

MAN is by nature a lazy animal, and is, on occasion, turned aside by very slight obstacles. How often does the however, at times under the influence ing a string broken, give up practice for the day from sheer laziness, simply to escape the trouble of putting on a new string. Then, possibly he has no new string to replace the Theodor Leschetizky, of Vienna, the chinical teacher of piano, who was the fully done and he found it more combroken strings, there are many other pil's progress and interrupt his regular practice, unless he is of a pec! position.

TRASHY MUSIC.

plause of an audience. Experienced quiring it at present, as far as I know, our escutcheon and one of the reatheatregoers are always anxious to at- The position of the violin soloist on sons why art in America counts so

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The moral of this preface is, that in proper condition. violin teacher to show his pupils how ers to succeed in building up a good

He tunes the pupil's violin himself als by the column, some for and some when the lesson commences instead of against the systems. Several violin having the pupil do it himself under ists of world-wide fame have endorsed the teacher's direction, and may make some of the systems in signed testing a few vague suggestions at rare intervals about the care of the instrument. Since there is no class of instruments. Since there is no class of instruments with the stretching of the hand by corks, that is, by the which so much is required of the claim corks between the first, secondary to the columns of the stretching of the stretching of the hand by corks, that is, by the stretching of the claim corks between the first, secondary the columns of the columns of the stretching of the st

would find, however, that their pupils would make far better progress in the by this process. man's Violin and How to Master II, menced the use of one of the systems before the week expired had my remained the violin, etc., are described at her fingers were so short and stumpy strength and spirits. Hereas in the strength and spirits of the streng

is in good condition, and that his vi- cular activity.

olin is properly strung, with strings POPULARITY OF THE PIANO. THE long-experienced professional finds that are comparatively new, not false,. ONE cause of the immense population The long-experienced professional finds at ecomparatively new, not tasks.

It title difficulty in tuning and keepMany pupils get in the habit of leaving is ready for use at a moment's notice
ing his instrument in proper condititler violins at home when they come
With two tunings a year a good pain. their violins at home when they come the student and amateur for their lessons, and ask for the loam will said in tune fairly well, and in it is a momentous affair. The experienced violinis to an put a string on the violin in one or two minutes by the should be frowned on by the teacher, which is the should be frowned on by the teacher, which is the should be cach pupil's will be ability with the case of the violin, once or twice a week, to see that it is where the property and con-

HAND

business, where far better teachers The European musical press, especdicular and the violin wiped clean and
failed, simply because the former atially the journals devoted to violin
kept free of rosin after playing each tended to these very important de- playing, have, during the past year, day. He must also watch that the intended to these very important de-playing, mave, curing one past year, day. He must also watch that the in-tails and the latter did not. How can devoted much space to the subject of strument is not uniqued in any part, a violin pupil make proper progress if physical culture for the left hand of and must take the violin to the violints, with the idea of increase- pairer to have the fingerboard leveled will show very little progress at the ing the stretch of the fingers, loosen-where grooves have been cut in the lesson hours, if he has been practicing ing the joints, developing suppleness surface from the pressure of the fingswill show very little progress at the ling the street of the fingers, etc. Several systems of violin badly out of tune in the of the fingers, etc. Several systems. The violin teacher who expects to be published and various form. The violin teacher who expects no are devoting themselves to the bow must be kept rosined and manufacturers of the safety racors—final things easy for his patrons. This has been provoked, and violinists have the hair time to the public violinist manufacturers of the safety racors—fine average violin teacher does not do. He tunes the pupil's violin himself in the column, some for and some the the lesson commences instead of against the systems. Several violinists have the hair time to manufacturers of the safety frequent visits and all sorted and the pupil's violin himself to the repair shop necessary. The violinity of the provided provided the provided provided the provided provided provided the provided prov

in which so much is required of the me performer in the way of tuning, and placing corks between the first, sec-performer in the way of tuning, and placing corks between the first, sec-looking after the adjustment of the ond and third fingers of the left hand, looking after the adjustment of the ond and third fingers of the left hand, to the core of twenty years what kept her ill, looking after the adjustment of the one and pushing them down to the sock-various parts, as string instruments, and pushing them down to the sock-writes to tell how she we it naturally follows that the teacher ets of the fingers. The corks are left health by quitting coffee: should use extraordinary pains in in- in this position several minutes daily, structing his pupils in these matters.

the object being to develop the stretchMany violin teachers will contend ing capacity of the fingers. In a few
suffered from indigestion and insomnia, Many Votor reachers will contend ing capacity of the ingers. In a tew suffered from indigestion and insomnia, that, as many of their pupils come for only a single lesson a week, and the sum of the content of the cont

long run, if they would devote half or even all of the lesson period for a few devices of a similar nature and various I am thankful that I found out the even all of the lesson period for a few devices of a similar nature and various I am thankful that I found out the lessons, to instruction in tuning and form of apparatus scientifically designed turth. Then I determined to use Postum mastered it. Every pupil should be in-belt the circulation. Many claim to have exclusively—for a week at first—for I structed to get some little text book been helped by the exercises. One encort of the violing of which there are several something on the type of Honey—manication, claims that when she come call, something on the type of Honey—manication, claims that when she come little text book in the control of the control of

advantage to give their pupils class not come into use in this country, nor gained 26 pounds in weight, my color lessons on these subjects once in a are there any teachers of physical cul-while, in which they could instruct ture for the left hand of violinists here, hue and life became a blessing. while, in write ture, low to ment our content of the low and of two lines are them how to tune, low to put on as in London and other large Ea. Then I thought I would try coffee strings, and many other things so ropean cities and the passing and the same again, and did so for a few weeks are to know. This would not come a fad mostly with amateurs and The panishment for desting my good necessary to know. This would not come a far mostly with amateurs and the punishment for deserting my good and would be much appreciated by pu-endorsed them. The greatest Eutryplis and their parents, besides proving ropean teachers of the violin, however, "That taught me wisdom, and I am
of the greatest practical advantage to seem to think that from five to eight now and shall be all my life hereafter of the greatest practical advantage to seem to tunk that from the to eight tunw and small be all my life hereatter the progress of the pupil. It is such horse daily practice on the violin using fostum exclusively and enjoying little evidences of interest in the pupil's forms sufficient physical culture for the benefits it brings me." Name given welfare, on the teacher's part, which es- the left hand, without any special ex- by Postum Co., Battle Creek, Mich, tablishes his popularity in the estima- ercises, away from the violin. How-

strument properly strung, and con-stantly to keep tuning it. He must also see that he has strings of good

to tune and to take care of their in- PHYSICAL CULTURE FOR THE quality, and that they are not false when strung on the violin. He must watch that the bridge is kept perpen-THE European musical press, espec-dicular, and the violin wiped clean and

writes to tell how she won back her

"I am 54 years old," she says, "have

"I was reluctant to conclude that

a great deal of the teacher's time to to master and play in public Bruch's cause for gratification at my steadily tell him.

G Minor Concerto with great success, improving health, My indigestion grad-Violin teachers would also find it am. As far as known these systems have "tally left" me, my sleep returned, I

tablishes his popularity in the estimation of the community.

The teacher must see to it that the that some good might be accomplished to Wellville," in pkgs. pupil knows how to tune his violin, by such exercise, since scientific phythat he keeps an extra set of strings sical culture has accomplished woon enappears from time to time. They on hand at all times, that his rosin ders in other branches of human mustage and at all times, that his rosin ders in other branches of human mustage and the set of interest.

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ST. PATRICK'S BIRTHDAY MUSICAL.

(A musical for Junior Club.) WE sent our invitations for Saturday, as this year St. Patrick's birthday comes on Sunday. We cut shamrocks from white bristol board and used green ink. requesting our guests to wear something green. The invitations wore sealed envelopes, and two green one-cent stamps were used in place of the ordinary twocent pink one. The decorations were confined to green and white because they were easiest and cheapest. The club girls wore white dresses with tea aprons of green tarltan. As favors each boy had a wiggly paper snake, and each girl a bondecorative scheme. Green paper sham- upper to lower corner. rocks dangled from the chandeliers and white table cloth

The musical program was an hour long, and each item was announced by the the room singing. president, who wore a long cape of green.

1. O The Shamrock..... THOMAS MOORE (Enter club girls, swinging festoons of arcen. Bowing to the president and quests, they circle around the piano and

"Through Erin's Isle, To sport a while, As Love and Valor wandered, With Wit, the sprite,

Whose quiver bright A thousand arrows squander'd.

Where they pass, A triple grass Shoots up, with dewdrops streaming,

As emeralds seen

Through purest crystal gleaming. O the Shamrock, the green immortal

Shamrock. Chosen leaf of Bard and Chief,

Old Erin's native Shamrock!' 2. PIANO: March Wind MACDOWELL

3. Songs Kathleen Mavourneen,
4. Legendary Lore, (Our president told

this story:) "'In the north countree' tiny elfin folk are supposed to play enchanting adore you.' strains upon their nines in the month of March, which awaken the seeds and buds from their long winter sleep; finally, as the sweet music penetrates deeper and deeper into the earth, the little green her with a blackthorn harp all wound up shoots appear, and spring has returned with its ever new mystery of life."

5. Plano: Rustle of Spring..... SINDING

PART II.

6. Song: The Lass With the Delicate Air......ARNE (ETUDE, Jan., 1911)
7. DUET: Pissicati, from Sylvia...Délibres 8. Flag Drill (to the music of Valse

Excentrique, EGGLING, ETUDE, Dec., 1910. At the end distribute the flags to the guests, using Irish

9. RECITATION: Sing, Sing, Music was

"Sing, sing, Music was given,

loving; Souls here, like planets in Heaven, moving."

Irish folksongs.

As we were finding our chairs for the games which followed some one played

After the concert the following games

COMPOSER'S AUCTION.

Small green bags of beans are dis- plays): tributed to the bidders for the game of 2. Merry Farmer, Schumann. as auctioneer, and offered for sale pic-corrying suit case plays):
tures of the March musicians—Chopin, 3. On A Visit, F major, Spaulding
Frone Dulley Buck Havdn. etc.
(ETUDE, Oct., 1911). as auctioneer, and offered for sale pic-Foote, Dudley Buck, Haydn, etc.

TWO AND TWO MAKE ONE.

the ETUDES of 1909, 1910 and 1911, or net made of green crepe paper. These penny pictures of musicians; cut the picwere effective and added much to our tures into two parts diagonally from Distribute the parts to the quests. Each

doorways, and were scattered over our one must find the corresponding part of his picture; when the pictures are properly matched the couples march around

THE SHAMROCK HUNT.

The Shamrock Hunt forms a pleasant half hour's diversion. Shamrocks are hidden in all the out-of-the-way nooks 5. and corners. Each player is provided with a basket, the one finding the greatest number of shamrocks in thirty minutes receiving a prize.

Our prize was a copy of John Field's Nocturnes. If the winner could tell about the composer, John Field, she kept the prize. If not, it passed on to the one telling his birthplace and something of

filled with lettuce and chopped olives; green tea was also served. The president gave the following toast:

"Come in the evening, or come in the morning,

Come when you're looked for, or come without warning;

A thousand welcomes you'll find here before you. And the oftener you come the more I'll

The boys' little wiggly paper snakes smade great fun at the table. We surprised the president at the end by giving

At parting we sang Wearing of the Green. The party was a decided suc-cess, and as a means of holding our club and plays): members together it was worth all the 1. "Bring the comb and play upon it! trouble and expense.

A LITTLE PROBLEM IN RHYTHM.

LITTLE Lucile had a new study in which occurred triplet eighths, which I explained carefully. When she returned recite and play) . THOMAS MOORE home she said, "Mamma, I have some 3. "Up the airy mountain, triplets in my lesson." "What are To brighten the gay, and kindle the they?" asked her mother, to see whether she understood. "Here they are," pointing to them; "they're all By harmony's laws alone are kept three together-all to one count; and pointing to some ordinary 10. Our guests joined us then in singing eighths, "these-these-well, I guess you'd call them twins!"

(A playtime musical for first and second grade pupils. The stage or room is ond grade pupils. The stage of room sea shell recites and plays):
decorated tastefully in green, with plenty sea shell recites and plays): of tiny brown rabbits made of brown pa-PART L

March (girl in green and brown dashed with white recites):

"The cock is crowing, The stream is flowing, The small birds twitter, The lake does glitter, The green field sleeps in the sun: The oldest and youngest Are at work with the strongest;

The cattle are grazing, Their heads never raising; There are forty feeding like one!" WORDSWORTH. MERRY FARMER (boy in blue overalls

arrying toy rake over his shoulder

Composer's Auction. The president acted LITTLE TRAVELER (girl in long coat

SUMMER AND BIRDS (two girls in white dresses trimmed in smilax; one recites): Use the Gallery of Musicians found in 4. "How pleasant the life of a bird

> Flitting about in each leafy tree! In the leafy trees so broad and tall, Like a green and beautiful palace With its airy chambers, light and

boon, That open to sun and stars and moon;

That open unto the bright blue sky, And the frolicsome winds as they wander by!"

MARY HOWITT. Swift (ETUDE, Dec., 1911). THE WIND (girl in gray waving long

chiffon scarf recites): I saw you toss the kites on high And blow the birds about the sky; And all around I heard you pass. Like ladies' skirts across the grass-O wind a-blowing all day long, O wind, that sings so loud a song!"

STEVENSON The refreshments were sandwiches 6. King of the Winds. D minor, Swift (ETUDE, Dec., 1911). BROWNIES (two boys dressed as

brownies; they recite and play): "Hie away, hie away!

Over bank and over brae, Where the copsewood is greenest, Where the fountains glisten sheenest, Where the lady-fern grows strongest, Where the morning dew lies longest. Where the blackcock sweetest sips it, Where the fairy latest trips it: Hie to haunts right seldom seen. Lovely, lonesome, cool and green, Hie away, hie away!"

SCOTT. her a shamrock shower and presenting 8. Arrival of the Brownies. F major, Anthony (ETUDE, April, 1910).

PART II.

Ros Roy (boy in Scotch plaids recites

Marching here we come! Willie cocks his highland bonnet, Johnnie beats the drum." STEVENSON

Tune, 1910). FARIES (two girls dressed as fairies

Down the rushy glen, We daren't go a-hunting For fear of little men; Wee folk, good folk, Trouping all together,-Green jacket, red cap,

And white owl's feather!"

"Queen of Song."

"OUT-OF-DOORS IN MARCH." 4. DUET, Fairy Tale, G major, Seeboock (ETUDE, July, 1910).

THE SEA (boy in green blowing a large To the depths we go,

Now rise to the surge again: We make a track On the Ocean's back. And play with its hoary mane." BULWER LYTTON.

6. On the Deep Sea, G major, Stein. heimer (ETUDE, Jan., 1910), INDIAN (girl and boy dressed in In-

dian costumes recite and play) 7, "Ha! wadamba thike Inshta zhida, inshta zhida, Imba theonda, Imba theonda,"

(The translation is: "Ho! he who peeps Red eyes, red eyes, Flap your wings.")

St. Nicholas. 8. Indian War Dance, E minor, Brounoff (ETUDE, July, 1910). EVENING (two giris in gray dresses rimmed in pobbies recite and play).

"Now the sun has passed away With the golden light of day Now the little stars on high Twinkle in the mighty sky Father, merciful and mild, Listen to thy little child."

10. Duer, L'Angelus, C major, Gounod (ETUDE, June, 1911). CLASS (circling around the biano) sing "Wearing of the Green."

TWO OUT-OF-DOOR GAMES

"RUNNING THE SCALES"

THERE are two goals marked off by a Birds in the Apple Tree, C major, white line; players, representing the sharp and flat scales, sit or stand on one side of the goal while a single player (King Harmony) is stationed half way between.

Each player wears a plaeard bearing his seale name, F sharp, A flat, E, etc. King Harmony cries out, "Red rose, who knows where A flat goes?"

Whereupon A flat comes out and tries to reach the opposite goal without being caught by King Harmony. If A flat is caught, she becomes a princess and must stay in the middle and help King Harmony catch the next scale called.

Those who succeed in winning the opposite goal are again called for, and the play continues until all are in the middle. The last one caught is the winner, and she becomes the musical leader for the

"THE PRIMA DONNA AND THE IMPRESARIOS."

The players are divided into two equal parties, each having a home marked off at opposite ends of the lawn, with a neutral space between.

One party represents a prima donna (deciding among themselves which opera singer they shall represent-Melba, Calvé,

They then walk over to the home line of the opposite party, the opposite players, representing the impresarios, stand in a row on their line ready to run.

They try to guess the name of the prima 2. Rob Roy. G major, Anthony (ETUDE, donna chosen by their opponents. As soon as the right opera singer is named the entire party owning it turn and run home, the impresarios chasing them.

Any players caught by the impresarios hefore reaching home become part of his opera company. The remaining prima donnas repeat their play, taking a different name each time.

The game continues until all the stars of the opera have been caught. The last one caught is the winner and is crowned

International Composers Puzzle

This puzzle is an excellent one for clubwork. We give the portraits of six famous composers of six great nationalities. These are the pictures by which they are best known. The initial letters of the last names of the fantasie on two notes, the pitch being composers will, when properly arranged, spell the name of another famous E in the treble, with squeaky flights composer with six letters in his last name. Who is that composer?



A Scandinavian Composer





PIANO.

Do not set things on the piano. They may rattle and mar the case, so be careful not to let pencils or pins or nails or strings or other things fall into the Just see what happened to Edward's piano. He says, "Once we were playing with a dead mouse on the piano. The mouse was Robinson Crusoe and the piano was the island, and somehow Cruslipped down inside in the island, into its works, and we couldn't get it out, though we tried with rakes and all sorts of things, till the tuner came; and that

wasn't till a week after, and then-" takes about six months to build a good piano, but a very short time to spoil one. Your piano has about a dozen different kinds of wood in it. The slopes of the Adirondacks furnish spruce for the sounding board, and many other forests give up their best trees for the various

other parts. The wood yard of a piano factory represents a fortune. Here the timber is "quarter-sawed" and left to season under cover, for months, even years. Then it is brought into the factory and seasoned again in kilns which are heated to 140 degrees. All this is done to keep the wood from cracking, splintering and

No nails and few screws are used in

and expect them to fit as make any of other victory for high art over chanticler, the most pathetic part of the song there himself."

THINGS TO KNOW ABOUT YOUR the eighty-eight keys to change places. Each key is plainly marked with a num-

ber, and it must keep that number. Although you cannot see it, the ivory for each of the fifty-two white keys is in two parts, the wide piece in front and the narrow piece at the back being sepa-

No one can describe the action of your piano to you; but just look inside and see the pieces of wood, the levers and blocks and little bars so beautifully put together are also struck by a hammer. Under only half conscious of the difficulties with springs and bands, brass plates and wires, and you will resolve not to pound and thump your poor, abused piano, for rather sweet and similar to that of a each key is a very delicate kind of jumphe pressed, not punched, to make the felt hammer strike the strings and produce the tones, and to make the felt damper lift from the wires and fall back as soon as the key is raised.

Never abuse your piano. Open it, air it, dust it, let the sun shine across the keys, keep it alive by using it, and always close it at night. Remember the jumping-jack inside is a frail and delicate little skeleton, sensitive to night air and damps .- Jo-Shipley Watson,

In some German cities students are not

permitted to practice with open windows. It frequently happens that some American students become objectionable to putting the wood together; instead some their neighbors because of excessive thirty gallons of glue are made to hold practice. Recently in London a music

WHEN THE CHINESE SING.

No sheet of music is ever unfolded by the professional singer in China; he is expected to know the words, as well as the music, of at least five hundred ballads. Sometimes the solo consists of a upward.

To us the music is incomprehensible; still there are those who say that the Chinese are so far beyond us musically latest modern music has a strange un- two pulpits. peautiful sound like the Chinese; the in it. Whatever it is that makes this energy. newest music sound so "funny" and not always "pretty," it remains interesting; and so it is with the Chinese music-it is always interesting.

THE GREAT AGE OF CHINESE MUSIC.

They delight in the texture of sound and not in tone; they do not speak of melody, but of sound of tone. To them there is a great difference between sound and music. Long before the savages of Europe had even invented tune or melody the Chinese had a system of harmony, with octaves, a circle of fifths and other combinations based upon a scale of five notes; all a rocking chair because it happens to this happened before 1100 B. C. They be not of the right sort. knew the diatonic scale, but used the Many of us spend our days in Olympentatonic C, D, F, G and A, which pus communing with the gods; we feel ives to their music the character of that we are not properly appreciated, Scotch music. It was the Mongul in- and we believe that no one really vaders who abolished all semitones by understands us. We tuck ourselves up issuing an imperial edict to that effect; in our wounded vanity and sit waiting so musical development, as well as and waiting for the great occasion. human development, was held back by

THE SOUNDS OF NATURE

The Chinese have a system of eight different sounds (the eight different sounds in nature); (1) skin, (2) stone, (3) metal, (4) clay, (5) silk, (6) wood, (7) bamboo, (8) gourd. Under skin instruments come the

drums of all varieties; stone produces clay comes a brown egg-shaped affair over which we stumble. like our ocarina; its tone is hollow, stopped organ pipe. The silk instruaround. (2) An instrument made of dissatisfied, strips of wood similar to our xylo- Applause is not success. Just think phone, tuned to a scale and laid on how out of hreath one would be if he belts of straw; it is played by two were patted on the back all the time. small hammers. The tone is sweet and The really successful man does not bell-like, though weak. (3) The gyo, need this artificial means to impress or crouching tiger, used in the temples; men that he is different. it is played by rubbing the hack of the Possibility and success are everyheasts)

OUEER CHINESE INSTRUMENTS.

nery brought a counter-charge of "of- times metal reeds are used as mouth- tion, poise and nerve must be kept.

will be a tremendous noise come from the audience, which prevents the singer or song from being heard. Custom has sanctioned these outbreaks, though it is certain that no Western opera star would endure them even at our high-salaried prices.

DARE TO DO.

"I SHALL have to work harder. Therefore I am going there." These words that we are unable to understand their were spoken years ago by Bishop Greer combinations of tones. Some of our when he chose the least promising of

One of the most important secrets beautiful sound like the Chinese the Chinese Ambassador at Washington is of success lies in the ability to seize the said to have recognized Chinese themes hardest task and do it with zeal and

The world will call us by name if we are determined to do hard work and then work hard.

Work is just another name for opportunity. Some of us cannot settle down to it becarse we are forever fretting about opportunity, dashing madly to the door to see if she has knocked. and thus we make a mess of things chasing uncertainty.

Let us deal with the real, the tangible. There is a surprising amount of work to be done everywhere, and there is no reason why one should sink into

True, our work may be limited, but the fact of its being work makes life worth while, for all work is full of surprises. We cannot tell just what may come from it; sometimes the most surprising, hewildering and informing things come out of an every-day task.

If we are wise we will not wait, for our work is taking us on endless wonder hunts; but no beater can help the finest sound, and the instrument us find the game. We must stalk it consists of eighteen stones of different every bit of the way ourselves. It is sizes; these are struck by a hammer, a wise Providence that has made the Bells are the metal instruments; these reward so engrossing as to render us

LUCK AND INFLUENCE.

It isn't luck and influence, but work, ing-jack working within. The key must ment is a flat harp of five or six strings; that counts. It has been said that "no it is called the "Che." The "Kiu" is man is of any use until he has dared about nine feet long and has twelve everything." Some of us have never strings. There are three kinds of dared anything; we expect applause for wooden intruments: (1) The Tschou, simply being; and, because we do not a square box with a hole, into which get it, we stand off in a repellant attithe player places a stick and rattles it tude, warped with conceit, uneasy and

tiger and hitting him on the head three where hecause work is everywhere, times (this shows man's triumph over They are as diverting as the two balls the juggler keeps in the air, and we can juggle with them anywhere. To master the trick one must work eagerly, All kinds of pipes and flutes are made tirelessly, resisting every temptation to all the pieces in place. A gallon of var-teacher objected to having her neighbor of bamboo; the gourds have thirteen look down. Remembering all the while mish is scarcely enough to give the proper keep chickens. The owner of the hen- to twenty-four pipes to them; some- that no matter how great the distract

Perhaps the most delicate parts to fensive piano practicing." The whole pieces; the gourd is always kept full Idlers are never quite safe from the make are the keys. No two of the neighborhood became involved in the of air. lure of the Lorelei, but "When work make are the keys. No two of the neglinomorp became mere was taken to This is the kind of an orchestra that has disciplined a man, he may safely own individuality, and we might just as the courts, and the owner of the chickens accompanies the singers with such fine be left to himself, for he will not only well ask eighty-eight boys to change hats was bound over to keep the peace. An- enthusiasm; sometimes in the midst of govern himself, but he will employ

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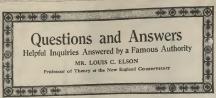
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as I felt that beyond that point there was more effort than I at first realized. I had also begun to perceive that the less chest voice and the more head voice I used the better. I saw no improvement whatever in the chest voice, but the head voice from up wards was

gaining strength to a remarkable extent. But two or three weeks later I was surprised one morning to find myself using, at about this pitch a voice which I was not aware that I possessed. It sounded like chest voice, but when I came to examine it I found that it was produced in the same way as the head voice. This was a most astonishing revelation to me, because I knew quite well that, before I commenced my training, I had no voice whatever at that pitch, except in the chest register. Here, then, was an entirely new voice, created apparently out of nothing-a voice which, to describe it in plain though unscientific terms, had the chest tone without the chest production. It was a plain indication of the manner of nature's working in the evolution of the adult male voice. and its bearing upon the whole question of voice-production was to my mind unmistakable. Of course, I spoke to my teacher about it, but he was not disposed to agree altogether with the interpretation which I put upon the matter. It led, however, to my making still more use of the head voice and, with his approval, restricting the chest register to a few notes at the bottom of my compass. In this way I ultimately succeeded in developing a light tenor voice, which, when heard at its best, was readily mistaken for the discarded chest voice, though, besides being of much better quality, it was, of course, incomparably easier to produce and of far greater upward range.

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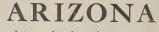
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tained, would folksong cease to exist?

Foster worch his own poorm as well Pupils of Berbert William Reed,
as his melodies, and the words and music of such songs as "Way Down Upon the Massars" in the Cold Ground," "My Old Kentucky Missanset The Sentialed March, Renealed, Sumance River," "Massar's in the Cold Ground," "My Old Kentucky Missanset The Sentialed March, Renealed, Sumance River," "Massar's in the Cold Ground," "My Old Kentucky Missanset The Sentialed March, Engeling to the Lake, Cold Ground," "My Old Kentucky Missanset The Sentialed March, Engeling to the Lake, Cold Ground, "My Old Kentucky Missanset The Sentialed March, Supperson, and Sentialed March, Supperson, Sentialed March, Sen tained, would folksong cease to exist? other point of identity with the originators of true folksongs—he was not a reprofessional musician. Far from it. To save his life he could not have composed a symphony or a sonata, or even a short piece for the pianoforte. His harmonies seldom go beyond the three most elementary chords—tonic, dominant and sub-dominant; and his melodies are so methods to the sub-dominant; and his melodies are so methods to the sub-dominant; and his melodies are so methods to the sub-dominant; and his melodies are so methods to the sub-dominant; and his melodies are so methods to the sub-dominant; and his melodies are so methods to the sub-dominant with the sub-domina other point of identity with the originrich and satisfying in themselves that the linebear Whiteset; Moonigat they give pleasure even without harmonies, which bring them under the definition of folksong given by Berlioz.

Of musical form Foster took no more strong through than a canary. His songs "give voice to the joys, sorrows, hopes and spairations of a people rather than an individual," they are songs created by the people—the folk—for he was one of them. If they are not folksongs, what cander the sun are they? Some have

a hundred and fifty of them-genuine

negro plantation sorges. Now, Foster did
visit the plantations and campeneings
of the black men to catch their idion;
he had to make his living by writing for
he had practically a monopoly of the concert business; yet even those of his
poems which he wrote in the negro
dialect voice the general feelings of man.

**Manual American State St

THE POSITION OF STEPHEN kind rather than those of a particular as unlike true negro music as a Hungarian rhapsody is unlike a Bellini operatic aria. In every way they betray his The standard which excludes the popular and an an every way use to standard which excludes the popular and the standard which excludes the popular and the standard which are standard which the standard which the standard which the way in which the cepted as "Scientific" Dr. Hugo RieLinguistic and the standard way to standard which the standard way to st

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them. If they are not folksongs, what called them by the German name "volks stimllich," which means conscious imitations of folksongs, like Schulz; Almedissonis. Thomes on the Green, Fileder im Volkston; "but Foster did not consciously imitate the songs of his not consciously imitate the songs of his did because his genius was built that did because his genius was built that did because his genius was built that a support of the support

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