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Volume 33, Number 10 (October 1915)

James Francis Cooke

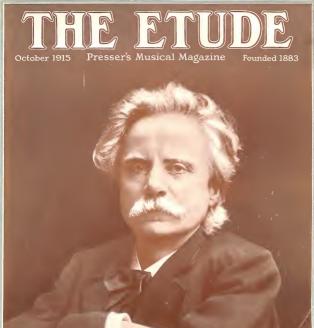
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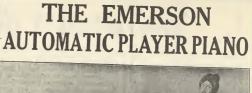
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FROM the polar volcanos of Iceland to the modern cities of Copenhagen, Christiania or Bergen, seems an infinite distance to span with bonds of common culture. Yet it is in America (if Iceland may be considered a part of this continent) that the Norse language is preserved to its greatest purity and the strongest Scandinavian characteristic is most forcefully illustrated. In all the art of these Northern countries, one feels the vigorous sturdiness, the simple piety and the clear-brained judgment of the craftsmen. How better is this epitomized than upon that desolate island so near to the top of the world. There, thousands of miles away from the home land mid fields of ice and lava surrounded by the roaring ocean, is a monument to Scandinavian sturdiness which deserves the admiration of the world. Illiteracy is less in Iceland than in the United States. The standards of morality are especially high. , These strong, brave, flaxen-haired people of the far North who visited the shores of America five hundred years before the arrival of Columbus, reveal the true significance of the word Scandinavian. No modern civilized race has shown such intellectual and physical endurance amid such forbiding surroundings as have the stalwart Scandinavians in bleak Iceland.

The introduction of vigorous Scandinavian blood in America has been a most fortunate circumstance for our country. No people have brought more brawn, brains, character, initiative or sincerity of purpose to America than have the wonderful Scandinavians. From the days of Jenny Lind, Ole Bull and Christine Nilsson, America has had ever increasing cause to thank Scandinavia for its musical contributions to our national educational advance. Our common bond has been made even stronger through the works of Gricg. Gade, Svendsen, Sjögren, Sibelius, Sinding and Olsen as well as the literary masterpieces of Ibsen, Bjornsen and Selma Lagerlöf. Therefore in this Scandinavian issue of THE ETUDE, let us hail our friends from the Norse countries with the Scandinavian greeting which rings forth at so many festivities "Scal Scandinavia!" Sweden, Denmark, Norway-yes, and Finland, too, because of the strong Scandinavian heritage in all Finns-we hail thee! Long life and great prosperity for Scandinavian musical art in the old world and in the new.



WITH all that is written about voice teaching and vocal study very little is given forth about the one thing without which large success rarely comes-thinking in the voice. The human voice is superior to that of other creatures in that it is a medium for thought. The parrot cchos what it has heard but there is no thought in its irritating squawks. The thrush, the robin, the linnet all sing beautifully but the song, if it has a meaning at all, can be interpreted only by the mate syinging on a nearby bough. Likewise, there is a beauty in the well-trained human voice apart from thought. A sweet clear soprano singing the interesting coloratura exercises of Nava, Panbut not until thought comes into the voice does it touch the possibilities of human greatness.

The whole vocal apparatus is floated, as it were, in one of the most wonderful divisions of the nervous system. This is particularly true of the larynx. There is a reason, then, for relaxation if it be only to let these nerves which convey the singer's thought to his voice have unhampered sway. In all but the most stolid and phlegmatic persons, the slightest emotion is wired instantly to the voice. The lump that mysteriously rises in our throats when we are moved by grief is nothing but a nervous reflex.

Thus it is that some artists have realized how multitudes are affected by vocal intonations through the voice. Any one who ever heard the great Henry Ward Beecher knew this. His voice followed his thought with marvelous subtleness. Sarah Bernhardt in the last act of L'Aiglon tore our sympathies for the poor little eaglet although her face and body were motionless. It was the magic of Bernhart's voice. In vaudeville, Harry Lauder, Albert Chevalier and Irene Franklin have an appealing lilt which in no small measure accounts for their success. Chavalier's interpretation of My Old Dutch was a masterpiece in tears. Tamagno can sing Otello's tragic Morte through the horn of a talking-machine and we are all sent to shivering with the terror of it. Yet Tamagno has been at rest for a decade. David Bispham's Danny Deever, Mary Garden's Jongleur, Maurel's Falstaff, Ruffo's Figaro all show this gift in wonderful measure. Why do the vocal teachers make so little of it and prate so everlastingly about insignificant technical details.



THE editor of THE ETUDE has an unplcasant memory of a youthful experience which may be turned to the profit of some readers now. As a boy he sets upon studying with the late Raphael Joseffy. Mr. Joseffy made an appointment, and the future editor of THE ETUDE, then thirteen or fourteen years of agc, worked diligently for several weeks polishing up the questionable places in the Chopin B flat minor Scherzo, the inevitable Minute Waltz and the Schubert-Tausig Marche Militaire. The day for the fateful examination came around and the timid youth marched boldly right up to the door of Mr. Joseffy's studio. Once there, he could not even bring himself to knock for entrance. He would have given anything for some magic specific to straighten his backbone. In plain words he was "scared stiff." Accordingly he decided to walk around the block to get up his courage. One pilgrimage resulted in another and after five or six desperate attempts he ignominiously turned and went home.

The opportunity was gone never to return. If taken then it might have led to far more rapid progress, which came only with maturer years. There are opportunities galore for most everyonc on all sides, but many of them are lost because of a simple case of evaporated determination.

This instance is particularly appropriate at this time when some foolish musicians are lacking in the decision to make needed advances. They hear timid business men warning each other "to go easily" and they accordingly let opportunities slip out of their fingers into the hands of their more confident, positive, optimistic ofka, Panseron or even the simple Concone, is a lovely thing to hear rivals. Just at this season, there is vast need for strong, earnest, active industry upon the part of all American music workers. "He who hesitates is lost."

700

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Student Days with Edvard Grieg

Personal Recollections of the Great Norwegian Master by the American Piano Virtuoso Arthur Shattuck

So much has already been written about Norway's famous composer that it would seem fatuous for me to attempt to add anything new, unless it be a few souvenirs of my personal acquaintance with him. It was at Troldhaugen, his charming villa overlooking a fjord near Bergen, that I had this honor, which I conserve as one of the precious memories of my life.

At the entrance to the grounds, long before one came within sight of the house, a small wooden sign met one's eye, announcing Edvard Grieg's desire not to be disturbed before four o'clock in the atternoon. To a few intimate friends it was also known that in an attic, off in a separate wing of the villa, which could only be reached by a ladder, another sign was placed before an enormous stack of manuscripts. This sign read : "Kjaere Tyv, Tag hvad De vil, men röre ikke mine Manuskripter, de cre intet for Dig og alt for mig." (Dear Thief: Take what you wish, but touch not my manuscripts-they are nothing to you and everything

Grieg's Appearance

Grieg was a man of very small stature, and his head seemed disproportionately massive for the frail and somewhat bent shoulders which supported it.

His health was anything but robust, in fact, the latter years of his life were associated with much suffering, one of his lungs being quite gone. It mattered little where he happened to be, or in whose

royal presence he found himself, directly he felt fatigue coming on, he would quietly rise and excuse himself to Her Majesty "This" or to Her Royal Highness "That," saying simply that he must go and rest. It was always understood and considered highly pardonable. However, in spite of the disadvantages of an unsound

body, Grieg's mind was one of extraordinary brilliancy and his big and magnetic personality was impressive to all who came in contact with him.

Grieg was one of the most faseinating raconteurs I have ever had the pleasure to know. When in the right mood, he would revel by the hour in reminiscences of the famous old days at Weimar, then the center and focus of everything musical and literary. One day when I had finished playing his concerto for him, he told me with animation of how it was first received by more so." Liszt. Grieg had stopped off

at Weimar on his way South to make Liszt a short visit. He was very young at that time and Liszt had already taken a lively interest in him. One of the first questions Liszt asked after a warm greeting was what Grieghad ter replied that he had just completed a piano concerto, which he had sent the week previous to his publishers in Leipzig. Liszt was at once all enthusiasm and de manded that the manuscript he sent for without delay that it might arrive in time for a soirce he was giving on the following evening Imperative messages were dispatched requesting that the printing be stopped and the score shipped on, an interruption which seemed rather unreasonable and which they scarcely expected to sce accomplished. However, the next evening when the program was well under way, and after all hope had been renounced, a messenger appeared hearing the precious parcel. It was promptly unwrapped and placed on the rack and Liszt, seating himself at the piano. surrounded by the illustriou: company, plunged forth into the first movement with amazing dash and assurance,

and Grieg said:

Much of the wature of the Neumdianzian peasants has to do with the weeding festivities. Two of Geieg's heat known empositions are haved more this interesting evenony. These are the Normeroun Reidal Provession and the Wedding Day housing sitting and tradington. The best haven on the Senithmyster werding pieces with the Neuding Day Day and the Senith and the Senithmyster were secured litrough the kind offices of Mr. Arthur Sharthers, the gifted American Day and the Senithmyster countries repeated.

A Wonderful Exhibition of Sight Reading

Then I witnessed the most phenomenal exhibition of sight reading of my entire life. Liszt not only performed the piano part with incredible bravour and finish, but filled in the orchestral parts simultaneously, whenever the opportunity permitted, at the same time turning to the left and to the right, commenting on its qualities to his guests as it progressed." This was the occasion of the famous A Minor Concerto's first triumph, at which time Grieg was given an ovation and an encouragement that meant much to him. In speaking of the Concerto, Grieg said: "To play the second movement according to the way I intended it should be played, one must have seen a summer night in Norway." In effect, one could hardly imagine a more fitting inspiration for revealing its poetry and variety of color than the Land of the Midnight sun.

Then he sat down and played it for me in a manner I shall not soon forget. Grieg was not a great planist, for his physical power was limited, but he was a poet and could sing on the piano as few have ever done, and when he did get a brilliant effect in fortissimo, it was done with high wrists, a little trick he said he borrowed from Liszt, who used it generously,

Grieg in His Home Land

Hans Christian Anderson of the piano. Well I rememhow the people invariably rushed to the windows when he passed through the streets of Bergen. At the Symphony concerts in that city, Grieg's presence was also an event. He and his wife always had their places in the first row of the balcony, directly opposite the stage and after the performance of one of his works, it was the custom of the entire audience to rise, turn towards their adored composer and applaud, to which mark of loyalty Grieg always bowed his acknowledgment with stately dignity. Grieg's love for his country was no less remarkable, and he strove to imbue much of its Northern color and rugged grandeur into his music. He would tell with pride of the first performance in Copenhagen of his string quartet, when Niels

Gade came forward to felicitate him. Gade said "It is not bad, my friend, but it has one unpardonable fault, and that is, that it is too Norwegian," whereupon Grieg replied: "Meister, I could not wish for a greater compliment; my next quartet shall be still

A NORWEGIAN PEASANT WENDING

It will soon be seven years now, since I was sitting one afternoon visiting with an old mutual friend in Skodsborg, Denmark. We were expecting Grieg and bis wife the next day and I was giving up my rooms to them, which had been theirs on previous occasions, and taking adjoining ones on the same corridor. In the midst of planning a little fete in honor of the much looked-forward-to arrival, a servant entered with a telegram from Madame Grieg, which bore the sad news of her husband's sudden death. It read simple-"After short suffering, Edvard passed away pears

It was a shock to everybody. The country was three into a dark gloom. When the news reached Johann Syendsen, that noble soul wept and remarked that is would be his turn next, and alas! it was. Gricg, Sventsen and Sinding have long constituted the three repr sentative composers of Norway, in fact, of Scandi navia. Now Christian Sinding stands alone, and hi country is only just waking up to the appreciation his real and great genius. Excessive modesty and retirement have kept him from being idolized as Griewas, but his day has at last arrived, and now all Scan dinavia bows down to him.

Grieg will always be gratefully remembered by at the young artists who received from him encoura In Scandinavia Grieg was worshiped and called the ment and an artistic start, of which I am proud to have come in for a generous share.

The Modern University-Trained Composer

THE old days when the university-trained compose was a pedantic individual in everlasting dread writing consecutive fifths seem to have passed. At all events there is nothing pedantic about the following remarks of Granville Bantock, Professor of Music at the University of Birmingham, England, Speaking recently of the music course at that most wideawak institution, he said :

"The eandidate must produce good modern work human work, music that expresses some phase human feeling. A candidate who included a fugue r his composition would incur some risk of being ploughed (English for plucked). We shall not value canons that go backwards, or that play equally well with the music upside down. We want to produce

musicians who will emulate Sibelius and Stranss and being the best orchestral writers now living." This iconoclastic professor f music, who is one of the posers now living, suffered ginning at his career, but apparently it did not cause him the bitterness and disfelt when his works wer ignored. Granville Bantock says he composes to please himself: "The impulse t reate is upon me, and to gratify mysel When I have written my work I have done with it. I lo not want to hear it. What I do desire is to begin to enjoy myself by writing omething else.'

The first hymn mentioned in the annals of Christianity, says Grove's Dictionary, is hat sung by our Lord, and His Apostles, immediately after the institution of the Holy Eucharist. There is some ground for believing that this may have been the eries of the Psalms called Hallel (exiii to exviii of the \uthorized Version). This was used in the Second Temple, at all great festivals, and consequently at that of the Passover.

Introduction In Peer Gynt we find the most famous musical production of Scandinavia, as well as its most famous literary masterpiece. Its presentation on the stage calls for fifty-two speaking parts and a large number of other actors, as well as scenic settings of a highly elaborate and costly character; therefore few opportunities to view the work may be had in the theatre.

I

The drama was written in 1867, while Ibsen was upon a voluntary artistic exile in Italy. It was not produced, however, until nine years later, when it was given at Christiania in February, 1876. After a short and successful run, all the scenery and costumes were destroyed by fire and the play was not revived until 1892. It was next acted in Paris without scenery in 1896 and in Vienna in 1902. Its first performance in English took place in Chicago, at the Grand Opera House, October 29, 1906, with the renowned actor, Richard Mansfield, in the title role

During his lifetime Ibsen had great difficulty in disclaiming a deliberate intention to satirize Norwegian character in Peer Gynt, Notwithstanding the author's protests it is still believed that he hoped to employ this play cs a means for reforming certain traits which were thought to be keeping Norway back. Henrik Jaeger, the noted Norwegian writer, saw in Peer Gynt "a visionary who goes about dreaming with his eyes open," while to Richard Mansfield Peer Gynt was a hero who transcended nationality-"Peer Gynt is Every Man." In similar vein George Bernard Shaw wrote, "Peer Gynt is everybody's hero. He has the same effect upon the imagination that Hamlet, Faust and Mozart's Don Juan have." But one must study the work itself to discover how it towers to the height of Shakespeare in parts and again foreshadows the mysticism of Maeterlinck as well as the farcical materialism of George Bernard Shaw. Mansfield found the performance of Peer Gynt a huge intellectual and physical strain, and that after he had played many of the greatest Shakesperean rôles. He wrote regarding it : "I cannot act Peer Gynt one other time. It takes one's life blood, this Peer Gynt. I dig a spadeful of earth for my grave every time I play the part."

It was natural that Edward Grieg, the greatest of Scandinavian musicians, should have been requisitioned to prepare the music for the greatest Scandinavian drama. Strangely enough, both Grieg and Ibsen were partly of Scotch origin. Ibsen in a letter indicated very definitely the kind of music he wanted, even suggesting that American, French and German melodies be employed in Act IV, which pictures Peer Gynt's gadding about all over the world. Ibsen also insisted that the royalty of 400 Speciesthaler be divided between Grieg and himself. Grieg was thirty-one years old when the music was written. As Ibsen had gone to old Norwegian folklore for his theme, so Grieg went to the that he longs for bigger things. He shouts: folk-songs for his atmosphere, and Peer Gynt became his most famous work. The entire score of Peer Gynt was never published. The music is limited to the two Peer Gynt Suites, of which the first is very popular. Apart from Solveig's Song, little is ever heard of the Second Suite.

IDDITING ANTESSE THE INTERIM VERSION of the drama of feer grayf, in the excellent transition of William Archer, published by Charles Schlarer Sons, excrutes two hundred drama and the source of transition of the source of the ender that in the following, while lyther a class called or the story and all of its most dramatic sphedes, the text has yould be allowed in the source of the story and public distributions, as in the second half of Oothelw were made from beginning to end. The variat label of the intervention of the source of the dramator is the presentations of this matter with the dramator is the presentation of this matter before the barry perform. The heighters and the complex of the intervention performs the heighters and the source of the approximation of the following the intervention is to be read intervention perform. The heighters and the source of the approximation of the following the intervention is the heighter of the trans-ters and the following the source of the source of the text perform. The heighters and the source of the source of the text performant of the following the source of the following the intervention perform. The heighters and the transform of the approximation of the following the intervention of the source of the source of the text performant of the following the intervention of the source of the sou EDITORIAL NOTE .- The English version of the drama of Pronounce Peer, pair; Gynt, gint (hard sound of g);

Åse, Oh-seh; Mads Moens, Maass Moo-en; Solveig, Sohl-wyg (long sound of y); Ingrid, Een-greed. IT

MUSIC.

Morning Mood (Morgenstimmung) From the First Peer Gynt Suite, Opus 46, No. 1 EDWARD GRIEG

This is arranged as a piano solo, but may be obtained for piano duct, in which form it is most attractive. It is used here as a kind of overture to the reading. III

Peer and the Reindeer

It is midsummer, and the day is burning hot. Peer Gynt, strong, active and twenty, with his frail, little mother, Ase, comes through the woods to the roadway which leads by their hillside farm. A refreshing stream rushes down from the white-helmeted mountain tops and gurgles through the wheel of the old mill on the other side of the road. Peer is holding forth to his mother about a wonderful reindeer he has just killed, hut Åse, knowing the flighty, whimsical character of her boy, charges him with lying. Peer tries to console her, saying;

"Darling pretty little mother, you are right In every word,-don't be cross, be happy."

But Peer is off again with another lie in a moment. This time he tells her that Aslak, the Blacksmith, has beaten him. In shame and rage at his defeat she replies :

> "Shame and shame! I spit upon you; Such a worthless sot as that Such a brawler, such a sodden Dram-sponge,-to have beaten you."

Again Åse sees that her son has been lying, and she refuses to be quieted, telling Peer that he has thrown away his chances by failing to accept in marriage Ingrid, the daughter of a rich neighbor. Peer's rival, Mad Moens, has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother

"I will be king, I will be EMPEROR!" Åse replies scornfully:

> "Oh. God comfort me, he's losing All the wits he ever had."

Peer then threatens to go to Ingrid's house and break

up the wedding. Ase tells him that if he does she will follow and prevent him. Peer laughs at her and, taking the frail old woman in his arms, he wades across the swift mill stream and perches her upon the mill house roof, so that she cannot escape. Then he goes out with the exasperating taunt:

703

"Well, good-bye, mother dear; Patience, I'll be back ere lang. Careful now, don't kick and sprawl."

τv Peer at the Wedding

Peer quickly makes his way to the seautiful Norwegian farm of Ingrid's father. He finds everything in readiness for the wedding festivities. The mastercook is strutting about and the cookmaids are running hither and thither from building to building. Peer Gynt lies upon his back, looking up to the clouds while he builds castles in his fancy. This, then, is the day dream of the wild Peer Gynt, as he apostrophizes himself:

"Peer Gynt, he rides first and many follow him. His steed is gold-shod and crested with silver: Himself, he has gauntlets and sabre and scabbard. His cloak, it is long and the lining is silken. Full brave is the company riding behind him. None of them, though, sits on his charger so stoutly as Pecr Gynt.

All the world hails him as Kaiser Peer Gynt. Peer Gynt goes a-riding over the ocean. England's king is on the seashore to meet him; England's maidens and England's nobles and England's emperor, rise from their banquet When they see Peer Gynt approaching. Hail Peer Gynt!"

But his dream of empire is shortly brought to ridicule when the villagers begin to jeer at him as a tramp. The rinking commences and Peer Gynt is soon in his cups. All the maidens scorn to dance with him. Peer Gynt is in distress, but no less than the bridegroom, who has discovered that Ingrid has locked herself in her room, perhaps as a joke but more likely to avoid an unwanted marriage.

A country couple arrives with their pretty daughter, and Peer Gynt begins to make love to her. She tells him her name is Solveig, but she refuses to dance with Peer Gynt when she finds that Peer has been drinking. He tries to scare her by playing upon her innocent but superstitious peasant mind. He says:

"I can turn myself into a troll.

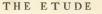
I'll come in my fairy form to your bedside at midnight

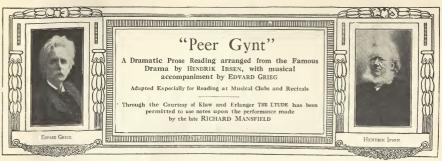
If you should hear some one hissing and spitting, ou mustn't imagine it's only the cat. It is me, lass. I'll drain your blood in a cup, And your little sister, I'll eat her up."

Mad Moens comes in filled with despair. He can't get his bride Ingrid to unlock the door. Peer has always thought that Ingrid loved him and now, believing that Solveig has rejected him, he turns his thoughts toward Ingrid.

Aslak, the Smith, enters with a crowd of drunken youths and makes ready to thrash Peer. In the excite-

fully this night .- NINA."





VII

The Troll-King's Daughter As his mother leaves the scene Peer enters, fully realizing his dangerous position. Yet he says in his delirious fancy

"Yonder sail two brown eagles;

I shall fly, too. I shall wash my hands in the keenest winds. I'll fly high."

Then he pictures a great banquet taking place in the house of his grandfather, Jon Gynt, for which he, Peer Gynt, returns in glory:

"Peer Gynt, thou art come of great things And great things shall come of thee.'

Leaping forward in his mad frenzy, he stumbles, his head crashes into a rock and poor Peer falls senseless on the ground. Darkness covers the scene and there comes to Peer as in a dream a woman clad in deepest forest green. She tells him that she is the daughter of the king of the Dovre-Trolls, a race of ugly hobgoblins, gnomes and imps that live down deep under the mountain in a haunted cave.

"Do you know my father?" she asks. "His name is Åse. But when she sees him slipping, the mother heart King Bröse."

"Do you know my mother?" says the lying Peer,

"Her name is Queen Åse." "When my father is angry, the mountains are torn,"

boasts the green-clad woman. "The hills reel, when by chance my mother falls

a-scolding," answers Peer. "Have you other garments besides those rags?"

she asks.

"Ho, you should see my Sunday clothes." replies Peer.

"Ah, Peer, now I see that you and I are well mated." "We fit like the hair and the comb." says Peer.

Then the woman in green calls over the hillside for her bridal steed. Behold! a huge pig comes dashing in. His saddle is an old hempen bag and his reins are coarse rope. Peer and the Troll King's daughter seat themselves on the pig's back and ride away to the ball of the mountain king

VIII MUSIC In the Hall of the Mountain King

First Peer Gynt Suite, Opus 46, No. 4 EDVARD GRIEG

This is especially effective when played as a plano duet, but may be obtained as a solo, also as a violin solo.

IX Peer Gynt and the Mountain King

Peer Gynt finds himself in a huge underground hall surrounded by goblins, elves, gnomes and hideous imps. Seated on the throne in the centre of the great cave is the King himself, an awe-inspiring old man with huge ears, long gnarled beard and great black-rimmed eveglasses. The imps and the witches want to do away with Peer, but the King fancies him and offers him his kingdom if Peer will marry his daughter. Peer hesi tates, and the King curses him. The goblins and gnomes lay hold upon poor Peer and get ready to tear lum to pieces, when the palace of the mountain king crumbles to the ground. Peer escapes, haunted by voices and supernatural beings, who struggle to carry poor Peer back. There is the music of church bells and a congregation singing psalms in the distance. One of the spirits cries out :

> "He has escaped. He was too strong There were women behind him."

Peer and Solveig

Peer Gynt next travels to the snow-covered pine forests of the north. He lives in a little log hut, over the door of which may be seen the antlers of a reindeer As dusk comes on, Peer is fashioning a huge wooden bar to the door, to keep out the imps and hobgobling Solveig meanwhile reveals that she loves Peer, and that haunt him at night,

"Bars I must fix me; bars that can fasten The door against troll folk, and men and women, Bars I must fix me; bars that can shut out All the cantankerous little hobgoblins.

They come with the darkness, they knock and rette Open, Peer Gynl, we're as nimble as thoughts and Neath the bedstead we'll bustle, We rake in the ashes,

Down the chimney we hustle like firey-eyed dragon. Hee-hee! Think you staples and planks Can shut out cantankeraus hobgoblin thoughter

With Peer is the lovely Solveig, who has come a With Peer is the lovely Solveig, who has come is join him there. Peer Gynt is sincere in his trust is Solveig and he tells her,

"Take away all the nails and bars. There is no need far locks against hobgablin thought Once you dare live with me here. Blessed from all ill this hut will be, O thou bright and pure anc."

But even there with Solveig the evil spirits haunt him and bring back the curse of his wicked past. Fearing that Solveig cannot save him from them, he runs away telling her that he must bear his horrible burden alm

> ХI Music Solveig's Song from the Second Peer Gynt Suite Opus 55 No. 4

EDWARD GRIEG

This should be sung. The number may be secured some

Peer's Farewell to His Mother

Haunted with the spirits of his own misdeeds, Per rushes back to the lut of his mother, hoping to fat sanctuary there. As he reaches the little room in th evening, he finds it lighted only by a glimmening hearth fire. The old cat lies sleeping on a chair. Ase is in

bed writhing about restlessly in great pain, but always waiting for her beloved Peer. She moans,

"Oh, Lord, my God, isn't he coming The time drags so drearily on. I haven't a moment to lose nou. Oh me, if I only were certain that I'd not been too strict with him."

Peer enters and his mother greets him, although she knows that her reckless son has taken his life in hi hands in daring to come back. She says pathetically

> "Alas, Pecr, the end is nearing. I have but a short time left.'

Peer replics with sadness not untouched with selfsh-

"Just look, here I am trying to get away from trouble I thought at least that I'd be free here.

Peer then curses himself for his mother's ruin, but she replies .

"You to blame? No; that accursed liquor-from e that the mischief came!

Dearest Peer, you know you'd been drinking, and the no one knows what he does.

And besides, Peer, you'd been riding the reindeer. No wonder your head was turned."

Peer realizes that the end is near, and to make his old mother's death less terrible he lets his wild imagina-tion run into romances of the wonderful castle that Åse is approaching. Åse moans,

"This journey makes me so weak and tired."

"There is the wonderful castle before us," answets Peer; the drive will soon be over."

Ase breathes confidently and whispers,

"I will lie back then and close my old eyes and trust all to you, my darling Peer."

The son pictures the castle gate blazing with light and at the door is Saint Peter.

"What say you, Master Saint Peter" Shall mother not enter in? You may search a long time, I tell you.

Ere you find such an honest old soul."

During Peer's wild rhapsodies his mother's spint passes on. Peer gently kisses her closing eyelids and mutters, half in prayer.

"For all your days I thank you: For all the beatings and all the hullabys!" (Continued on page 748.)



THE folk-song is a delicate flower, thriving only in the silence of the woodland, on lonesome meadow or in deep valley, on stormy shores or in the sunshine of deserted plateaus. Its need is solitude, and it blossoms most generously in sparsely settled places, favorable to the development of originality.

The extreme of isolation, however, is unfavorable to folk-song. Iceland and the Fero Islands, in the Middle Ages under a rich epoch of culture and then for centuries almost cut off from European influences, see their folk-songs and folk-dances unchanged and

unadvanced. Most interesting as are the Icelandic Songs to the student of ancient verse and song, the folk-art of these countries nevertheless remains where it was in the dim Middle Ages.

The other northern countries, however, in constant touch with the outer world, have continued to be impregnated with new ideas, and particularly Finland, Sweden and Norway, have brought the folk-song to a height which is seldom attained except in Slavic countries.

The Wonderful Origin of Folk Song

As long as European culture did not signify a one-sided development of the intellect, it no doubt assisted the folk-song toward its unfoldment. After the era of enlightenment up to our day it has unfortunately had a fatal influence on the developing power of the folksonl. Everywhere the advance of culture now spells death to individualistic folk-art. The charming visions of popular fancy are scorned and laughed at as superstition. Elfs, nymphs, gnomes, trolls, pixies and wise men of the mountains are exterminated without pity, to be replaced by the three R's and political practices in the name of "enlightennent*

We forget that a deep appreciation of nature, a widedrawn, naive pantheism created these fairy-like figures as well as the repulsive figures. With no indemnifying counter-service, dry pedants are destroying the holiest gift of the people, its power of creation. Without nourishment, imagination must fail, and on the dry soil of realism our soul no longer finds the cool, crystalclear springs which have quenched its thirst of yore. In our time of "mental enlightcament" there is in truth more sinning against the people than in the dark time of the most ruthless feuds and the most gruesome and devastating plagues!

At every point where the cultivation of the intellect, of cold, practical wisdom, advances the folk-song dies out; operetta crudities and cabaret coarseness of the great cities poison its sources!

We hope that a reaction, already apparent, against excessive brain culture, will help to save what is left of the old folk-art and revivify its creative power.

Folk-song will not live, either, in countries which have evolved a high tonal art. Thus in Germany and . France it lost its primitive power when the influence of the great masters became dominant. Pure folk-song survives here only in its oldest forms. The later socalled folk-songs are, as regards their music, only

the masters. The real folk-song remained arrested in vived in its pristine form. In most localities, however, its development. It found a more favorable soil in the vast expanses

population, great primeval forests, solitude, and a wealth of feeling and inspiration, especially in music and poetry, gave a subsoil for the richest growth of folk-art. The northern countries present similar conditions

Only in Denmark a premature, dry, brain-culture prevented the further development of a rich folk-art culture, brought to bear new and enlivening impresof the Middle Ages. The fruitfulness of the soil, the sions from the outer world. The spirit of the age thus



Ole Olten. Lanmers. Cappelen. Holvorsen. Frau Grieg. Svendsen. Sinding. Frau Gmär-Harloff. Frau Agathe Gröndahl, Grieg. Schfelderah. Frau Erika die Niessen. Holter. A GROUP OF DISTINGUISHED SCANDINAVIANS

This interesting group, including portrait of the distinguished author of this article, is taken from to the same simple molody. As the control of the same simple molody as the control of the same simple molody. As the control of the same simple molody as the control of the same simple molody. As the control of the same simple molody as the same simple molody. As the control of the same simple molody as the same simple molody as the same simple molody. As the control of the same simple molody as the same simple molody as the same simple molody. As the control of the same simple molody as the same simple molody. As the control of the same simple molody as the same simple molody as the same simple molody. As the same simple molody as the same simple molody as the same simple molody. As the same simple molody as the same simple molody as the same simple molody. As the same simple molody as the same simple molody as the same simple molody as the same simple molody. As the same simple molody as the same simple mol

countries, were unsuited to the delicate folk-song. On the other hand, the three remaining northern countries were as if specially created for a rich unfolding of this art. The special musical talent of the populace found here the most favorable conditions.

Sombrous, mysterious fir forests, dreamy lakes, glistening glaciers and high turrets, the ever-complaining, over-threatening surf, the turbulent waterfalls; in the south, smiling forests of beech and a rich soil, where the joy of life throve unrestricted as of old. Add the twilight poetry of the summer nights, the constant day, the everlasting night of the far north, where, magically lighted by the midnight sun, or in the semi-obscurity of the northern light, vast swarms of birds and numberless schools of fish together with various monsters of the deep, disport themselves in virgin strength and glory

The northern countries can boast of but few inhabitants. Norway and Sweden combined are far larger than the German Empire, and claim but a population of seven and one-half millions. Finland is even more meager in its population.

A strange solitude, a dreamy, peculiar, imaginative life reigns everywhere. Some parts exist as if sunpopular melodies in more or less happy imitations of dered from the otter world. Here the folk-song sur-

the populace, though living its own, original life and possessing a culture grounded in its own soil, kept a of Russia and other Slavic countries where a sparse continued connection with the outer world, an intercourse always difficult, but never entirely interrupted. Russia as well as the great countries of centralized culture have to some extent influenced northern folklore and art. Workers, soldiers, merchants, itinerant gipsies, and in some localities the socially dominant class, the latter in constant touch with European

> transfused was sufficiently active, without being detrimental to unique ness and originality. Even the folksong received constant stimulation from general European influences, in a way which was seldom disadvantageous.

The material for a characterization of the folk-songs of the various north countries is so large as to admit of but an outline in this short sketch.

Denmark's Contributions to Folk-Music

Even Denmark offers us a wealth of wonderful old songs. As already stated, in this country the oldest literature is also the most-yes, the onlyvaluable asset. In a purely creative musical sense the Danes have never been especially prominent, and external influences gradually became so powerful that the further growth of the folk-song was smothered in its inception. All the more important are the old Danish folk-ballads, the socalled Raempeviser (Stalward Songs), These all have a distinctly epic character, and great expansiveness. Some contain up to thirty verses, all sung

indigenous all over the north, it dense population, the too close connection with other is difficult to make definite statements. Many of the poetical motives are old as the hills, the property of the whole Aryan race and already known to ancient India. In their surviving form the majority probably date from the eleventh, twelfth and thirteenth centuries. This is especially true of those describing historical happenintys

The melodies also are at times ancient, and since throughout the north they show a close relationship. approaching also the Slavic types, we are naturally reminded of the time when division between the Slavic and Germanic peoples had not yet taken place. But even without this daring theory there seems no difficulty in explaining by means of the intimate intercourse between the old melodies. It is likely, also, that the liturgy of the Christian Church with its Gregorian chants, influenced the formation of these ancient melodies, while in turn absorbing a certain northern national element. The ancient Olaf series, which the Norwegian scientific discoverer, G. Reiss, found among the State archives, seem to verify this. Between the church and the creative genius of the people, there was in the north these primeval times a constant interchanging influence, which in Sweden and Norway can be followed up and traced till after the Reformation.

smith with

ment Peer disappears, and his old mother Åse arrives

to scold her son. However, when she finds that Peer

is about to be attacked by Aslak, all of Ase's motherly

instincts arrive and she threatens the mighty black-

"Av. just try if you dare. Ase and I

Just then the bridegroom rushes breathlessly in,

"No-bu-bu-bul 1-1-1-look! There on the hillside!"

The crowd turns back aghast. Struggling up the

steep rocks is Peer Gynt with the bride Ingrid in his

"Where the slope rises sheerest he's clambering up-

The bridegroom whimpers: "He's shouldered her,

"Would God you might fall, you scoundrel!" shouts

Peer Gynt is making good his promise and breaks up

MUSIC

Ingrid's Lament. From the Second Peer Gynt Suite, Opus 55, No. 2

EDVARD GRIEG

If desired, this musical number may be omitted when giving the reading.

Peer Gynt's Faithless Love

on a narrow path high up in the mountains on the fol-lowing morning. Peer, half-demented, half-sane and

always fickle, soon tires of poor Ingrid and tells her he

proposes to leave her. Ingrid is frantic, but Peer in his

Devil take the tribe of women.

When the unhappy Ingrid asks who that one is Peer

tells her brusquely that it is not she, and bids her be

off to her father. Hardly have they left the scene when

Ase, accompanied by Solveig and her father and her

mother, arrive. Ase, with her heart cemented to that

of her wayward son, is there to protect him from the

villagers, who are out armed with clubs and guns to

"Oh, my Pccr, my poor lost lamb!"

shrieks the agonized mother, and Solveig's father says,

"You may well say lost."

Then Åse tells of her son's virtues, how clever her Peer is, how little Peer had nestled in her arms when

The was a baby, while his father was drinking and roar-

"He can ride through the air on a buck!"

if he lives so long," insists Ase.

If he's taken by the trolls,

ing through the street. Her faith in Peer is infinite.

"You are mad, woman," sneers Solveig's mother.

"Never a deed is too great for him. You shall see.

"Best if you saw him on the gallows hanging," warns

The heart-broken Åse keeps up the search for her

son until she is worn with exhaustion. Still she

"If he's stuck in the swamp we must drag him out.

begs his mother to tell her more about the young

Lang before I shall tire of hearing."

We must ring the church bells for him."

You will tire telling about him

"Devil take all recollections,

All but one

The drunken Peer and Ingrid find themselves alone

We have teeth and claws.

pointing to the hillside and shouting:

"Have they taken his life? shricks Ase.

arms. The blacksmith, wild with rage, roars

"Take care of your footing degrest Peer

"Just fancy-Peer Gynt-"

gasps the bridegroom.

ward like a goat."

mother like I mould a bia?

in her calle out in terror :

his rival's wedding

dementia proclaims:

put an end to Peer.

tragically.

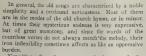
She exclaims

Solveig's father.

outlaw, saving;

nersists.

Where is he? My boy-Peer.'



Notwithstanding the great poetic beauty of the verses, it is hardly possible for the modern ear to bear their recital in full. The oldest melodics seldom transcend a sixth. Witness the first measures of the extremely old ballad, l'ound Svennendale:

No.1

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It was the youth - ful Sven - nen - dal, He threw a ball of gold, He threw it in - to the La la ala ala producto etc.

mai - den's lap, With fear her cheeks grew pal-lid.

While as a sule the mclodies of the old Danish Stalward Songs are too much of one pattern, their poetry is all the more important, showing a large and many-sided creative power. Here we find a fount tull to overflowing with the poesy of the Middle Ages, Songs like the Sven Vonved, Haybard and Scane, Agnete and the Merman, The Nightingale and many others are the pearls of this art. The later Danish folksongs are of less interest. Either their fixed conservatism imitates the older models or they are perverted by foreign influences.

In the other northern countries various periods of development can be noted. First: the most ancient time, greatly similar to the corresponding period in Denmark. Characteristics : simple, noble but monotoperception of harmony, greater variety of expression besides versatility and wealth of contrast. Then follows the Third period, during which indications of decadence are plainly perceptible. The old models are either somewhat mechanically imitated, or the productions appear shallow through contact with an art of lesser value, generally alien. This third period extends up to the present time

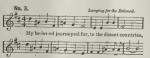
Finland and Its Folk-Music

The Finlanders, even in ancient times, showed an unusual talent for poetry and song. If only for its rhythm, the extremely old beginning of the national heroic poem, Ralevalo, 15 impressive:

No. 2.

I would sing the praise of he-roes, Val-iant deeds I see before me.

As an example of the second period I quote the following



Nev-er will I see him more, my happiness is gone.

Russian influence is plainly perceptible. This feminine softness is seldom found in the old Finnish songs, but undoubtedly serves to intensify the expression of the later songs. Quite northerly in character appears the following example from East Finland:

No. 4 Far a - way my lov - er is griev-ing, wrings his hands on the Saima strand, Vainly he seeks a-

long the shore; fer - ry or boat to bring him e'erl

All meritorious Finnish songs are of a deeply melancholy character. Sorrow, neglected love, longing, contrition and despair are mirrored in these peculiar productions. In the particular flowering period of this folk-art the ancient epic element retires, and in both words and music a plaintive lyric quality predominates. bling Spring: Major modes are seldom encountered, and only in the latest period.

Sweden's Offering

In these two countries, Finland and Denmark, popular nusic reached its highest mark. Here for several centuries the conditions were especially favorable. White isolated Finland lay dreaming afar from the great centers of civilization and was only later subjected to alien influences, Norway, and especially Sweden were in constant touch with the world of culture. The special culture of these two countries was that of the Middle Ages, flourishing richly and kept in intercommunication with the outside world through the powerful Catholic Church, Inner strife, quarrels between aristocracy and monarchy, and the terrible ravages of the "black death" in the fourteenth century, weakened political power in these countries, and considerable time elapsed before they somewhat recovered. Norway remained united to Denmark for fully four hundred years, and Sweden, too, for a short time passed through this Scandinavian adventure, for which it paid in centuries of strife.

Later on Sweden became a European power and a prominent place. remained in constant touch with Germany, France, nous melodies, with many repetitions to poetic concep-Holland and the Slavic countries. For the welfare of song of Norsay will be discussed. and inclusions will many repetitions to perturbate the second the second not indigenous. In general, however, Sweden was saved from a too strong foreign influence by its isolated geographical location, a lack of highways and the peculiarly proud character of its inhabitants. Even in the present time of general shallowness Sweden can show many localitics, for instance Dalarne, where old customs and the beautiful native dress still flourish in full pristine vigor.

In Sweden, also, the oldest period is rich in noteworthy ballads. How close, even in ancient times, was the connection between the northern countries is shown by the fact that many of these songs are found in different versions throughout the north. For instance : Den Bergtagna, Skoen Anna, Hildebrand, Der Lind wurm, Herr Peder ock liten Kerstin, Pehr Svinaherde Several are known also in Scotland, Ireland and other countries; one song even has decided resemblance to Goethe's Brant von Korinth, only that in the legend the young man, after his death, visits his beloved, a circumstance which in Goethe's tale is reversed. The Swedish versions of these ancient legends also

are of great musical and poetic beauty. I cite but one example, since we already know the Finnish and Danish melody construction :



Just as well known is Necken, which Ambroise Thomas maltreated in his Hamlet in the most commonplace manner. The Swedish singer, Christine Nilsson, with sight-singing.

had brought him the song. Of still greater celebrity is the wonderful song, In the Sky the Stars Wen Shinin/1 Vermeland's priz Permitand's pix O Ver-me-land, thou beau-teous, thou wonderful

o Ver-me-land, into a can land! Thou crown of the Swe - dish coun this

Beginning in E minor, it closes in A minor, a from occurrence with the northern folk-songs. Nearly all the valuable Swedish songs, also, prefer the minor b though sometimes passing to major. Pure major son are scarce. An example: The Maiden Sought the Bo



In the Swedish folk-music the fantastic dances ini

A Full Hour Lesson

By Naina dos Santos

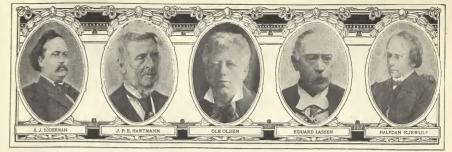
THERE are closely woven and loosely woven lesse hours. In the former a number of ideas, given by th teacher in careful sequence, are assimilated by the put In the latter a lack of system on the part of the teacher and consequent inattention on the part of the pape result in a loose mesh of thought, through which the precious knowledge drops away as through a sieve. both teacher and pupil have plenty of leisure, the preliminaries and winding up of a lesson may consume a much time as they choose to give. Otherwise the lesson should start the minute the teacher enters the music room and conclude with the last minute of the lesson

It is presumed that the pupil will be ready, the pitter of the musician for the lesson, her theory book sharp ened pencil, studies, picces and music for light reading on the open piano. Friendly salutations are exchanged while the teacher removes her gloves and coat, out minute being sufficient.

A few leading questions about the life or works of the musician, or on the subject of musical history prepared for the lesson, will consume four minutes more Fifteen minutes will be allowed for harmony, transpostion, sight-seeing and car-training, together with the scale work. Before playing the scale of the day the pupil will mention its signature, the place where the semitones occur, and what are its related scales, major and minor, with their signatures. Having played the scale to the teacher's satisfaction, the pupil will spel its chords, without looking at the piano, and then pay them, the teacher meantime examining the written exercise given at the preceding lesson.

The pupil then turning from the piano, takes her note-book and is given a lesson in harmony combined

THE ETUDE



Concise Biographical Dictionary of Scandinavian Musicians

ACKTE, AINO. Born Heisingfors, Fiuland, 1876, Operatic APZELUUS, ARVID AUGUST. 1785-1871. Swedish historian and scholar, who edited, with Geljer, a famous collection of Swedish folk-song-

http://www.action.com/action/actio

ALTVÉN, HUGO, Noted contemporary Swedish composer who has written some excellent songs of Scandinavian

ANDERSEN, KARL JOACHIM. Born Copenhagen, 1847. Noted

ATTRIC, KARL, Born Copenhagen; 1848; died 1802, Well known organist, and successor to Gade as organ teacher at Conservator

AULIN, Ton, Noted contemporary Swedish composer in Stockhoim, Born 1866,

BACKER-GENDARL, AOATHE, Born 1847. Pupil of Billow, Kjerulf and List. Noted woman composer and pinnist. BAKER-SUNDE, JOHAN, Norwegian song writer of distinction.

SEESENSUR, JOHAN, Norwegian song writer of distinction. SEECHGARD (or REENGARD), JULIUS. Copenhagen, Demark, Pupil of Niels Gade, composer of operas Frode and Frau Inver; an overture, song cycles, part-songs, pinnoforte pieces, etc.

BEHRENS, JOH, D. (1820-00). Founder and conductor of several Norwegian male chorni societies.

BELLMAN, CAEL M. 1740-95. Swedish poet who wrote music to his own verses.

BENDIX, VICTOZ E. Born Copenhagen, 1851, Violinist, planist and composer. Works include three symphonies, planoforte pieces, etc.

BENDIX, OTTO. Born Copenhagen, 1845. Pupli of Gade, Kullak and Liszi. Settled in Boston, Mass., 1880. Is well known in America as teacher, composer and concert

BERG, ISAK ALEERT. Born Stockholm, Sweden, 1803; died 1886, Popular ainger, and composer of songs including the famous Herdsman's Song which Jennie Lind used to

BERGOREEN, ANDREAS, Copenhagen, 1801-80. Successful teacher in Copenhagen, Made a famous collection of native Daniah songs.

BERWALD, FRANZ, (nephew of J. F.). Stockholm, Sweden, 1796-1868. Director of Stockholm Conservatory; com-poser of an opera, symphonies, chamber music, etc.

poser or an opera, symphonies, chamber misic, etc. BERWALD, (BENYOU) JOHANN F. Stockholm 1788; died 1861, Famous violinist, Pupil of Abbé Vogier; played in public at 5, wrote a symphony at 0, Chamber musician to the King, 1816; conductor of the Royal Opera.

BLOM, CHRISTIAN. Born 1782, near Tönsberg, Norway. A sea-captain who wrote music, including the national air Sons of Norway. BORRESEN, HAKON, Born Copenhagen, 1876. Contemporary

BRAMSEN, HENRY, Born Copenhagen, 1875. Diatinguished

central. BULL, OLE B. Bergen, Norway, 1810-80. The most famous scandinavian violatist. His prodigious virtuosity and striking personality hare management of the secondary figure in America. Founded a National and the secondary age. Attempted to found a Scandinavian settiewart in Prenayivania. Composed two concertos and other picces

107 violum. BUSCIT, CARL. Born Bjørre, Denmark, 1862. Violinis composer, conductor and teacher, and one of the foremo with the statistic statistic statistic statistic statistic foreful arises and the statistic statistic statistic statistic foreful arises with description and date and fore-ful arises and the statistic statistic statistic statistic print with Golaridus with Hartmann and Gola, and Paria with Golaridus with Hartmann and Golaridus and Paria with Golaridus with Hartmann and Golaridus and Paria with Golaridus and Hartmann and Golaridus and Paria with Golaridus and Statistic and Statistic 18880, and established Polaridus 1990. diel 312

CONTROL HOTAN GOTTFRED. Born Tönsberg, Norway, 1820, Conductor, composer, and concert director, etc., in Christiania. Lasson, Bredo. CORNELIUS, PETER, Born in Nord-Själland, Denmark, Noted operatic tenor.

CRUSELL, B. (1775-1838). A German in Finland who is associated with the development of Finnish national music.

ENNA, August, Born Nekskov, Denmark, 1860. From assay aunitst, Horn Nekskov, Denmark, 1860, From playing the dress frum he rose to one of the foremost Danish composers. His works include several operas, The Witch, Cloputst - Aucussin and Medette, a violin concerto, etc.

ELLING (CATHARNUS, (1858). Distinguished Norwegian composer of opera, a symphony, au outorio, chamber music, etc. FALTIN, RD. FR. B. Dantzic, 1835. Conductor of the Fin-nish Opera, Heisingfors; complied a book of Finnish folk-songs, etc.

sougs, etc. FERMSTAD, OLTE. Born Slockholm, Sweden. This distin-guished dramatic suprano has sprent usest of her life in distinct the second state of the second two second her parents settid in Sk. Urter, Mine and Barreth, Munich, a pupil of Lill Lehmann, and sang at Bayreuth, Munich, Paris, London Joincet the Slottpoiltan, New York, 1903.

Parisis, London. Joined the Micropolitica, New York, 1000, GAND, Mixas WiLHELK. Copenhagen, 1817-60. Distin-guined composer. Joined to Court Orchestra and at 10 tracted attention in 1846, and the wort to lefting 1857, becoming infinite with Schumann and Mendelsable. Con-tracted attention in 1846, and he wort to lefting 1857, becoming infinite with Schumann and Mendelsable. Con-tinue of the schule overture, edited by Schuler Mendelsable. United and the schule overture, edited by Schuler Mendelsable. Con-linguistic particular of the schuler of the schuler of the United and the schule overture, edited by Schuler of the schuler (Intelling The Creation), much chamber maile, pinno Ruisty, Dark Schuler, Schuler over the schuler of the schuler of the Ruisty Dark Schuler over the Ruisty Dark Schuler over the schuler

Collaborated with Affectives. Corn Ransäter, Werminnd, 1783: died Stockholm, 1847. Swedish historian, composer and educator, who was one of the first to collect Swedish folk-songs. Collaborated with Affectives.

GENETZ, EMIL, Finnish composer of male choruses,

GLASS, LOUIS. Contemporary Danish composer of dis-tinction.

¹¹ Check, Andre Contemporary Databa composer of dis-figuros, Envano II (Energy, Environt Norregular composer, Bergon, 1812-1007. Studied Leipzig Conservatory, 1556, and an arrow of the studied Leipzig Conservatory, 1556, and an arrow of the studied Leipzig Conservatory, 1556, and an arrow of the studied Leipzig Conservatory, 1556, and 1810 arrows and 1810 arrows and 1810 arrows and tendereles, and his works represent the most typical of the studies of the studied leipzig and the studied tendereles, and his works represent the most typical of the studies of the studies of the studies of the various confinencial citics, appearing as conductor and mostly at home in Peregr. Ministry home studies, there must popular and include a favorate plane, there prove the studies and the studies and which the most of parts studies and the studies and which the most as constant, to a. 1847. Distantibules Magnetic accurate and the studies and the studies and which the most as constant, studies and the studies and the studies and the studies of the studies and the studies and the studies and studies and the studies are studies and the studies an

POPDAN IS AN INC. (1997) Instituyiished Norwegian conduc-tor of male chorases, and composer. (ICHIBANSON, ELEX., SIOCHOIM, 1963. Distinguished Wagnerian septano. IAARELOY, JOINNYS, 1847. One of the most prominent Norwegian composers. Ills works include symphonies, open, orthofs, nonances, edc.

opera, ornorio, romances, etc. HAFFYENE, JOIAN C. F. Born near Suhl, Sweden, 1759; died Upsala, 1833. Organist, director, composer. First Catholic organist and then music director, Upsain Univer-sity. Wrote appropriate accompaniments to Swedish folk-Songs collected by Geljer Afzelluz.

HALLÉN, ANDERS, Botenhurg, Sweden, 1842, Conductor, Stockhoim Royal Opera, 1892. Composer of operas, or-chestral pleces, ballad-cycles for voice and orchestra, songs, etc.

HALLSTRÖM, IVAR K. Swedish dramatic composer, horn Stockholm, 1826; died 1901. Wrote several operas, HALVORSEN, JOHAN. 1864. Famous Norwegian violinist and composer. Conductor at the Christiania National Theatre.

Tometre, HAMBRIK, ASOBE, Born Copenhagen, 1843, Wrote operas, cantinus, symphonies, chamber music, etc. Director of Manwerk, Comservoirer, Baltimore, Ma, 1871, HARWING, Tomberg, Born Jutiand, 1841, Well known planist and Testker in Loudos, Ergland.

pinnist and teacher in London, England, HARTMANN, JOHAN P. E. Born Copenhagen, 1805; died 1900. Considered one of the founders of Danish music. Wrote operas, orchestral and chamher music. Director of the Copenhagen Conservatory 1840; Royal CapelIne(ister, 1840.

LINDELD, OTTO. BOTT. Karlstopp, in Smaaland, Sweden, 1800; died in Lund, Sweden, 1864. Won distinction as a singer and composer of national songs. Founded the Lund Students' Singing Society. IARTMANN, EMIL (Son of J. P. E. HARTMAN). Copenhagen, 1836-98. Distinguished composer of operas, orchestral and observices much services. chamber music, etc. Lund Students' Stuging Society. LUNGENN, LUNGENN, LONGEN, STORDJEEN, LSIZ, A Very Horough musician noted as planks, organist and theoriet, Also took a form lists for the working and many hymns. Also took a formulate for the working and many hymns, tanks 306 for horong and dances, collected direct from the composition of the start of the composition of the start of the composition of the start HEINTZE, G. Distinguished Swedish organist and composer.

HEISE, PETER ARNOLD. Born Copenhagen, 1830; died 1879. A highly gifted composer. Wrote symphonics and other works in large forms. Wrote a number of sopgs and romances of great heauty.

HENNUM, JOHAN. 1836-94. Distinguished Norwegian con-

HINNEDOTA, PINI, Conference Transfer, Boulds, composer Hying in the difference of the second second second second second locar, Eprima, Born Copredication, Nati, and New York, 1968, Write over two liboards pieces, lucidifing a conte-clorer, Second Second Second Second Second Second Second 1967, 1968, 1966, Conference of the Second Second Second Contral, Struct. 1966, Colombia Second Second Second Contral, Struct. 1966, Colombia Second Second Second Contral, Struct. 1966, Colombia Second Contral, Struct. 1966, Colombia Second Second

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tonepoem, etc. NTLINETE, AUGUST. Born of Danish parents, at Stock-holm, Sweden, 1858. Famous as a composer, violinis, director. Came to this country nad was associated with Chicago Musical College.

Untergo answert Contege, Issey, Lags MöLLER, Born Norway, 1870; died Christiania, 1840. Began life as a merchant in Christiania, but even-tually became planist, teacher and composet.

JARNEFELT, AMAS, Born Viborg, Finland, 1869. Operatic conductor, and composer.

conductor, and composer. JENSEN, OLAP. Born Copenhagen, Denmark, 1875. Distin-guished planist, pupil of Victor Beadix, Busoni and others. Came to America and has done distinguished work as a teacher in various prominent musical lustitutions. Kalaxus, Rosr. Born Finland, 1836. Conductor and com-poser. One of the founders of the modern Finnish School

KAPFELMAN, ARRHÉ VON. Swedish teacher and composer of

KELLERMAN, CHEISTIAN. Born Randers, Julland, 1815; died 1866, Noted 'cellist'

Isou, Nored 'cellist, N.ZERUEF, HLATPAN, ROEP, ISIS: died Christiania, Norway, 1868, Noted Norwegian compaser. Wrote much plano music, but is hest remembered by his songs, popularized by Jenny Lind, Nilsson, and Sontag.

KLENAU, PAUL VON. Born Copenhagen, 1883. Composer, KNUTZEN, MARTIN. 1863. Fumous Norwegian planist,

INSUTEA, SIAPTIN. 1805. Frimous Norwegtan planist. KOLLAN, KARI, son-in-haw of F. Paclus (9, v.). Compose of Finnish particule songs. KROUN, ILAN. Finnish composer of moiets and instru-mental works, connected with the lleisingfors Hocbschule.

KUHLAU, PRIEDRICH. Born Hanover, 1786; died Copen-bagen, 1786. German flautist, pinnist and composer. One of the founders of the modern Danish school of music. LAMMERS, THORVALD, 1841. Famous singer of Norwegian songs and hailads. songs and hallads. LANGMULER, PETRE FRAMUS, Born Frederiksborg, Den-mark, 1850. Compleser of orchestral and choral music. LASSEN, Forckan, Born Copenhagen, 1850.; died Weimar, 1964. Noted comoser, and we Natudel with Lasset, who brought out his opera, and we Natude with Lasset, who brought medice at Weimar, 1850.66. Wrole symptonics, songs, etc.

etc. Lasanov, Pzn. Born Christiani, 1850; doil ass. Cam-poser of songs, choral pieces, and piano works. Liz. Souras, 1871:1904, Emilent Mexico Markov, Com-resultation, and violutist. Ilis hefer career was very laken fist intek anonge composed here magnetionally works hardade a symphony, saite, choral music, chamiler musid, etc., and songs.

Bulley, etc., and songs. Lixo, Dexv. (The Sevelin Nightingaie"). Tory Stock-ing and Seventhal Seventha

LANDHAD, ADOLF F. Born Lifvingshorg, Sweden, 1801; died 1878, Composer and feacher. Ilis sonts were made popular by Jenuy Lind. Also composed an opera, two symphonies nud some good chamber music.

LUND, SIGNE. Notwegian writer of piano pieces. MALLING, OTTO V. Born Copenhagen, 1848. Noted contem-porary composer.

MANKELL, G. Distinguished Swedish organist and com-

MELARTIN, EBKKI. Finnish song writer.

MERIKANTO, O. Born Heisingfors, 1868. Composer of Finnish music that is very popular, but uccording to Grove "very shallow,"

MICKWITZ, HARALD VON. Born Heisingfors, Finland, 1859. MIELCR, EENST. Promising Finnish composer, who died in his 23d year.

MELLING, EINAR. Contemporary Norwegian composer.

NEUPERT, EDMUND. Born Christiania, Norway, 1842; died New York, 1888. Noted pianist and teacher. Composed some well-known studes for the pianoforte.

NELSEN, CARL Famous contemportry Danish composer, Has written orchestral works in symphonic form, very modern in style, but, nevertheless, flavored strongly with Dauish national character.

NILSSON, CHRISTINE, BOTN DEAR WEXIÖ, Sweden, 1843. Made her debut in Paris in La Traviata, 1864. Was especially noted as Marguerito in Faust.

peculty notes as addynerite in Found. NISSEN, EINERA LIE, BOTN KARGSVIGER, Norway, 1845, Died Christiania, 1003, Famous planist; pupil of Kjerulf, Kuliak, Folfesen and others. She toured Europe very successfully and was professor of plano at the Copen-hagon Conservatory, 1870.

nagen Conservatory, 1840. Nissen (Nissen-Salouan), HENRIETTE. Born Gothenbur Swedcu. Distinguished stage singer, ut one time a riv of Jeuny Lind. Pupil of Chopin and Garcla.

NORDBLOM, J. Died 1848. Swedish composer. NORDQUIST, JOHANN C. Born Vennersburg, Sweden, 1840. Conductor and composer.

NORDRAAK, RD. 1842-66. "Father of Norweglan modern music." Exercised a great influence on Grieg. Composed the Norweglan national hymn.

NORMANN, LIDWIG. Born Stockholm, 1831; died 1884. Noted conductor. Married Wilmu Neruda, the famous violinist.

OILSTRÖM, O. Died 1835. Swedish organist, composer and author.

OLSEN, OLE. Born Hammerfest, Norway 1850. Distin-guished composer, teacher and conductor. His works in-clude orchestra pieces, plano pieces, songs, etc. One of the conductors of the Christiania Musical Union.

OSELIO BJORNSON. Ingeborg, 1850. Famous Norwegian dramutic soprano.

urimutic soprano. PACULS, F. Born Hamhurg, 1800; died Helsingfors, 1891. A German resident in Fininad who did mach to revive interest in Finink, folksonges, aud composed antional Fin-nish songe: Virt Land (Our Conntry) and Saonen Inti-rom childhood. Which "vecty Finin knows and alage from childhood.

PALMOREEN, SELIM. Born 1878. Contemporary Norweglan

DEFERSON-BERGER, WILHELM. Contemporary Swedish com-poser at present in Stockholm.
nu PUY, JEAN. 1773-1822. Composer of the Swedish na-tional song Carl Johan.

RASMUSSEN, P. E. 1776-1800. Composer of mational Dan-ish songs.

ELSIORS, F. A. 1800-83. Famous organist of Prederiks-haven, Norway, Conducted several male choral societies. Composed some notable four-part choruses of Norse character.

BOSENFELD, LEOPOLD. Born Copenhagen, 1850. Noted Banish composer, singing teacher, music critic and editor of musical journals, etc.

or musical journais, ecc. Runnison, Albert. Noted Swedish violinist, critic and composer. At one time director of the Stockholm Con-

RUENER, CONNELIUS. Born Copenhagen, 1853. Noted planist and composer. Pupil of Liszt. Became MacDowell's suc-cessor at Columbia University.

SANDRY, HERMANN, Born near Copenhagen, 1881. Noted 'cellist and composer.

SCHJELDERUP, GERHARD, Born Christiansund, Norway, 1850. Distinguished composer, critic and writer on musical

SUDJECTS. SCHITTS, LUNWIG THEODOR, Born Aarhaus, Juliand, Den-mark, 1850; died Berlin, 1909. Noted plauist and com-poser. Wrote many popular plano pleces, concerto, operas, etc.

ELMER, JOHANN, Born Christiania, Norway, 1844; died Bennedig, 1910, Noted contemporary composer of orchestra music, choruses, songs, etc. One of the conductors of the Christiania Musical Union.

Confistionia mission thion. SIMELIUS, JEAN, Born Tarastehus, Finland, 1865. One of the most eminent composers of the day. Wrote the first Finnish opera, *Tornissa* offia impi, 1896. Has composed orchestral works, planoforte pieces, etc.

orcmetrat works, pathotoric pieces, etc. Sintrayo, ("ratistrata, Borra Kongherg, Norway, 1856. Dis-tluguished organist, composer, teacher and conductor. His works include a symphony in D minor; planoforice con-certo, violin senatas, etc., and among his plano pieces is the popular and beauting Hassife of Spring.

SJÖGREN, J. G. EMIL, Born Stockholm, Sweden, 1853. Noted organist and composer.

SODERNERG, WILLIELM THEODOR. Born Stockholm, Sweden, 1845. Popular song composer.

184.5. Popular song composer. SOREMAN, MATERY J. SLOCKHOIM, Sweden, 1832.76. Noted composer, and conductor. Wrote a mass for volces and orchestra, operetias, orchestral pieces. etc. STENIMANMER, WILLERAM, BOTN Stockholm, 1871. Contem-porary Swedish composer af present in Slockholm.

pointry sweeding composer as present in stocatorin. SYENDEE, JOIAN S, BOYN Christiania, Nerswy, 1840; died 1911. Distinguished violinist. His compositions lackude symphonics, chamber unsil, a violar neoretto, orchestral music of various kinds, source, etc. His violin piece Romance culors grad popularity.

Strevessor, Oury, Born In Obvistinia, 1832; died 1888. Noted faultst. Arbren, Bertta Franzo. Born Christiania, 1832; died Borton, Mass. 1915. Distiggnischer Korwecken plantis, edu-cator and writer. Tangti at the N. B. Conservatory, Floxion, and later in New York. Married Thomas Tapper, the American unisola educitor.

TERSCHAR, ADOLF. Noted Norwegian composer of piano

pieces. TELLEFREN, THOMAS D. A. Born Trondhjem, Norway, 1823; died 1874. Famous planist, pupil of Chopin. Taught in Paris; composed concertos and other planoforto music, nieces for violin, etc.

THEANE, WALDEMAR, Born Christiania-1790; died 1828, Violinisi, conductor and composer. Did much to awaken an interest in chamber music; compiled some national WEYSE, C. E. F. 1826. A German composer of Danish WIBORG, ELIBA. Born Kragerő, Norway. Contempony dramatic soprano.

TOFFT, ALVEED. Born Copenhagen, 1865. Composer of an

Opera, scngs, etc. Opera, scngs, etc. UDBTE, M. A. Trondhjem, Norway, 1820-89. Celebrated organist and composer. His works include the first Nor-wegian opera, Fredkulla. wegian opera, Frédkulla. Wamuru, Cau., Born of German parents, Christiania, 1841; died Fréderikshaven, 1865. Distinguished composer and husiness man, who developed a well-known publish house founded by his father, Did much to develop Norse

WEOELUTS, MARTIN. Helsingfors, Finland, 1846-1906. Con-ductor of Finnish Opera, Helsingfors, 1878. Composer of orchestral pleces, cantatas, planoforte pleces, etc.

WENNERBERG, GUNNAR, Born Lindköping, Sweden, 1817; died, Leckö, 1901. Poet and composer, self-taught in

The Use of Finger Exercises in the Early Grades

torios, etc

By Herbert William Reed

exercise when judiciously chosen, properly administered, too much of technical problems, but cultivate the and faithfully practiced. To use many or few is the problem. Some teachers through lack of training will endeavor to get along without any. The conservatory graduate, having experienced the use of a multitude of technical exercises in the higher grades, will likely impose too many upon her little pupils. Either system will be largely a failure; the pupil either quickly reaching the end of her progress, or else contracting a dislike for all music practice. Knowing that the great object is to produce music itself, we should surround students with as much musical atmosphere as possible, if we expect to awaken or increase their interest. The wisc teacher will not raise the question, "How many exercises must I use?" but rather, "How few can I

get along with?" The child's interest depends largely upon the teacher's ability to present in an attractive manner the principles of hand and finger training. At the very start some careful attention to hand position and finger movements is necessary. This work should be done away from the piano at a table, while the pupil is beginning to learn the notes, write them, and find them on the piano. It is expedient for the teacher to play some ing the little musician will be carried well into the third simple, attractive music at each lesson, as a stimulant

No intelligent teacher doubts the value of the finger be transferred to the keyboard. It is not well to make musical spirit as strenuously as possible. Bear in mind that the Finger Exercise is the rock on which many a fragile musical bark has foundered. By carefully selecting studies and pieces having the elements finger training, the pure and simple finger exercise can be largely dispensed with. All depends on the teacher thoroughness and persistency. Scales and arpeggi will be studied. The new hand position and th dexterous thumb must be carefully considered. The work will enhance keyboard facility as nothing ele can; yet the child will be more delighted in playing scales "by the yard," rather than "by the mile."

Concerning staccato work, most pupils will fail to cultivate a good staccato touch unless particular attention is given it. The Mason Exercises along this line are very good. "Pull" and "push" chords and the manner of their rendition should be taught early. Also many places will be found for the use of the down-arm and up-arm movements. The principles of shading and phrasing must be explained, and all legato and staccato signs adhered to. With this amount of traingrade before more serious study is needed to meet the to the child's interest. These early exercises may later technical demands of the grades following.

Foundations in Touch for the Beginner

By Mary Calvert

IN many of our large cities the foundations of great skyscrapers are laid by separate corporations, who do nothing but dig great sockets in the ground and fill them so securely with concrete and steel that the huge building above will be locked to the earth in the most secure manner known. The importance of laying an unshakable foundation in touch with the beginner is so vital that the teacher should make a separate study of this important branch.

A pupil comes to the teacher for the first lesson, She has had no previous instruction. The teacher directs her to place the five fingers of her right hand on C, D, E, F and G, respectively. Almost invariably the fingers are laid upon the keys flat, with the hand sloping toward the fifth finger and the wrist turned slightly inward. Experience proves that it is necessary to curve the fingers, owing to their uneven lengths.

The arm should be relaxed and the wrist slightly lower than the knuckles, which should be clevated above the palm of the hand-a sort of arched position. Those who are specially gifted in music often seem

to have this position naturally, which only confirms my idea of its being the correct one. A quick and accurate stroke should be made, and the finger brought back to its high position while the next is playing. This insures clearness and independence. Of course this method may be modified to obtain different effects, but it seems to produce a smoother touch-better legato and a crispness that is a requisite to scale passages.

Some may say, "That is too slow; I want to advance rapidly." Perhaps right in the beginning the progress is a little slower, but how much better it is to have pupils play little pieces correctly than to play big one's so inaccurately because of the lack of proper training

Ferdinand Hiller's Tribute to Robert Schumann

The following panegyric on Robert Schumann was father to daughter, as bridegroom to bride, and 20 written by his friend and co-worker, Ferdinand Hiller, master to disciple, and as saint to the elect. And when

"Thou didst rule with a golden sceptre over a splendid world of tones, and thou didst work therein with power and freedom. And many of the best gathered round thee, entrusted themselves to thce, inspired thee with their inspiration, and rewarded thee with their deep affection. And what a love adorned thy life! A wife, gifted with a radiant crown of hours thy glance met hers; and reading the love in genius, stood at their side, and thou wert to her as the her eyes, thy weary spirit fled."

she could not be with thee and remove every stone from before thy feet, then didst thou feel, in the midst of dreams and sorrows, her protecting hand from the distance; and when the Angel of Death had pity on thee, and drew nigh to thy anguished soul, in order to help it again toward freedom and light, in thy last



EDUTOR'S NORE—II is fortenate that THE ENTRE may present the scould section of Hr. Perry forainger's soluble sease. Mr. Grainer is an intimate friend of many benefi-tation artists. Orien was a kind of musical forterfather to him. He has taurd repeatedly setth great success in Scouldarian countries.]

feelings of a nature not especially limited or adapted to the piano or any other particular instrument, but in which the very soul and body of the instrument, all its most individual peculiaritics and idiosyncracies, are especially catered for, and in which the technical aspects of the piano are developed to a degree and in a manner so that they are able to play an emotional and highly

An Inspired Period

"Composers such as Scarlatti, Couperin, Chopin and Liszt at once leap to one's mind as creative geniuses of this particularly high pianistic type. They have not only written great music for the piano, such as the giants like Bach, Beethoven, Brahms, etc., but the greatness of their achievement lies in the peculiarly pianistic note of their style and of the elements contained in their works that prove unusually stimulating and developing to pianists playing their works. Though personally I feel perhaps the deepest attraction in the works men such as Bach, Wagner, Grieg and Frederick Delius, whose creations the inventive germ and the inner musical idea and emotion comes always first, and the instrument or instruments employed are comparatively secondary considerations (men who compose much the same kind of music whether

they write it for organ or chorus or piano), still I feel we can hardly ever value the refreshing stimulating incentive (especially for the executive artists performing such works) found in the work of men whose gifts lie to a great extent in the power to concentrate on the physical nature of the particular in strument employed and who are capable of quaffing technical and color resources to the very dregs "It seems to me we live

and their importance and benefit impossible to exaggerate. Pianistically speaking, it seems as if there

GRIEG,

work of Albeniz and Cyril Scott, Debussy, Ravel, Schönberg and Ornstein.

"At the risk of mentioning a very incomplete list, I wish to specialize on those composers whose planoforte works I have had the pleasure of being the first to introduce into many different countries on my tours in various parts of the world, as follows: Debussy, Ravel, Cyril Scott, Frederick Delius, Albeniz, At various times I have had the joy of introducing these men for the first time to audiences in England, Holland, Germany, Scandinavia, Australia, New Zealand, and I know no privilege more enticing and no event connected with a performer's career more satisfying and exciting and worth while than being able to introduce the torchbearing works of new iconoclasts to broad-minded audiences all over the world, hungry and eager for beautiful

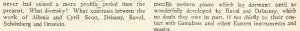
Pioneers in a New Field

new things. "The soulfully sensuous and wistfully tender and

pathetic creations of the modern French composers have occasioned a reaction against 'banging' and overenergetic virtuoso playing in general for which we can never be too thankful. They have reintroduced certain types of charmful planism that had been neglected since the days of Couperin and Scarlatti. They have also opened our eyes to the entrancing beauties of certain long pedal effects, which are particularly convincing in Debussy's Reflets dans leau, Pagodes, and in Ravel's Jeux d'cau and Oudines. There are, after all, many very purely percussive and bell-like and gonglike effects peculiarly native to the nature of the

PERCY: GRAINGER. MRS. GRIEG. RÖNTGEN.

GRIEG WITH FRIENDS AT HOME.



Cyril Scott's Unique Achievements

"There are certain possibilities of the modern pianoforte that it seems to me only Cyril Scott has known how to utilize to their fullest extent. Modern musicians have long been profoundly attracted to irregular rhythms of every kind. As early as 1899 I was myself busy evolving a style of rhythmically irregular music in which every bar-length, every beat-length, could have a duration that had no regular relation whatever to those preceding or following it. If our present system can be described as 'mcter in music,' then what I was attempting might be termed 'prose in music.' These experiments of mine led Cyril Scott to pursue highly original developments of his own. "It is one thing to write highly irregular rhythms for

chorus or orchestra or chamber combinations; it is another thing to get such rhythms accurately performed, with complete unanimity between the different performers! Cyril Scott realized that the absolute solo nature of the piano offered unique opportunities. It is far easier for a single performer to reproduce complex rhythms than for several musicians playing or singing together to do so. Therefore the most successful and revolutionary developments of irregular rhythms yet in print can be studied in Cyril Scott's piano works, such as his great Sonata, Op. 66, his Suite, Op. 75, and such entrancing and highly original and significant smaller numbers as the following from his Poems for piano: The Garden of Soul-sympathy, Bells, The Twilight of the Year, Paradise Birds, etc.

"As a pianistic colorist he has exploited the metallic, bell-like, clanging upper octaves of the piano in ways no other composer has, producing brittle iridescent cascades of chordsounds that have a cantivating charm wholly their

own. "Apart from all this Cyrif Scott's music most soulfully expresses one of the most interesting, noble and poetic artistic personalities of our age.

The Influence of Spanish Gipsy Music

"It is highly interesting to trace the influence of guitars, mandolins, etc., in such pieces as Debussy's La Soirée dans Grenade and Minstrels, Ravel's Alborada el Graziosa, and Albeniz's Iberia. Albeniz developed the 'two-hand' technique perhaps more than anyone else. His piano style might also be nicknamed a 'concertina' style, so much does it consist of 'right, left,

as it were. in a period in which such technically inspired composers for the piano abound, and I think the results to pianists of all the new and resh and lovely and startling piano creations that have appeared in print since, let us say, about 1900. have been extremely rich

[Emprov's Nore -11 is fortunate that The Error may never had existed a more prolific period than the metallic modern piano which lay dormant until so

"It seems to me that we live in an age in which the piano has again come very much into its own. The developments of the last fifteen or twenty years seem to me enormous. Again let me say that this is a period in which the piano is not mercly a practical and serviceable medium for expressing noble and touching musical

music. Educated at Upsala University, where h's pairing songs were much sung by the students. Also wrote

national songs. One of the founders of the modern Daugh school of music.

dramatic soprano. WINDEG, ATGUEST (HENDERS). Born Tharo (on the islast of Laaland), 1835. Fine planist and composer of plan-music. Appointed director of Copenhagen Comsergior

soulful rôle

Some Occult Aspects of Music

By Cyril Scott

brilliancy that have been lacking in composers for the piano since Liszt and Balakirew, and without which we THROUGH my somewhat long-extended study of Mysshould be very much the poorer. At other times the ticism, Theosophy, and Occultism, I have come to learn vibrating gloom of his music suggests old Spanish that there is a great deal more in music than at first pictures. But in all his phases he appears to me a real "meets the eye," or, better said, "meets the ear," and genius, occupying a wholly unique and precious niche that there is a music to be heard on higher planes by amongst the greatest pianistic composers of all time. a certain training of latent faculties in all people, which is of ravishing beauty. Among my friends are to be found such people-people in fact, who have learnt the "Frederick Delius' Pianoforte Concerto in C Minor science of opening both their psychic eyes and ears, as is to my mind the most important, the most deeply one learns other sciences and other arts; but perhaps musical and emotionally significant concerto produced of greater interest to the lay mind than the strange for several decades. This is not merely a fine pianistic faculties of occultists and such-like people (deemed so concerto, but apart from all that a glowing representafantastic to the many) will prove the experience of a tive work by one of the greatest creators of all time. gentleman I came across in Switzerland, who had no To many keen observers of modern compositional develinterest in Theosophy whatever, yet, in spite of this opments the great Frederick Delius seems to tower fact, heard evidently the music of which I have spoken. above most or all of his contemporaries because of the He was alone and in a place where anything in the irresistible emotional power, passion, and inner sinshape of ordinary material music, so to speak, was an cerity of his creations. A wizard in orchestration, a harmonist second to none, it is the human soul behind all his other marvelous qualities that marks him out as a genius among geniuses, and makes him so particularly touching and endearing, and accounts for the

unique position among modern composers held by Delius in England, Germany, Holland and elsewhere, And I have no reason whatever to suppose this gentleand the extraordinary international vogue of such complex creations as Brigg Fair, Paris, Dance Rhapsady, Sca-drift, Appalachia, Mass of Life, On Hearing the "His polyphony is marvelous and has an indefinable Bach-like quality that is no less noticcable in his emotional make-up, and in the non-effect-seeking sincerity

and depth of his whole being and utterance. His artistic soul is akin to great cosmic men such as Bach, Wagner, Goethe, Walt Whitman, Milton-he is most at home in great broad lines, and his work glows with a great lovingness, almost religious, in its all-embracing and cosmic breadth"

First Cuckoo in Spring, etc.

right, left,' devices. Albeniz seems to me to give us a volume of sonority, a dashing intensity and glowing

A Notable Concerto

Selecting the Pupil's Music By Stillman Taylor

LET the teacher be first governed by his own taste and choose only music which meets with his unqualified approval. If this is followed it will avoid the pernicious practice of giving the pupil a piece with which the teacher himself is not intimately acquainted. One important factor in instruction lies in the making out an adequate list of teaching pieces, and first learning them before attempting to teach them. By choosing only music which we really appreciate, our enthusiasm is kept at high tide and this with our musical ideals pass on to our numils.

No teacher can afford to be narrow-minded or prejudiced, but should esteem the works of all composers; make use of the old and find much that is interesting and instructive in the new.

In order that the steady progress of the pupil may be kept ever in mind, however, every piece should be graded and selected with some definite requirementcover some technical need, develop the intellect or furnish recreation. Young pupils should not be expected to have the ability to concentrate for long upon lengthy pieces, and if a certain piece is not found fully to cover his particular requirements, do not hesitate to change it. No hard and fast rule is, of course, applicable, since it often happens that some special object must be considered, and this can best be secured by making an exception to the usual routine of grading. For example, it is often found desirable to give a pupil a somewhat advanced piece in order to arouse his interest and ambition and incite him to work, while with an over-confident pupil, a propensity to hurry may be overcome-penalized as it were-by selecting a piece of a grade a triffe lower than his actual attainments justify. In general, all technical studics may be somewhat in advance of the actual grade in order to stimulate the pupil to do his best, but for recreation purposes and for concert playing, pieces well within the pupil's ability must be insisted upon.

It is the teacher's mission to instill high aims and lofty ideals into his class, and this is easily done if due consideration is shown to the pupil's likes and dislikeshis preferences. The youngest child has certain preferences which should be viewed as forming a part of his character, and no teacher should thwart or stifle them, for if this is done, progress must be retarded and the pupil's interest is likely to wane.

flute?

impossibility. There was nobody there who could play an instrument of any sort, nor was he near any hall where the sounds of orchestral or other music could possibly reach him. And yet for the space of about ten minutes he heard a music of such overwhelming and celestial loveliness that, to use his own words, he "nearly went down on his knees in reverence and ecstasy.

man-well advanced in years-should either be guilty of falsehood in any shape, or evince the slightest indication of having an over-impressionable or not entirely palanced mind. Indeed, he possessed the rather sceptical brain of the scientist who is not content with the experiences of others in order to awaken belief of any sort, but needs must first experience questionable things himself. Even so, after hearing this "super-earthly music, he offers no explanation, and merely remarks: "Such are the facts, but I can't account for them."

Musical Receptlyity

Of course, the question at once arises in the minds of many: Given that this old gentleman was sincere, and mentally quite sound, was the music of which he speaks subjective or objective? And to those who have not made a study of the hidden forces of Nature, the former will strike them as the most likely. And yet the experiences of occultists, mystics, and philosophers, in all ages, go to disprove this, and, combined with the testimony of those, now among the living, who can function on what is known as the astral plane, its objectivity seems as certain as the Queen's Hall orchestra does. Why, then, it may be further asked, cannot those who hear these celestial strains "take them down," so that we on the material plane can hear them, too, in the same manner as we hear ordinary music? And the answer to that is, that a clairvoyant has as a rule not the essential technique to do this; but also that we, on this material plane, do not possess instruments subtle enough to represent such superearthly sounds. It is, however, the conviction of occultists that what largely constitutes a musical genius is the degree of receptivity he possesses for the "downpouring" of this music from subtler planes of thought; and although he may not "hear" it in the manner the Swiss gentleman did, whose psychic faculties were evidently brought into play for a short time through some unknown agency, yet nevertheless it filters through into his mind to some extent, and thus gets translated into ordinary music. It may be of interest to add that I was told by a psychic of great powers that Wagner was particularly receptive in this way, and hence his music was "richer" than that of any of his predecessors, especially in those qualities which seem to touch so graphically the great forces of Nature. I have said there is more in music than "meets the

eye," and hinted later on that philosophers of longpast ages knew this to be so; and yet until quite recently science was blind to the fact that in those philosophers there was also something more than "meets the eye"-in fact, there was a tendency in many scientists to regard certain of these ancient philosophers as stupendous intellects and fools at the same time, thus manifesting a logic which was certainly of a strange order. This, however, is now falling out of fashion, and, as science becomes less and less material, we may not be thought wholly unscientific in quoting the following extract from "Isis Unveiled": "From the remotest ages the philosophers have maintained the singular power of music over certain diseases, especially of the nervous class. Kircher recommends it, having experienced its good effects on himself, and he gives an e'aborate description of the instrument he employed. It was

a harmonica composed of five tumblers of a very this glass placed in a row. In two of them were the different varieties of wines; in the third, brandy is the fourth, oil; in the fifth, water. He extracted for melodious sounds from them in the usual way, lo merely rubbing his fingers on the edges of the tumbre The sound has an attractive property; it draws or disease, which streams out to encounter the music wave, and the two, blending together, disappear is space. Asclepiades employed music for the same pupose some twenty centuries ago. He blew a trumpe to cure sciatica, and its prolonged sound making the fibres of the nerves to palpitate, the pain invarially subsided. Democritus in like manner affirmed that man diseases could be cured by the melodious sounds of a

The Music of the Spheres

So much, then, for the therapeutical uses of musibut from an occult point of view it has far grander associations (which but few are aware of) than this For, to quote further, "music is the combination and modulation of sounds, and sound is the effect produced by the vibration of the ether. Now, if the impulses communicated to the ether by the different planets be likened to the tones produced by the different notes of a musical instrument, it is not different cult to conceive that the Pythagorean 'music of the spheres' is something more than a mere fancy, and that certain planetary aspects may imply disturbance in the ether of our planet, and certain others rest and harmony." As to whether it be possible to hear this "music of the spheres," the answer must be both ve and no; for to find a person who has developed such a degree of clairaudience as would be necessary i very rare, and I think for most of us at our present stage of evolution it is impossible. Nevertheless, such people do exist, and, I may add quite honestly, I know who some of those people are, though I would not ke doing the right thing to give their names.

Much nearer to our own capacities than the hearing of the spheral music, however, is the color phenomena of all musical sounds. There are quite a number of ordinary music-lovers who say that with certain notes and certain keys they always imagine certain colors. At one time I regarded this association as having m rational basis, and was inclined to pooh-pooh the whole thing as idle fancy; but later on I came to see that it was a very elementary form of clairyovance. Now at a matter of fact, every piece of music produces, not only color, but form, in the mental space around and interpenetrating us, and he or she who has developed the latent psychic faculties to the extent of being sensitive to the highly ultra-refined matter of that mental space, can at once perceive this form and these colors. varying in grandeur according to the merit of the piece of music in question. Every musical composition has, in fact, an effect on the mental space for a considerable distance around the place where it is being executed, and this effect lasts even after the performance is finished. Furthermore, it has an effect on the mental bodies of those people within that radius, whether they know it or not, and the loftier the music, the loftier the effect, of course. In conclusion, one may say, then, that music plays a far greater part in life and Nature than both musicians and laymen suppose, and therefore the "magic of music" is not a mere poetic and laudatory phrase, but evidently a fact, which one day, when Humanity is more highly evalved, it will perceive of its own accord .- The Musical Record (London).

How Liszt Encouraged Saint-Saëns

"I FIRST saw Liszt in Paris in 1854," Saint-Saens has said, "and I was then a young fellow of eighteen. I probably heard him at the house of my teacher, Seghers, and the impression was so powerful that I at once completely changed my style of playing. About two years later I saw him again in Paris, played to him my first Concerto and my first Mass, and he gave me priceless advice. Then I met him in Germany at a critical moment of my career. I had been working for a long time at my Samson et Delila, yet without much encouragement from those about me. I began to doubt. felt exhausted, and was determined finally to bury my plan. Then Liszt entered into the breach. He wouldn't hear of my giving up the opera, encouraged me, and said : 'Finish your opera and I undertake to get it performed.' And that is how Samson et Delils was first given on German soil, at Weimar.'

THE ETUDE



Scandinavian Musical Activities in the United States

By Aubertine Woodward Moore

WHEN that far-seeing statesman, Gustavus Adolphus of Sweden, conceived, in the year 1624, the magnificent project of planting in the New World a colony in which the inalienable rights of humanity might be enjoyed by all, he was paving the way for our own free conditions, as well as for the present day vigorous musical life among our Scandinavian settlers. War delayed the fulfillment of the noble enterprise which he regarded as "the jewel of his kingdom," but it was brought to a glorious fulfillment after his death by his faithful friend and Prime Minister, Axel Pxcnstierna, who as guardian of his royal master's young daughter, Queen Christina, sent out, in her name, the first American expedition, which reached the shores of the Delaware early in 1638. In less than a score of years four colonies from Sweden were in active operation in the vicinity, friendly relations had been formed with the Indians and the Dutch, who at first regarded the Swedes and their accompanying Finns as intruders, had been pacified.

Each colony brought its ministers of the Gospel, and churches were speedily established of the Lutheran faith, the State Church of Sweden. Music forming an essential part of their worship was ardently cultivated under the guidance of the clergy, who were also the people's school masters. Long after official relations had ceased, the Swedish government retained a paternal interest in the religious, musical and general education of its children in the far-off land. Among the instruction books freely donated to the colonies by the Crown, were many hymn books containing the best chorales in use. As late as 1712 there was a donation of 360 Swedish hymn books.

In the course of time, certain Swedish Lutheran congregations affiliated with parishes of the Church of England, and their church buildings became Episcopal churches. Others united with Dutch Lutherans, still others became members of Moravian and other communities. At Bethlehem a boarding school for girls, an educational institution much in vogue during the latter part of the eighteenth century and early nineteenth, where musical instruction held a prominent place, and profound respect was taught for the divine art, there were Swedish as well as Moravian teachers.

Some Nineteenth Century Artists

Little was known of the music of Norway, in the United States, until 1843, the year Ole Bull made his initial appearance here. The genius of this interesting man for patriotism even exceeding his genius for his beloved violin, he was not slow in introducing here the spirit of Norway in song and story. During his many visits to our shores, which he continued to make until the last year of his life, he familiarized concertgoers with the Norwegian melodies which he played singly and interwoven with his own compositions, The impression his music created in the minds of those who knew him, especially in the early years of his appearances here, is expressed by numerous writers of prose and verse. Upon hearing of Ole Bull's death, Longfellow said in a letter to a friend: "It seems scarcely possible that I shall see that radiant face no more '

Some years after the death of Ole Bull, which occurred at his home in Norway, Lysöen, August 11, 1880, his son Alexander, an excellent violinist who well understood the music his father had taught him to love. made several concert tours through the Norwegian settlements in our Northwestern States. The sons and daughters of Norway, and their children, drove miles, often over rough roads, to hear the son of Ole Bull play the melodies associated in their memories with Ole Bull, on the violin with which Ole Bull had scored his early triumphs at home and abroad, a superb Josef Guarnerius del Jesu, labeled 1742.

The second famous Scandinavian artist to visit the United States was Jenny Lind, the Swedish Nightingale, who toured this country from 1850 to 1852, returning to Europe shortly after her marriage with Otto Gold-schmidt, in Boston, February 5, 1852. "There will not be born in a whole century another being as gifted as she," Mendelssohn had said of her, and certainly she gave Americans ample testimony of the unusual quality of her highly endowed and finely developed personality. She came heralded by the sensational advertising of her manager P. T. Barnum who, prince of humbugs though he may have been, appreciated her true worth and treated her as became it. The multitude who had been led by curiosity to attend her concerts became absolutely under the spell of the peculiar charm of her pure, beautiful singing.

Jenny Lind and Some Others

Jenny Lind was to the Swedish people everywhere what Ole Bull was to his fellow countrymen, the inspirer of great achievement. Faithful as were her interpretations of her chosen masterpièces of opera, oratorio and art song, the rapture of her music was most widely felt here through her ballad singing. In gracious waves of song, she was wont freely to pour forth the delightfully poetic, vigorously rugged and exquisitely polished lays of Sweden, introducing large numbers of them to our concert audiences. Christine Nilsson, the brilliant Swedish soprano, charmed the American public during several seasons, beginning in 1870, in such roles as Marguerite, Mignon, Ophelia, Elsa and Lucia. She also delighted in present-

ing concert-goers with songs of the North, which she had learned to cherish as a child at home. She and enny Lind had been decorated by the Crown of Sweden and so was Sigrid Arnoldson, who came here from Stockholm, in 1894 and attained considerable popularity as a singer.

With the first important German opera company that reached us, in 1862, came Bertha Johansen, daughter of a Danish clergyman of distinction, in Copenhagen, a gifted woman who had conquered many obstacles before she could take her place on the operatic and concert stage. She had spared no pains to reach the heights at which she aimed. She made a peculiarly strong impression as Fidelio in Beethoven's opera of that name. She was a rare interpreter of German song as well as of German opera, and although she did not specialize in Scandinavian music, both her presence and her song had a strong Northern flavor.

The Wagnerian soloist Olive Fremstad, honored as Brünhilde, Kundry, Isolde and in other noted rôles,

was born in Stockholm of a Swedish mother and a Norwegian father. She studied in Germany and there met with her first operatic successes. Nevertheless, as she has passed the greatest part of her life in America, she desires to give expression in song to the Americanism that is within her

A young Swedish singer, who has recently come to the front, is Marie Sundelius from Wermland, and for some time past a resident of Boston. She has sung with the Boston, St. Louis, Minneapolis and other symphony orchestras, with the Chicago Apollo Club, etc., and was the leading soprano of the Swedish Singing Festival in San Francisco, June 15-25, the present year. Her beautiful voice, intelligent and sympathetic interpretation, vocal skill and charming stage presence are much appreciated.

Gustaf Holmquist, the Chicago Swedish basso, has won high regard for his musicianly singing. The voice of Jennie Norelli, Swedish soprano, has been heard with enthusiasm at the Metropolitan Opera House and elsewhere. Julia Claussen, the Swedish contralto, has met with high favor here. The Scandinavian pianist and composer Signe Lund, from Norway has attracted much attention with her work. Coming from Sweden and settling in Chicago as vocal teacher and coach, Ragna Linné continues to meet with the success as vocal artist she enjoyed abroad.

From 1871 to 1898, Asger Hamerich from Copenhagen, conductor, composer, and teacher, wearing a decoration from the King of Denmark, was director of the Baltimore Peabody Institute Conservatory of Music and symphony concerts. August Hyllested, successful teacher of the piano in the Chicago Musical College from 1886 to 1891, and brilliant piano virtuoso, had one Danish, one Norwegian parent and was born in Stockholm. Living and teaching for many years in New York was Edmund Neupert, a brilliant pianist, among whose compositions are admirable piano arrangements of Norwegian folk music. The eminent conductor of the Kansas City Philharmonic Orchestra, Carl Busch, is a Dane, and is noted as a musical composer as well as interpreter. Among many other valuable workers in our field may be mentioned Mrs. Anna Smith Behrens, soprano, and Mrs. Valborg Hovind Stub, mezzo soprano, both from Norway and no longer llving. Herman Sandby, one of the most noted of Danish composers, is the solo 'cellist of the famous Philadelphia Orchestra. Olaf Jensen, the gifted Danish pianist, and his wife Mme. Jensen, a well known Norwegian soprano, are likewise residents of Philadelphia,

Certain Musical Organizations

Based on their church choir activities, the Scandinavians in the United States early started singing societies, bands and orchestras. These led to the inauguration of musical festivals and competitive meets from the Atlantic to the Pacific Coasts wherever Norwegians, Danes, Swedes and Finns had settled. Philadelphia held the first of these festivals, in 1887, in the Old Swedes Church, and it was the result of a movement set afoot in 1885 by the Philadelphia "Scandinavian Quartet Club." This initial festival, in which 123 singers, representing eight societies from Phila-delphia, New York, Boston, Brooklyn, Perth Amboy,

N. J., New Britain, Conn., and Chicago, was followed, at intervals of two years, by festivals in Chicago and Minneapolis. At the last named place there were 800 singers present, representing forty-eight societies, The fourth festival in Chicago, 1893, showed a decline in numbers present, due chiefly to the fact that each of the nationalities had then so many societies that separate organizations were deemed desirable.

The Swedes have now an "America Union of Swedish Singers," comprising sixty societies, from "Swedish Glee Club" of Brooklyn, N. Y., and the "Chicago Swedish Glee Club" The Danes hav: established a few societies, but for the most part they are united with the Norwegians, who formed several are united with the Norwegians, who tormed several further organizations, East and West. These united in a further further low singers from predents. thirty-six societies attended, and within a year membership had increased to 1,400 from forty-nine societies.

From the outset the best Scandinavian and other music had been sung by all the societies and a high standard of excellence sought. Strong now, in numbers and achievement, the "Norwegian Singers' Union" resolved to send a greeting to Norway on the occasion of her centennial celebration. The day after the Chicago festival of 1914, a picked chorus of 200 singers, under the direction of Emil Biorn of Chicago set forth for the fatherland, where they received a hearty welcome and unstinted praise and participated, as peers, in the big Christiania "Festival of Song." The sensation created by the Scandinavian vocal and instrumental societies that appeared at this year's Panama Exposition was overwhelming, and brought fresh recognition of the valuable work being accomplished by them. Besides the large associations, many neighborhood leagues have been formed by Scandinavians all over the country, with beneficent results. Noteworthy musical organizations are "The Twin City Quartet Club," of Minneapolis (Norwegian), led by Prof. John Dahle, one of the best known chorus leaders and interpreters of chorales we have, the "Arpi Male Chorus," also of the Twin Cities and the "Normandenes Singing Association," of Brooklyn, N. Y., Ole Windingsted, director. Rudolph Moller, director of the Seattle "Norwegian Singers' Union," also conducts an orchestra in Scattle, composed chiefly of the business men of the city, which presents works of Norse composers in independent concerts, as well as in connection with the chorus

America's Ober-Ammergau

The Swedish colony at Lindsborg, a Kansas town of 2,000 souls, boasts an oratorio society with 600 members, that for the past thirty-three years has given annual performances of the Mcssigh, chiefly under the inspiring guidance of Carl Swensson and Alma Swensson, his wife. Like Ober-Ammergau with its Passion Play, the community regards as the main business of the year preparation for the great event, which occurs at Easter time and occupies an entire week. The heloved oratorio is given three times in view of accommodating the many thousand guests that come from thesurrounding country and States, even from New York, Boston, and other Eastern cities. Its soloists are for the most part Swedish artists, while vocal stars of other nationalities appear in the remaining concerts of the festival.

To sing in the Messiah chorus of this town means self-denial, subjection to discipline and a rare degree of self-effacement for the common weal, to all of which the singers gladly yield year after year. The same chorus gathers for rehearsals, which occupy fully seven months of the year and include other sacred works which are given from time to time. Changes in the personnel are only occasioned by death or loss of voice. Any number of the members are able to sing their parts without notes, so completely have these become part of themselves.

At Lindsborg, often called the musical Mecca of Kansas, and unquestionably a town with a true musical atmosphere, is situated Bethany College, a Swedish Lutheran institution, and connected with this is a flourishing "College of Music and Fine Arts," with a faculty of over a score of well-equipped specialists.

Bethany Band is one of the largest and best organizations of its kind in Kansas, plays the best classical and modern music and admits properly prepared students to its ranks when vacancies occur. The Bethany Symphony Orchestra makes a special study of the master symphonies, gives one or two symphony concerts each

St. Olaf's College, Northfield, Minn., our largest Nor-wegiau co-educational institution of learning, has a fine band, orchestra, mixed chorus and male chorus. The band

THE ETUDE

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converts also in Partia and several effets of Germany and Demmark. The musical work at this college is under the able main-tain and Nove, spirstly who are been in Norway, of Halha, and Novergian parents, and received broad educa-tion, hold in the old country and here. Recently, he was vected thready-includer of the Chard Labora of the Norway of the second second second second second balls in the old country and here. Recently, he was vected thready-includer of the Norway of the Norway of the second second second second second balls in the old country and here. Recently, he was vected thready with the second second conferences. While in Norway with his massed organizations, Professor was not second by the King for his great work in the enuse he journel second second second second second second in the second s

An "Etude" Scandinavian Collection

Many of our readers keep THE ETUDE very carefully on file, and in doing so lay up treasures for themselves which they hardly realize. These who have kept THE ETUDE on file since 1910 will be interested to know that they now have quite a representative group of Scandinavian pieces by the most eminent of Scandinavian composers. Here are the principal pieces of this groupnot counting the music in the present issue :

PIANO.	
BACKER-GRÖNDAHL, A.,	
Danse Norvègienne	
BROSTROM, H.,	
Swedish Equestrian March	Oct. '12 719
GRIEG, EDVARD H.,	
Birdling	May '12 354
March of the Dwarfs	Juna '13 429
Minuet.	Oct 211 692
Norwegian Dance	· Due '12 002
HENRIQUES, FINI,	
Gavotte Antique	Ten 115 21
MERIKANTO, O.,	·····Jan. 15, 51
Summer Evening	D 211 027
PETERSON-BERGER, W.,	Dec. 11, 83/
Bell Ringing	AT. 111 mer
SCHYTTE, LUDWIG, -	Nov. 11, 755
Slumber Song	
Vigung Walt-	Sept. '11, 616
Vienna Waltz	Mar. 15, 202
The Vivandière SIBELIUS, JEAN,	May '13, 350
Damana Damana	
Romance	Apr. '14, 362
Manda Carl	
Marche Grotesque (4 hands) Svendsen, J. S.	Jan. '11, 28
SVENDSEN, J. S.	
Winter	Jan. '11, 39
VOCAL.	
LIE, SIGURD,	
Soft-footed Snow	Dec. '11. 845
VIOLIN.	
GRIEG EDVARD H.,	
Anitra's Dance	Ang '12 575
To Spring	Sept '10, 167
	10, 008
PIPE ORGAN.	
GRIEG. EDWARD H.,	
Cradle Song	Inn 212 40

THE libretto of Don Giovanni is coarse and trivial; its transfiguration by Mozart's music may be a mar-vel; but nobody will venture to contend that such transfigurations, however seductive, can be as satis-

factory as tone poetry or drama in which the musician and poet are at the same level. Here, then, we have the simple secret of Wagner's pre-eminence as a dramatic musician. He wrote the poems as well as composed the music of his "stage festival plays" as he called them .- GEORGE BERNARD SHAW IN The Perfect Wagnerité.

Available Scandinavian Music

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A Program of Northern Masters

1: PIANO DUET

GRIEG. Norwegian Dance, Ob. 35, No. 2. SCHYTTE, Masked Garden Festival (five nonbers, grades 3 to 5).

2 PIANO SOLO

SIBELIUS. Valse Triste from "Kuolema." SJÖGREN. Eroticon (Numbers 2, 3 and 5). SINDING. Frühlingsrauschen. 3 VIOLIN SOLO.

SVENDSEN. Romance.

4. PIANO SOLO. GADE. The Children's Christmas live (sin charming second and third grade nieces) 5. VOCAL SOLO.

GRIEG, Water Lilies. The Swan. To a Violet.

SINDING. Sylvelin. PRINCE GUSTAV, 'Midst Roses Sweet. SIGURD LIE. Soft-Footed Snow, 6 PIANO SOLO

BACKER-GRÖNDAIL, Dause Norvegicane. PER WINGE, Novelette. SCHYTTE, Impromptiu. NEUPERT. Etude in E Major 7. FOLK SONGS

(For this it is desirable that the singer select her own material from the great wealth at hand. The Songs of Scandinavia and Northern Europe, edited by J. A. Kappey, The Norway Music Album, edited by Auber Forestier, and other similar collections are of great assistance and are not expensive. The following numbers are suggested, but by no means do they even suggest the possibilities of this field) Song of Denmark (Weyse). Last Night. (KJERULF, Norwegian). A Birdling Sang on the Linden Bow (Soper-MANN, Sweden).

8. PIANO SOLO. GADE. Evening Twilight. Scherzo, Op. 19, No. 2.

Sylphiden The vast number of pianoforte pieces by Edvard Grieg may be considered in place of this number. The Gricg Album and Lyric Pieces should be of assistance here. A special Grieg program was given in THE ETUDE for June, 1913, in connection with the Master Study Page on Grieg). 9. VIOLIN SOLO. TOR AULIN. Humoresque. OLE BULL. Schnsucht der Sennerin. 10. PIANO SOLO. BACKER-GRÖNDAHL. Swedish Dance. SCHYTTE. Fan Dance. OLE OLSEN. Screnade. T. PETRE. To Springtime. E. NEUPERT. Etude in B minor. R. NORDRAAK. Valse Caprice. SIBELIUS. Romance.

11. VOCAL SOLO.

C. RÜBNER. To Nature ('cello and organ, ad GRIEG. Ich liebe Dich. LASSEN. Thy Eyes so Blue and Tender.

12. PIANO DUET. GRIEG. Symphonic Pieces, Op. 11.

13. STRING ORCHESTRA.

Otr. OLSEN. Toten and Country, Petite Suite.

THE ETUDE

Getting the Right Kind of a Start in Teaching

A Letter to a Young Teacher

By Constantin von Sternberg

DEAR FRIEND:-

Your letter is before me. So, you are going to the city of (a town of about 80,000 inhabitants; as I see in my atlas) to establish yourself as a

teacher there and you ask for my advice on these points : (1) How to build up a clientele.

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(2) How to hold and increase it, and

(3) How to avoid financial losses in your professional work.

You understand, of course, at the very outset that advice in such matters can be given only on the most general lines because circumstances yary so much in different cities; but, with this condition understood between us, I may say that the building up of a clientele requires

(a) A little money, to bridge you over the "waiting" period.

(b) Excellent recommendations to substantial, influential people.

(c) A great deal of patience, and

(d) Considerable social tact.

No one need be "alone" in the world. If you have no relatives in, you can find friends-which is sometimes just as good and often better, because you can choose the latter-whom you must in some egitimate way convince of your ability as a musician and then induce them to exert their influence in your favor. Beginnings are difficult and slow in every line of life and they must be so in ours, because no parent will entrust his child to you without reliable assurances as to your professional ability, your moral fibre, your disposition and manners. Unless they are attracted by a wide national or international reputation as a pianist -which you do not claim for yourself-your first pupils will have to come through the kind offices of your personal friends. Hence, let it be your rule No.1: make friends! Be pleasant, however sorely your patience may be tried. Never complain; not even when you need help of any sort. In this case it is much better to be perfectly frank about it.

The Teacher Should Have a Representative

Put your card (omitting your charges) in the daily papers for a while, so as to make your townspeople familiar with the sight of your name and address; but do it with dignified modesty; refrain from blatant advertising. Give no lessons in private houses; teach only in your studio and, if your means permit it, engage a secretary right from the start. Do it, even though it may cost you half or even all you can earn in the first month or so, because the advantages of having a secretary are too numerous and too great to he foregone. The secretary should be a lady, not too young, well-bred, simply but always neatly attired, of good address, tactful, but thoroughly business like There are certain things concerning yourself which the parents of your applicants should know: your musical and personal antecedents, what sort of man you are, etc. It would be awkward for you to speak of such things yourself, but your secretary can do so with perfect propriety. Moreover, it spares you the most unpleasant feature of our profession: the discussions about fees, which never fail to arise, because there are people-no matter how wealthy-who are not above trying to beat you down in your fees. You are no match for them, especially not in the beginning; but your secretary is immune against their attacks because she is an employee who has her instructions and no discretionary power to change them. There are also those who, perhaps less wealthy but still very well off, plead poverty with such persistence that finally and with a sigh you consent to a "reduction"-and then

they drive off in their limousine. Besides such experiences, which come to most teachers, it is-somehownot just the thing for you to discuss more than the musical side with the parents of your applicants. It is not that you should feel in any way ashamed of the money question-you earn your money honestly, to be sure-but the pupil, himself, who comes to you with a heart full of love of music and with an ideal conception of yourself, feels a sort of chill creeping over his heart in hearing you haggle and bargain about money matters.

Good Business Management

You should stand aloof of the business side of your ideal profession, "Reductions" are never to be considered at all.. To sell your goods, i. e., your time, knowledge and care, more dearly to one than to another is unjust and, in a way, at closer scrutiny it is even dishonest. It is unjust to those who pay more than do others and it smacks of "underbidding" other teachers, which is dishonest. Fixed prices have been the cornerstone of our retail commerce; if some professions have not yet adopted this system, they will be obliged to do so before long unless they work, as some lawyers do, for "contingent fees"-for which there is no place in our respectable profession. If an unusually talented boy or girl is too poor to pay your price, teach that pupil for nothing; that is your privilege. And if only too poor to pay for two weekly lessons let them pay for one and throw in an extra lesson at an hour convenient to you and while you have the time to do it. There is hardly a man or woman in our profession who does not teach some pupils gratuitously, but no teacher of any standing and self-respect will make "reductions." When your conversation with the parents of a prospective pupil approaches the monetary side refer them, kindly but firmly, to your secretary; tell them that she has all business details in charge: the selection of a suitable time period for the lessons, the fees and whatever else they may wish to arrange with her-you, yourself, deal solely with the "music side." And since your secretary has no authority to make reductions, it puts the entire unpleasant matter automatically out of the way. Insist on payment in advance for ten weekly or twenty semi-weekly lessons, especially from strangers, for you must consider that you deal in non-returnable goods : but let the insisting be done by your secretary : it is easy for her as an employee and would be difficult for you. Though one or the other applicant may not like your business rules and fail to engage lessonslet him go! Have the courage to let them go! They will return sooner or later, usually sooner.

A Useful Card Catalogue

In your teaching room there should be two boxes with card catalogues; the cards to be large enough to admit of a brief entry of every lesson; of the date, what was done, how it was done and any other memoranda you wish to make. One box is to contain the cards of your present pupils; if for any rea-

[EDUTOR'S NOTE,-Mr. von Sternberg through his years as [Borrow's Norz.—Mr. von Sternherg through his years and structure of the standard structure of the structure as teacher provide the structure of the structure of the structure and structure of the structure of the structure has done so in the excellent article. Yeary few young teach-rendard structure of the structure of the structure high which some lister in Hig. However, if the young to call, a point of the structure of structure structure of the struct

son one of them should have to discontinue his lessons. put his card in the other hox, which is to be your "archive" (Have locks but on both bares.) Young ladies discontinue their lessons sometimes on account of their marriage-these things do happen, you know; after one two or three years one or the other of them may return to you, and if, then, you look at her card in the "archive," you have at one glance a complete and perspicuous picture of her musical personality You will, of course, make due allowance for the long interruption of her study, but you will be immediately posted as to her talent, her earnestness or frivolousness

-as the case may be-and you will know how to proceed. If the parent of an irregularly attending or lazy pupil comes to you to complain of the slowness of the child's progress, consult your card; it will show every unexcused absence, every poorly prepared lesson, and will thus enable you to answer the complaint by putting the blame where it belongs.

As to lessons missed by the pupil, they must, of course, be paid for without any exception other than an illness lasting over two weeks, and in this latter case the missed lessons are to be made up as extra lessons between the regular ones. For these extra lessons the pupil need not prenare anything : they may be devoted to review work; to the brushing up of pieces that have grown dusty or rusty; to some instruction on general esthetics which will benefit the pupil and show indirectly in his playing; and you may also let the pupil do some reading under your supervision.

Get a Good Musical Library

There should be a musical library in your studio as soon as possible. It should, beside a good musical dictionary, contain the standard works of the great masters and such modern pieces as you have found useful in teaching. Whenever you find such a piece suitable to your purposes, keep a copy of it in your library and enter into this copy your experiences, your fingerings, your phrasings, little concessions to small hands, the corrections of misprints, etc. If you wish another pupil to play the piece you can tell him many things about it beforehand, and thus save him the learning of a, perhaps, impractical fingering which he should have to change. You save him a whole lesson You will find it a great deal easier to select suitable teaching material when you have your library-well catalogued-before your eyes than to do it from your memory, and your teaching repertory will become much larger.

At this point let me digress for a moment from the working to the social side. Being a newcomer in your town, you will have to guard against certain dangers, of which I shall mention only two, leaving the others to your own prudence. If I say, be cautious in selecting your acquaintances and associates, I do not mean to counsel snobbishness or priggishness, but a tactful reserve toward people of questionable standing in the community. I mention them because they are always the first ones to seek the association with a newcomer in the hope of gaining social advantage through his being in touch with "the best people in town." Be on your guard against this type and beware also of the musical "spongers," of those who use you as a musical entertainer without giving you any return either in money or in the tangible results of their influence. This type is also very common in all communities. Smiles, tea and soft words are a poor return for using up your laboriously acquired concert repertory. When in the home circle of your friends play for them all you feel like; all they ask you! When people invite a large company, however, decorate their parlors, make elaborate preparations, etc., etc., they do it to create the impression that they wish to give their friends a treat,

and, in reality, make you furnish it free of expense to them. Beware of the social "beat!

And now, back to your studio! Having formed a nucleus of a few pupils, work with them with all your might, without measuring your lessons either by the clock or by their number. Bring those few pupils as soon as possible to the point where they can creditably participate in an *entertainment*—each pupil according to his stage of advancement. What of it, if it does incidentally please their vanity or that of their parents? You are in the beginning of your career, and if you are to become a musical power in your town it is plain that, first of all, you must gain a following. A general does not mean much without soldiers, and the relations between you and your following are not of such a harsh kind : they are based upon common ideals,

Be not afraid of competitors. As long as they do not resort to underhanded methods to harm you, regard them as co-workers in the cause of good music. At a table set for five there is always food enough for a sixth one. Establish friendly relations with those colleagues whom, musically and socially, you deem worthy of respect. Never bother about the others.

Musical Evenings

I notice that I, inadvertently, replied to your third question together with the first one when I spoke of a secretary and of fees. So, there remains only the second one to be answered; how to hold and increase your clientele. Taking your professional ability as a fixed factor, the question is in some measure a matter of personality, and depends upon your tact and disposition. To a large degree, however, it depends also upon the ethical view you hold of your profession. If you confine yourself to the giving of your lessons and let musical matters in your town go as they please, some other teacher that holds higher views will, without any effort, attract your pupils in spite of your estimable ability. Your livelihood is the first duty to yourself, to be sure; but it is not the only one. Being a musician, not only by profession but also by heart, you must recognize your duties toward music, itself; toward the spread of musical culture in your community. Exert your influence in this direction. Arrange for lectures illustrated at the piano, free to your pupils and their parents. If they prove attractive, you may later on repeat them publicly for a moderate fee Establish regular musical evenings in your studio with a violinist and 'cellist. Do it for the highly instructive and fascinating pleasure of playing chamber music. Make these evenings entirely private at first. The time will soon come when invitations to these private meetings will be asked for, and after awhile these demands will increase so as to justify you in making these pri-vate meetings public in the form of a course of chamber music concerts. Look out for the conductorship of a choral society; if there should be none, create one. In short, do everything you can think of to develop-and if necessary, to create-a musical atmosphere in your city. Through such efforts you will, almost unknown to yourself, become the central figure in the musical life of your community, and this point once reached, you need not worry over the holding and increasing of your clientele. You will, musically, own the town. Look broadly upon your noble pro fession and rest assured that it will make its returns to you commensurate with the breadth of your views. And now-success to you and all good wishes from

CONSTANTIN VON STERNBERG.

Points that Lead to Musical Progress

[When the late Carl Merz was professor of music at Wooster University, Ohio, he formulated same "Hints to ruphis" that might we be observed by others who are on ruphism that might we be observed by others who are on reprinted for the benefit of our readers. Envron or Ture Errors.]

Do not look constantly to the end of your studies; look more to the daily steps that you take. Do your daily duty as well as you can, for then you will, at the end of the year, have cause to feel satisfied with vour progress.

To attempt to do in one day what should be done in two crowds your work and over-taxes your strength. This is sure to lead to bad results. Neglect, therefore, none of your daily duties.

No matter how gifted your teacher may be, remember that you yourself must labor hard to attain success. Have regular practice hours, and never deviate from your plan of work unless there is good cause for it Never practice listlessly; always have your whole mind and heart in your work. Know what you do, and why you do it. Always hear yourself while practicing. Watch the tones you produce,

The Future of Scandinavian Music

By Herman Sandby

Nowway has its Grieg and Finland its Sibelius; but And yet, he is so popular with the general public the Nowway has its Grieg and Finland its Sibelins; but Demark and Sweden are still waiting for such inter-inter of the sector of the sector based of the sector of the sector based of the se preters of their national music as shall make an epoch in their musical history. Before Grieg, the wealth of Norwegian folk tunes was almost unappreciated. They had been used at home, but not extensively or artfully enough to make the world open its ears! When Grieg returned from his study period in Germany, and met again his former teacher, the Danish composer, Niels W. Gade, he asked, "What shall 1 write now?"-Gade told him to write the national music of Norway, and Grieg felt this to be an inspiration. It is not to detract from Grieg's genius to say that nearly all his works are built upon folk tunes. On the contrary, it is a proof of his genius, that these themes had to wait for Grieg, before they could get such a setting as would prove them to be the rare gens they are. And here one should not forget that the work of collecting and

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HERMAN SANDBY.

writing down folk tunes by Halvorsen, ranks next to that of Grieg.

The first notable Danish composers were Hartmann and Gade. Both were national and lyric in quality; and made a slight use of the folk song; but not to the extent which Grieg has done. The same can be said of the Swedish composers, Lindblad best known for his songs; and Söderman who during his last period, developed an original treatment of the Swedish folk song for four voices, and also wrote the national works, The Wedding at Ufasa and The Peasant Wedding. In these works, he created a distinctively Swedish style both as to rhythm and color. Hc was succeeded by Halström, Wennerberg, Söderberg, and Emil Sjögren who were all typically Swedish without resorting to the direct use of their folk music. One might be led to ask if the folk music of Swe-

den and Denmark is as great as that of Norway?--We know that each of these countries has produced some perfect melodies. I, myself, have taken some of the best known and arranged them for piano, and violin, and 'cello, with piano accompaniment. But viewed as a whole, it is a question whether the variety of rhythm, boldness of intervals, and temperamental freshness of the Norwegian songs, dances and marches, do not excel those of Sweden and Denmark; and are therefore more valuable as the basis of modern music. Perhaps not; perhaps we are only waiting for the Danish and the Swedish "Grieg."

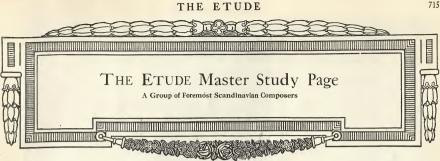
In Denmark, Carl Nielsen is recognized as the greatest living Danish composer. His greater works such as the symphonics, The Four Temperaments, and the Symfonia Espansiva are very modern, realistic and philosophic in character. His choral and orchestral work, The Hymn to Love, a work of great beauty and orginality, is far removed from the Danish folk song. organs to the great delight of Carl Nielsen hims who was the first to call my attention to this In Sibelius, we have the whole of Finland. Strangel enough, in his Finlandia, he has created original them so folk-like in character, that they are often taken to be folk songs. This and the delightful collection of melodies, his Sibeliana, are enough in themselve to impress the world with the character of Finnish id music. His wonderful symphonies in their broad in pressionistic sweep, not only paint the wild beauties of the country, but sing in deep and heart-rending tones for love and woe of his people. His wealth of fresh calv vigorous rhythm, and the mystic atmosphere which in its impelling mood, transcends the convention form, suggest to us the great possibilities of a North ern school of music, which would be ultra-moder without losing its national and melodic charm.

Just think what a Norwegian Sibelius could do with Norwegian folk music? The genius of Grieg, so intense and truthful in his piano compositions, did nee tions, which are much too few. Svendsen had grat orchestral gifts, and might have done more for Norway: if his busy life as a conductor in Copenhagen and his ill health, had not prevented him from giving us all that he could and should have doone as a composer. He often expressed this regret himself. The other modern composers of Norway, such as Sinding, Schidderup, Agathe Grondahl, Ejvind Alnes, Ole Olsa Ivar Holter, and many others, are all distinctly nate onal in character; and prophecy that the national music of Norway is far from exhausted; and may ver vield a rare and glorious harvest

Denmark is producing not less; and among living composers of note, are Lange-Muller, Otto Malling, Louis Glass, and Hakon Börreson, differing widely in style and feeling from the Norwegian composers of this generation. It is this fact, which leads me to be lieve that the future music of Scandinavia is bound to be of a national character. These small nations, closely related in blood, are so individual in their expression, that their music differs just as much as the green sloping planes of Denmark, contrast with the granite plateaus of Norway. Their nationality expresses the natural characteristics of the country. To a Norw gian, Sweden with its deep lakes and rich forests, seems romantic and mystical; but not as transcendent and glorious as his own marvelous country, while Denmark, called by the vikings, "the little green cradle," often is accused by the sturdy mountainer as being to soft, and a little sentimental. Where the national characteristics are so uppermost in three small peoples which are really one and the same family, their art is likely to bear the stamp of this nationality. And why should it not?-In Scandinavia, the people as a whole are so music loving, that Christiania Stock holm, and Copenhagen, each has its own national opera combined with a symphony orchestra. They do not need to imitate the Germans; they need only go to the hearts of their own people to hear the music of the future ! They have already contributed their share to the world; and the deeper they realize that their wealth and genius lies in their folk music, and a national art based upon this, the sooner will they carn the recognition of the world!

SCHUMANN had an uncanny gift for distinguishing the coming men in music. This is how the man who wrote of Chopin, "Hats off, gentlemen, a Genus!" heralded the dawn of Johannes Brahms:

"We are now living in a very musical age. A young man has appeared here who has impressed us mos deeply with his wonderful music, and who will, 1 am quite convinced, make a great sensation in the musical In a letter of the same date to the violinist Joachim he also wrote: "I do think that if I were younger I might indite a few polymeters on the young eagle who has flown across from the Alps to Dusseldagie who has nown across from the Aips to busis dorf so unexpectedly. Or he might be compared to a splendid river which, like Niagara, is at its grandet when thundering down from the heights as a waterfall. bearing the rainbow in its waves, its banks courted by butterflies, and accompanied by nightingales' songs Well, I think Johannes is the true apostle, who will write revelations which many Pharisees will be unable to explain, even after centuries."



Niels W. Gade

PRIOR to the appearance of Gade in the musical firmament there had, of course, been Scandinavian musicians of unquestioned ability and worth, but none was known to the great world of music with similar distinction. A. F. Lindblad, born in 1801, near Stock-



NIELS W. GADE.

holm; Hans Christian Lumby, born in 1810, and known as "the Dannish Lanner;" Peter E. Hartmann, born in 1805, who was to become the teacher and then the father-in-law of Gade, are mentioned in modern German works of limited contents. Apart from these one might mention Gade's immediate contemporaries, Half-dan Kjerulf, Jwar Hallström (1826-1901) and a few others. Kjerulf is known to us by his entrancing melody, Last Night, but few of his other songs have survived.

This condition is surprising when we remember that the Scandinavian countries entertained a high spirit of culture in literature and science for many years before music became a recognized achievement of the northern countries. Yet one may well look for poetry from the land of the powerful Sagas,-tales that still stand big and strong beside the literature of all peoples. Denmark, however, was separated by only a few miles of territory from the great centers of musical activity in Germany. Copenhagen is nearer to Berlin than Buffalo is to New York and Chicago is much further from New York than Vienna is from Copenhagen. Yet at the very time that we find the musical celebrity of Scandinavia confined to Gade and a few men of lesser reputation, the great lights of musical Europe-Wag-ner, Chopin, Liszt, Schumann, Schubert, Mendelssohn -were flaming to immortality just over the borders of Denmark

father was a maker of musical instruments, who had as his sole ambition that of having his son become a great master. Accordingly, Gade was given as severe a drill as could be provided. His early teachers insisted upon enormous amounts of work and the boy was overburdened with harassing discipline. Under these conditions he made little real progress as he lacked that animating self-interest without which success is impossible.

Gade's Youth and Education

Gade was born at Copenhagen February 22, 1817. His

Gade's later teachers are known only to Scandinavian circles. Wexschall, Berggreen and Weyse were all men of large reputation in Denmark but their chief fame now rests upon the fact that they taught Gade. Gade's father-in-law, Peter Hartmann, and his brother-inlaw, Emil Hartmann, helped him immensely in his work although the latter was in a sense a pupil of Gade. In his youth Gade had the good fortune to become a member of the Royal Orchestra of Denmark and thence on his interest in music increased. In 1841 he won an important prize awarded by the Copenhagen Musical Union with his Nacklange von Ossian. One of the judges was Louis Spohr. Mendelssohn, who, like Schumann was always appreciative of young talent took a great interest in Gade's youthful work and had it presented at the Gewandhaus concerts. The overture attracted wide attention in Germany and in Gade's home country. The result was that the King awarded the young man an important stipend which made it possible for him to travel abroad. In 1843 Gade went to Leipsic, where he brought out his C minor symphony and a choral work entitled Comala. Pleased with his success in Germany Gade went to

Italy to live for nearly a year. Mendelssohn at that time found his activities divided between Berlin and Frankfort and needed an assistant-conductor. To this important post Gade was invited. Between the years of 1846 and 1848 he was the principal conductor of the orchestra. Thereafter he returned to Copenhagen and devoted the remainder of his life to the musical upbuilding of his own country. It may thus be seen that Gade was at the height of his early career (1843) when Grieg was born. However the later Scandinavian composers are revered it must be remembered that to Gade and to Denmark must be given the glory of bringing the northern countries into the great musical hall of fame.

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Johann Severin Svendsen

Although Svendsen was born three years before Grieg (September 30, 1830, at Christiania, Norway), it was not until many years later that he enjoyed any of the international fame that came Grieg's way in comparatively early days. This was not in any way due to lack of home advantages or encouragement, as Svendsen's father was the leader of a popular military band. Indeed the boy made his first essays at composition when he was only eleven years of age. Shortly after the age of fifteen he became an armythandmaster. While in the army he made the mistake of trying to learn a very great many instruments. It is said that he was able to play well upon the violin and the flute as well as the clarinet

The army proved too uninteresting for the youthful musician and ere long we find him playing in a theatre orchestra and in a dancing school, even going so far as to arrange some of the Kreutzer and the Paganini studies for dancing purposes. This again proved too confining and we next find him wandering as an itinerant musician over Sweden and Germany. King Charles XV heard of his talent and provided sufficient funds for the young musician's further education. He studied assidiously for a considerable time and made the error of straining his hand so badly that he was forced to give up the violin for composition. Accordingly he went to Leipsic, where Reinecke, Richter, Hauptmann and David took him in hand.

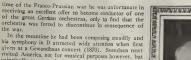
His work at Leipsic must have been especially thorough, as he received the medal of honor upon graduation. Thereafter he went to France, Scotland, Denmark and Norway. In Paris he made many friends and played with a leading orchestra. Leaving Paris at the



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THE ETUDE



visited America, not for musical purposes however, but principally to renew the acquaintance with an American lady he had met in Paris and whom he subsequently married. Returning to Germany he met Richard Wagner and formed a firm friendship with the great German composer. Svendsen indeed was in thorough sympathy with Wagner and his followers especially Franz Liszt, and this may account for the fact that of all the Scandinavian composers of note he probably

shows the least touch of the Scandinavian atmosphere. In 1872 he became conductor of the Christiania Musical Association with which he was associated for most of the better part of his later life, although he often toured far from his native city. In 1874 the Norwegian Government recognised his genius and afforded him sufficient support to enable him to go on with his composition. It also enabled him to travel abroad in quest of new inspiration and new ideas. Leipsic, Munich, Rome, Paris and London were all visited and the effect upon Svendsen's output was very notable. The position of court conductor to Copen-hagen was offered to Svendsen in 1883. He died in Copenhagen June 14, 1911.

Grieg and Svendsen represent two quite opposite manifestations of Scandinavian musical genius. Svendsen aspired to be thoroughly cosmopolitan in all his works, while Grieg sought to breathe the folk music of Norway. Yet, both men were intimate friends and worked together in many fields of musical activity.

Of Svendsen's best known works his symphonic introduction to Sigurd Slembe, his concertos for violin and for 'cello, his symphony in D and his chamber music compositions all deserve the serious attention of musical historians. His Rhapsodie Norwegienne, the Romance, Opus 26 (for violin), as well as his Winter and his Polonaise, Opus 12, are well known.

Johan Gustav Sjögren

Johan Gustav Sjögren (pronounced Shay-gren) was born at Stockholm, Sweden, June 6th, 1853. Many critics class him as the greatest of the Swedish composers of modern times. He has employed folk material in his works, but they are not so representative on the whole as are the works of Grieg. His early studies were conducted at the Conservatoire at Stockholm, but his principal work was done at Berlin, where he was a pupil of those stern German schoolmasters, Haupt and Kiel. When he was thirty he made an extensive tour of Europe visiting Paris, Munich, Venice and Vienna. Since 1891, however, he has confined his



JOHAN GUSTAV SJÖGREN.



CHRISTIAN SINDING.

activities to Stockholm, where he is an organist of the Yohannes-kyrka. He is not famed for compositions in larger forms but rather for pieces of high artistic finish and exquisite content. The best known of these are Auf der Wanderschafe Opus 15 (two books) Fantasistycke (six numbers) Eroticon and Humoresque.

Jean Sibellus

When St. Eric, King of Sweden, subdued Finland in the middle of the twelfth century, his first move was to send the Bishop of Upsal to preach Christianity to the pagans that then inhabited the rugged country of marshes and lakes. For over five centuries Finland was thereafter * a province of Sweden. The intercourse between the people of Sweden and those of Finland naturally resulted in making the Finns a race strongly Scandinavian in type. In 1721 Peter the Great attached part of Finland to the Russian Empire and in 1809 Finland became a part of the land of the Czar. Nevertheless, the Scandinavian feeling expressed in Finnish nationalism is still said to be very strong. The country of Sibelius is therefore one which may

properly be classed with the Scandinavian countries although under Russian rule. It is from the standpoint of population, about one-half the size of New York City. Yet the meeting of Russian and Scandinavian culture has produced works of large and deserved merit. Education and progress, often under huge difficulties, has marked the recent history of Finland although a university was established in "the country of a thousand lakes" very shortly after the first Puritan pilgrimages to America.

Understanding these significant facts about Finland, the personality of Sibelius becomes ever more interesting to his admirers.

Jean Sibelius was born on December 8, 1865, at Tavastehus, a tiny city in southwest Finland. As in the case of Schumann, Handel, and others, he was first destined for the law. However, he became a pupil of Wegelius at the Helsingfors Conservatory. graduation he went to Berlin, where he studied with Becker, and then to Vienna where he came under the instruction of the noted master Goldmark. He also had instruction from Fuchs and Bargiel. His genius was so obvious that the Finnish legislature granted him a substantial stipend to enable him to continue his work. Returning to Helsingfors in 1898, he assumed control of the rapidly growing conservatorium. Fortunately he has been enabled to continue his work

at composition so that in middle life he is already recognized as a master. While his first works have evidences of his German training it must be remembered that even under so great an authority as Goldmark, he was found an unruly pupil, anxious to follow paths of his own finding. His later works are marked not only by the folk-music of his native land but by that wonderful blending of the mysticism of the

East and the dynamic power of the West which the acterizes his race. Although Finland is commonly n ferred to as a Scandinavian country, the folk songs of Finland have comparatively little in common with the of other Scandinavian countries. Sibelius has draw much inspiration from the Kalevala, the mythical Saga of the Finns. Often sombre and sometimes gloom in atmosphere, his works are strong to the point violence. But it is not the violence of the brute he rather that of the unseen, unheard, unwelcomed hand of relentless fate. In this he has no rival. Not even the powerful Slavic writers compare with him in portraying tragic moments in tones.

Two of Sibelius' works The Swan of Tuonela and the Lemminkainen's Homefaring were given in Chicago under the baton of that guardian angel of musical pioneers, Theodore Thomas, as early as 1901. Since then Sibelius has made two visits to America (1912 1914), whither he came through the splendid initative Mr. and Mrs. Carl Stockel to take part in the Litchfield County Choral Union Festival in the music shed at Norfolk Connecticut. Sibelius has become popular in America through his

tone poems and symphonies as well as his deserved popular pianoforte compositions, the best known of which is the Romance.

Christian Sinding

Sinding's long residence in Denmark has led many to regard him as a Dane, but he is in reality a Norwegian as he was born January 11, 1855, at Kongberg. After his initial studies at home he went to Leipsic, where he became the pupil of Reinecke (1874-1877). Having a Royal Scholarship he was enabled to continue his studies at Dresden, Munich, and then at Berlin. All in all he is one of the most thoroughly drilled of the Scandinavian composers. For a time he lived in Christiania as a teacher and as an organist, but later removed

tions of balance, style, and melodic beauty. The artistic atmosphere of his own home life may have in a measure accounted for this. One brother is a poet of renown and the other is one of the foremost sculptors of Scandinavia. Sinding is an admirable pianist but in later years has given practically all of his ambitions to composition. His recently produced opera was very favorably received and he has the distinction of having write ten two of the most widely performed pieces of the hour-Frühlingsrauschen and the delightful song Sylvin's Song. He has written a violin concerto that has been very popular with performers upon that instrument. There is also a pianoforte concerto which deserves to be better known. His symphony in D minor has been played by numerous orchestras since its composition in 1890, and his chamber music and piano pieces are of such high character that he will unques-



JEAN SIBELIUS.

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Interesting Phases of Scandinavian Music Collected from Various Sources

Musical Accomplishment in Norway

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"The development of the Norwegian art-music has been slow. The first institution of any importance in this development was that of the publicly appointed town musicians, who probably from the beginning of the 17th century had the sole right to the performance of music, beyond that of organists and singers in the churches. As a rule, of course, the town musicians were very indifferent performers; but several of them in the poorly developed condition of that time have exercised quite a beneficial influence, especially after it had been decided in 1780 that these posts should by preference be filled with members of the royal orchestra in Denmark, which was then united with Norway. A few organists from this time were also very eminent men, and of late years several of the first musicians of the country have shed lustre upon the humble position of organist. Among these may be mentioned L. M. Lindeman, who founded in Christiania "the only Academy of Music and Organ School in the country"; O. Winter-Hjelm, Johannes Haarklou, M. A. Udbye, and Erika Nissen-a lady more famous as a concert pianist than as an organist.

The first regular musical institutions in the country were private companies. In 1809 the Musical Lyceum was founded in Christiania, and among its first leaders was the highly-gifted composer and violinist Waldemar Thrane. After the dissolution of the Lyceum, the Philharmonic Society was formed in 1847. One of its first leaders was the clever pianist and thorough theorist and composer, Carl Arnold (1794-1873), who, on the whole, has done much towards the advancement of Norwegian music. The society existed for 20 years, and was succeeded by the Musical Union (Musikforeningen), which is still the only permanent concert company in Christiania (1900). The Musical Union, whose object it is to perform concert music of all kinds, was founded in 1971 by the co-operation of the famous Norwegian musician, Edvard Gricg, who was afterwards joined by his friend, Johan Svendsen. These two talented men, with their strong, warm interest in the musical art of their country, obtained, during the time that they conducted, quite brilliant results, in spite of the very insufficient material upon which they had to work. Since then the Musical Union has been conducted by Ole Olsen, Johan Selmer and Iver Holter.

As Grieg's part in Norwegian music has been frequently dealt with elsewhere in THE ETUDE, there is no need to go into it here. But "Grieg's history," says the official report, "cannot be written without mentioning two earlier pioneers in the domain of national art, namely Kjcrulf and Nordraak." Haldane Kjeru'f (1815-67) was the first great pioneer of national music. His youth and time of development were passed during a period of fermentation that began between 1830 and 1840. His musical feeling found expression chiefly in romances, of which he composed about one hundred. In his Norwegian songs we find in bud the national feeling which has burst into full bloom in Grieg. Yet more closely does the national tone ring out in Kjerulf's nearest inheritor, Rikard Nordraak (1842-66). In the all too few years of his life, he had not, indeed, the opportunity of creating any really great work, but he was nevertheless one of the most gifted personalities that Norwegian art has ever fostcred. He was a man with a bold, fresh way of looking at things, strong artistic instincts, an untiring love of work, and deep national feeling. He had decided influence upon his friend Grieg's artistic views, and is the connecting link between Kjerulf and Grieg, in the chain of Norwegian musical art,

permanently organized concert orchestra in constant practice, musical life has, in a great measure, taken the form of occasional concerts. The most famous artist in this domain was the great violin king, Ole Bull (1810-80), whose life and labors are so worldrenowned. Norway has also had renowned concert virtuosi in the pianists and composers, Thomas Thellefsen (1823-74) and Edmund Neupert (1842-88) and the flutist Oluf Svensen (1832-88). In the foremost ranks of living concert executants stands Agathe Backer-Grondahl (1847), as talented a planist as she is gifted as a composer. The greatest male pianist at the present time (1000) is Martin Knutzen, who is also a conductor of cloral and sacred concerts. Among singers may be mentioned Ingeborg Oselio-Bjornson and Ellen Gulbransen. The name of Christian Sinding is one closely connected with the concert life of Norway. He is one of the true geniuses of the younger generation. With his many kindling ideas, his deep musical earnestness and his bold personal force of expression, Sinding has made for himself in a short time a place among the great musicians of the country.

Norway having no regular opera of its own, it has generally been foreigners who have attempted to satisfy the longing of the people for operatic performances. A number of foreign operatic companies have appeared in Norway in the course of time. In addition to this, Norwegian artists have occasionally cultivated this branch of art themselves, and operatic performances have frequently been given in the Christiania Theater. erected in 1837. In 1874, with Norwegian and Swedish performers, a permanent operatic company was formed, which gave quite brilliant artistic results, but yielded such small proceeds that after the burning down of the theater in 1877 it had to be discontinued. The con-

ductor of the theater at that time was Johan Hennum (1836-94). Under his successor, Per Winge (born 1858), opera has also been cultivated with great success. Swedish Musical Developments

The Swedish historian, Ncander N. Cronholm, in his History of Sweden, devotes a chapter to music in Sweden, in which he says, "Sweden has always been a musical country. Her earliest literature was poetry; her earliest history was written in rhyme; her early laws were drawn up in verse and in that shape committed to memory. When victory had been gained in battle, then the bard who could best sing the deeds of valor and heroism was the man to win the highest approval of the grim old Vikings. Hence we have prescrved in the Elder Edda words of wisdom expressed in beautiful, poetic language. These strains were sung by the people, who committed them to memory from childhood, singing them in seclusion as well as in company In the history of Swedish music the first place is

assigned to the singing society of the students of Upsala University. The foundation of this society was laid during the years 1625 to 1630 under the leadership and direction of Jonas Columbus, Professor of Poetry and Music at the University of Upsala. The students loved music and sougs, and cultivated them with energy and zest. The greatest influence on the musical culture of Sweden was exerted by the talented musical genius, C. X. Haffner (1759-1833), who prepared most excellent music for the Church Hymn Book; music which came home to every member of the community. He wrote and collected many musical compositions in connection with the folk-lore of the common people. Abraham Mankel has lately added new tuncs to the hymns of the Church Hymn Book.

Outside of Upsala University, many musicians and composers have adorned the pages of Sweden's musical history, such as J. H. Roman (1694-1758), H. F. Johnson (1717-79), the genial Krause (1756-92); the renowned and in many ways accomplished musician and composer, L. Hjortsberg (1772-1843); Bellman, the poet and composer, and Professor E. Geijer, poet and composer who with Afzelius did so much to save from degree of Doctor of Music. King Edward was no oblivion the songs and music of the people. Mention must also be made of Ivar Hallstrom, a productive College of Music in 1883.

As Norway has no regular opera (1900), and no musical composer and writer; Bernard H. Crusell, Johan E. Nordblom, Adolph Lindblad, and many others. Special mention must be made of the much beloved and spiritual-minded Prince Gustavus, a brother of King Oscar II, one of the most highly gifted musical composers among the sons of Sweden. Cunnar Wennerberg (1817-1901) ecclesiastical minister and provincial governor lately deceased, whose happy and jovial student songs, set to most appropriate melodies, made him one of the most admired and popular of Swedish composers and musicians, may not be very familiar to English-speaking people, but he is well known to the Swedes as poet, musician and composer, and he well deserved his honored place on the roll of the Swedish Academy.

The most celebrated and world-renowned Swede in the world of song is Jenny Lind Goldschmidt. Hardly less renowned was Christine Nilsson. "The great love and admiration felt by the people of Europe and America for song and music was enhanced by these highly gifted Swedish singers, and the accomplishment of such results makes them worthy of a place in history."

The Royal Opera at Stockholm has always been of great social importance, though for many years it was largely under French and German influence. It was here, however, that Jenny Lind, among others, received her first training. She was admitted to the school connected with the theater as a little child of ten years old, and an arrangement was effected whereby the school advanced the money needed for her education.

"During the last twenty-five years," says Mrs. Edmond Wodehouse in Grove's Dictionary, "a change has come over Swedish music. The genius of Berlioz, Liszt and Wagner has dominated the talents of the living representatives of Swedish romanticism. Of the youngest school of song-writers, Vilhelm Stenhammar, born 1871, stands pre-eminent, * * * In W. Peterson-Berger's Swedish songs the tender, melancholy national tone is reflected. Hugo Alfven, Tor Aulin and E. Akerberg belong also, with others, to this group." Sweden has not yet produced a composer of the international fame of Grieg, Gade or Sibelius, but there are many younger composers who show promise of enriching the world with some of the boundless wealth stored up in the golden treasury of Swedish folk-music.

Early Musical Influences in Denmark

DURING the Elizabethan period, when England was in the zenith of its musical glory, many English musicians visited the court of Denmark. Professor Dr. Angul Hammerich, of the Copenhagen University, in a paper read before the International Musical Society in London, 1911, reminds us that at this period English music flourished under peculiarly favorable conditions-"the bare mention of names of such masters as Thomas Tallis, William Byrd, Thomas Morley, Thomas Weelkes, John Dowland, John Willbye, John Bennett and many others sounds like the fanfare of trumpets in our ears." Christian IV engaged the foremost of these-John Dowland-for the Royal Chapel in Copenhagen. "The Danish King most assuredly must have been well pleased with Dowland, for he paid him royally, giving him a salary of 500 Daler annually, says Dr. Hammerich. "This was an unprecedented price for those times, placing the English artist on a inancial footing with the Admiral of the Realm, who received the same salary." Quite a number of English artists were engaged following the great lutenist, and Danish musicians were also sent to England to study under English masters.

In later years Denmark has repaid her early debt to musical England. Queen Alexandria, as all the world knows, was a Danish princess before she married the Prince of Wales-afterwards King Edward VII. She has exerted great influence on the music of England, and recognition was made of this fact when one of the leading English universities conferred on her the doubt influenced by her when he founded the Royal

to Copenhagen. Sinding's work is all marked by high artistic concep-

tionably rank among the immortals of Scandinavia.



THE ETUDE Three ETUDE Prize Winners

LAURA REMICK COPP

OTTO MERZ



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The Surf (Le Ressac) with which Mr. Merz has secured the Third Prize in Class 1 (Concert Pieces for Piano Solo) of THE ETURE Prize Contest is a very excellent selection in which solidity of writing exists side by .side with melodious fancy. Otto Merz was horn November 30 1877, of German parents in what was then Allegheny City, but is now the North Side of Pittsburgh, Pa, At the age of seven he commenced the study of the violin and harmony under E. R

Kappeler of Pittsburgh. To this was added piano study when he was twelve years old. Until his twentysecond year Mr. Morz devo'cd himself to teaching, but gradually has turned his attention more toward orchestral playing, composition, arranging and editing. In this field he has been very successful, arranging

songs and other pieces for orchestra and military band. He has scored two complete musical comedies, and has frequently had commissions for work of this kind from John Philip Sousa, As a composer Otto Merz is already known to ETUDE readers, having been winner of a second prize in a previous contest with his Polacca Brillante



ing an excellent pianist. Later came study in Chicago LAURA REALCE COPP. under Eugene Eager. Other

teachers in America have been George W. Proctor in Boston, and Mrs. Fannie Bloomfield-Zeisler. A few years ago, Miss Copp went to Vienna and became a pupil of Theodore Leschetizky,

Miss Copp studied theory of music and composition at the New England Conservatory of Music, and under Adolf Weidig of Chicago. She also studied singing under Mme Ragna Limié. Her general education was not negleted, and after graduating from Ferry Hall Seminary, Lake Forest, IlL, she went to Smith College. Gaily Tripping is one of a little set of teaching pieces so suitable for their purpose that it is not surprising to learn that Miss Copp has been very successful in her work as a teacher.



Mr. Martin has a decided talent for writing pieces of GROUCE DUDIER MARTIN the salon type-pieces that are attractive and melodious

and at the same time devoid of the banchitics of socalled "popular music." It is quite in keeping with poetic justice, therefore, that he should have won a prize-the second-in the 3rd Class (Pieces in Dance form) of THE LTULE Prize Contest. Visions of the Dance is a valse which will appeal to many with its gracefulness and spirit. Mr. Martin has written a number of pieces of this type among which may be noted the valses Eros, Little Lovers, Sweet Soutenir and Pittoresque, and the airs de ballet. La Ballerina, Coquetterie, Wood Nymphs; also To a Portrail, Felicitations March, and the song One Day I Gathered Roses

GEORGE DUDLEY MARTIN

Educational Notes on ETUDE Music

By Preston Ware Orem

RUSTLE OF SPRING-C. SINDING.

This is the most popular pianoforte composition of a favorite recital number. It will require careful practice in order to make it go well. The left hand melody must sing out strongly and the accompaniment must go very steadily. In a few passages where the rhythmic problem of seven against eight is to be found. we would suggest that this be not figured out mathematically, but that the parts for each hand be practiced separately until they go well in exact time and then finally put together. Grade 7.

CRESCENDO !-- P. LASSON

This fine composition is the work of another modern Scandinavian writer. It is exactly what is implied by its title a crescendo. The eloquent theme is worked up gradually to a tremendous climax. This must be carefully managed by the player and will take considerable practice. Grade 5.

CUPID'S DART-L, DANNENBERG.

Cupid's Dart is a striking bit of ballet music by a contemporary American writer. This composition fills a two-fold function. 'It makes an effective plano solo for recital or drawing room purposes and it is also a splendid number for fancy dancing. We have heard it used for this latter purpose with telling effect. As a piano solo it will afford excellent practice in double notes, in the staccato touch, and in the broad singing style. It will prove useful as a study in interpretation. Grade 5

VALSE BRUNE-G. N. BENSON.

This is a taking recital number in the "running" style. Waltzes of this type, based on the continuous figure of eighth notes, must be played very steadily and at a rapid pace in order to attain the best effect. A light and scintillating touch is required. Grade 4,

IN VIENNESE STYLE-H. AILBOUT

The Vienna waltzes have always been famous for a a famous contemporary Scandinavian composer. It is certain piquant character and movement peculiar to themselves. They are like no other waltzes and they serve in a measure to reflect the gay and volatile temperament of the Viennese populace. Mr. Ailbout's waltz is a very clever example of this type of composition. It must not be played in strict time and it should be taken throughout with a great deal of freedom, Grade 31%

WHY?-E. KROHN

Why? is a very graceful and interesting drawing room piece. Its title should suggest the pleading character of its interpretation. It is a good example of the singing style as applied to pianoforte playing.

NORWEGIAN HUNTERS' MARCH-W. P. MERO. This cheerful and interesting march movement is based on a number of old folk themes which in former

times used to be sung while on the march. Grade 3,

DRIFTING AND DREAMING-C. W. KERN.

A very pretty easy teaching picce with two contrasted themes. The first theme should be played lazily as though drifting along. The second theme should he taken at a brisker pace, suggesting the troubled visions of the dreamer. Grade 2%.

INDIAN REVEL-P. BROUNOFF.

Mr. Brounoff exects in characteristic pieces of various styles. He is particularly fond of Oriental and Indian effects. Indian Revel is an effective example. Grade 3,

TRUMPETER OF THE GUARD-G, HORVATH.

A bright little military march based on familiar rumpet themes, well worked out musically. Mr. Horvath has been very successful with his various teaching pieces and invariably has something new to

THE FOUR HAND NUMBERS.

The two movements from Grieg's "Peer Gynt Suite." Ase's Death and Anitra's Dance, call for little comment. Both of these pieces have become very popular concert numbers. Although originally for orchestra they sound exceedingly well in the four hand arrangements. When used in connection with the Peer Gynt reading it will add to the effect if the triangle be used to mark the time in Anitra's Dance.

SHEPHERD GIRL'S SUNDAY (VIOLIN AND PIANO)-OLE BULL

This melody, supposedly from an old folk song, used to be a favorite of the violinist Ole Bull, by whom it was arranged. It has appeared in various arrangements, both as a song, as a piano solo, etc., but in all the arrangements the general harmonic scheme is similar. Diatonic melodies of this type lend themselves to a certain richness of harmonic treatment of which all the Scandinavian composers, Grieg in particular, seem to have availed themselves.

MARCH IN E-(PIPE ORGAN) R. BARRETT.

A very solid and dignified march movement by a very able writer. This march fits the organ absolutely and it does not sound like an arrangement from a piano piece or an orchestral piece. The key of E is not so often employed in organ pieces, but it is nevertheless very brilliant. The player will find that the pedaling will prove very comfortable in this key. The registration will prove effective on organs of any size.

THE VOCAL NUMBERS.

Singers will enjoy Mr. Harry Rowe Shelley's effective love song "My Heart's Desire. Mr. Shelley is a most welcome contributor to our music pages. Mr. L. W. Keith's Two Little Brown Eyes is an attractive and characteristic song which will prove suitable for encore purposes.



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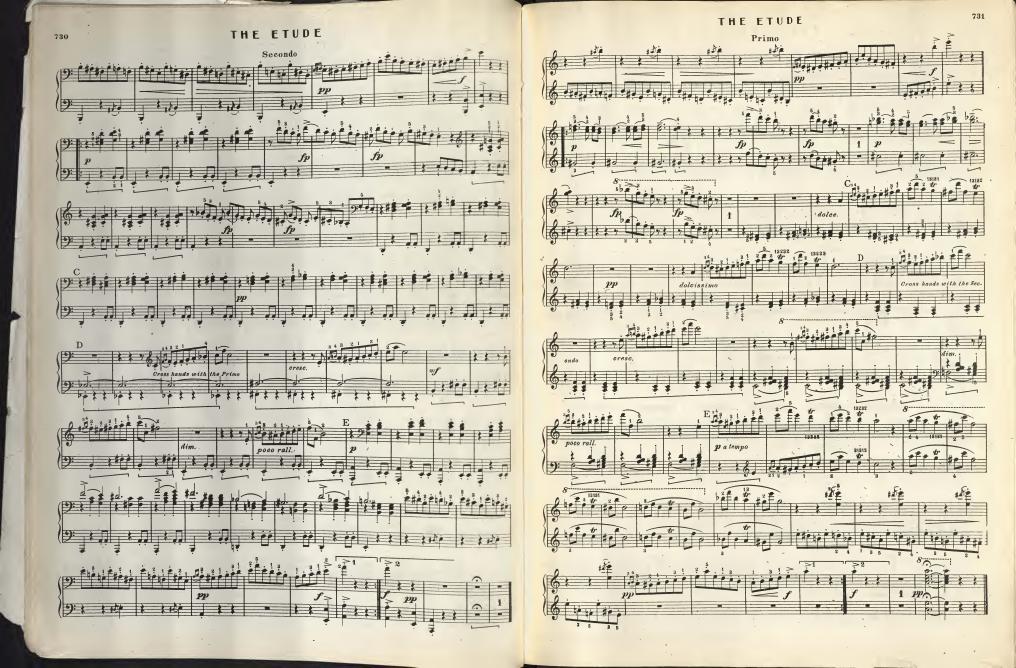
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p cresc.

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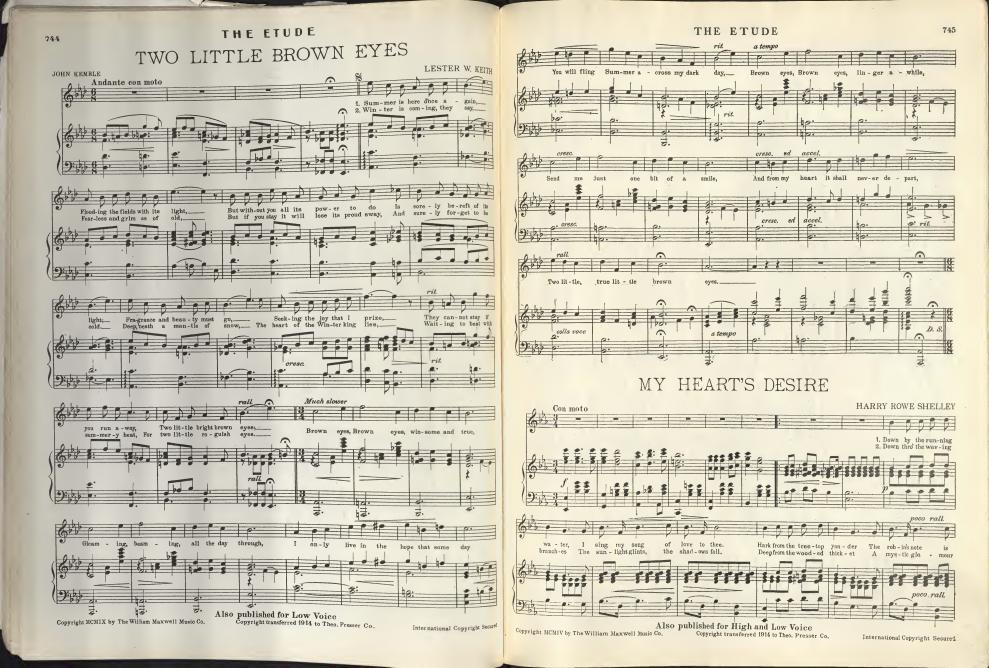




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Richard Mansfield and Hans von Bülow

WHEN Hans von Bülow, the celebrated Von Bülow recognized that this was a German pianist, first came to Boston he new sort of critic. He was not a little staved at a house in Beacon street in a interested. He immediately seated himnom immediately beneath that occuped self at the keyboard and explained the Richard Mansfield. At that time fine points of each passage, at once an-Mansfield was not even connected with swering the eager questions of the young the stage. His mother, the distinguished interviewer. As time went on, Mansfield singer, Mme. Rudersdorff, also lived in himself became more and more absorbed. singer, hand Mansfield had cham- The conversation soon drifted to other hers of his own in Beacon street, where works of Beethoven and from that to a he lived the life of a fashionable young discussion on music generally. Presently gentleman-when funds permitted. One von Bülow turned and faced his interof his sources of livelihood was his work locutor; eying him shrewdly. "Young as music critic on an obscure Boston man," he said, "you know more about as music one defunct. He did not care music than you led me to think." very much for this work, for although at "No more than I have picked up his mother's home he came in contact home," answered the future actor. with many of the world's greatest musi- "You have picked up a great deal," obwith many of the works greatest intest cans and although he was himself gifted musically, he did not feel that he was very musical home." "My mother is Madame Rudersdorff," Von Bülow's first Boston concert was announced for Monday, October 18, 1875, admitted Mansfield.

amounced for Monday, October 18, 1875, and Mansfield was not a little disturbed pianist. "Madame Radersdorff," exclaimed the termined was not in a position to rapidly put on his overcoat, sized his hat comment upon a vons bilow playing and cane and led the way downstairs. Bedoven. Learning, however, that the determined upon an unusual course. ett available to Mme. Radersdorff from stating pian. With his in view, he paid a visit to von the top of Beacon street to the corner ists as the Balow.

Ther yon Bilow," said Mansfield, "I m music critic on one of the Boston. Mansfield, however, led his constrained to the comstraight across the north end of the Coming to everyone the second mansfield, however, led his constrained to the technical ability to play wind a criticism on your performance, wind with a criticism on your performance and the yourself performing a work through the fashionable shopping district of the ability on the second the second the second the second of the technical and the second windows of some of Boston's most arisnost wonkerfal constrained the second the second the second the second through the fashionable shopping district of the ability on the second the second the second the second of the second the second the second the second the second such a composite as Beach over the object to write something, however, and by the good compto to till me second the concerto and your views as to showing me off. Take me to your mother in interpretation?"

Typography of Programs

By Edwin H. Pierce

THERE lies on my desk a recital pro- Two Songs by Schubert ram, in which are several instances of Miss Smith-Jones, soprano arelessness. Happening to know that the 5. The use of unsuitable type, or of too layer is a musician of solid attainments many different fonts of type in the same d quite wide reputation, I feel that he program. General blurring or mussiness sperhaps merely the victim of misplaced, of effect, arising from unskillful press onfidence in an ignorant printer, but work. were he an entire stranger to me, the impression upon me would be a very program to which I have alluded there One should learn to prepare copy for a occurs a line like this: Among the more common blunders to Prelude and Fugue, in G. min. J. S. BACH. The comma after "Fugue," and the e observed in many programs are the period after "G" are both incorrect, and following : even the word "minor" would look better 1. The misspelling of a composer's if not abbreviated. ume, as "Rubenstein" for Rubigstein. 2. The misspelling of musical terms, or know, is to use fewer punctuation marks of names at intermediate terms, or know, is to use fewer punctuation marks of names of instruments, as "violincello" than formerly. For example: for violoncello, under the false supposition that the word is derived from PRELUDE AND FUGUE IN G MINOR Bach Violin " 3. The use of an obsolete or discredited is now considered slightly better form than form of a word, as "clarionet" for PRELUDE AND FUGUE IN G MINOR. Bach. clarinet. 4. Arbitrary change of order in the There is a growing sentiment against ourse of a program, one line reading, the much abused custom of soliciting for instance : business advertisements and printing them

business advertisements and printing them Sonata Opus 13 on a concert program. It savors too strongly of a crude commercialism,

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and the next

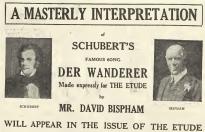




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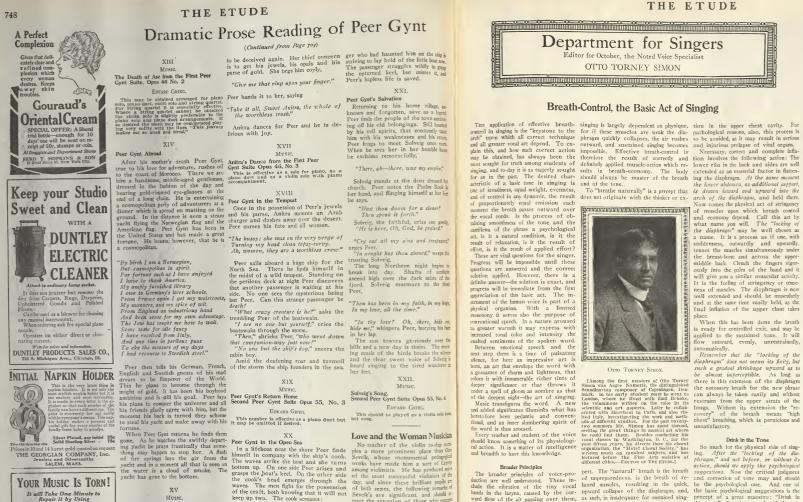
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XVI Peer Gynt at the Arab Camp

His faithless friends gone, Peer now This names around gover the event "Let go," begs the cook, "you have However, some remain as cold as set for find him in the tent of an Arab chief on lived and I am young."

an oasis in the desert. In the garb of a prophet he is surrounded by a bevy of and sink, you drag us both down."

"Quick," shouts Peer Gynt, "haste you feeling, and imagine that if they put

keep up two. The cook screams : "O, kind sir, spare me,

Think of my little ones at home !" Peer chuckles and answers:

"I need my life far more than you, For I am alone and childless still."

prophet he is surrounded by a beey of and sume, you drag us bein docen." gifts, among whom is Anitra. They hall The cook sinks saying the Lord's necessary. Kubelik lacked expressive him as "The Unerring One." Peer, of Prayer, and Peer clambers up on the boat first but it came to him as he grow course, falls in love with Anitra, only only to discover that the ghostly passen- older,

tract the attention of those who concern

themselves with feminism and art: "Girls don't drink too much or smoke inordinately, therefore they keep their bodies in better condition. Besides, look what patience women have compared to men! Perhaps at first a woman does not put as much expression and feeling into her playing as a man, but wait till she falls in love! Then the soul comes

ment of the chest-space, and this is accomplished principally through the descent of the diaphragm, a fibrous dome-shaped muscle extending through the center of the body and on which the lungs rest. Such action is assisted by at the back and sides.

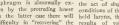
the lower abdomen, as additional support.

ward flow of the air passing over them, as such is inadequate for sustained sing- precept of a great maestro: "Drink in the demonstrate of the subscription of the sub the impression in the production of resonating cavities, such as the chest, the space and satisfy acoustical laws, has tone that it is being drawn towards you, and not pushed outwardly from you. there exists the true breath-economy, re-

sulting from the right relationship of pressure and resisting muscles. If the upper part of the chest is ex-

panded without the requisite diaphragm action; or,

In singing, after adjusting the physical, we think the psychological. The sensation of stringency of the breathing muscles should remain during



and economy depend. Call this act by what name you will. The "locking of the diaphragm" may be well chosen as a name. It is a process as if one, with suddenness, outwardly and upwardly, tenses the muscles simultaneously under the breast-bonc and across the uppermiddle back. Clench the fingers vigorously into the palm of the hand and it will give you a similar muscular activity. It is the fceling of stringency or tenseness of muscles. The diaphragm is now well extended and should be muscularly and at the same time easily held, as the final inflation of the upper chest takes When this has been done the breath is ready for controlled exit, and may be

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hollow-bones of the face. The act of filling the lungs for artistic purposes requires an unusual enlarge- inflation occurs :

the elementary tone resulting therefrom, ing. To project tone through the singand its subsequent reinforcement in the ing-voice, so that it may fill immense

throat, the mouth, and the sinuses or primarily to do with vigorous and ap-

plied body activity. Inadequate, partial and unsatisfactory

If the diaphragm is abnormally ex- the act of singing or speaking. Faulty tended, shown by the protruding lower conditions of the closed throat, the firmly the intercostal muscles between the lower abdomen. In the latter case there will held larynx, the rigid chin, are all the not stating and a state of always be difficulty in "recovering" the results of voice-production with this breath quickly for the following phrase, essential body-activity incomplete or mis-

One may readily understand then, that and of renewing the breath to comple- understood

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The Restoration of the Forced Voice

principle is a definite one. ing should be one of æsthetic beauty. It and strained muscles. The practice of normal muscle activity of the vocal organ is a quality that is not always recognized singing should entirely cease for some by the pupil, whose standards of criti- weeks, and the speaking voice should be cism and judgment are undeveloped. To gently and carefully used. All thought produce and cultivate this basic tone of julness and sonority of tone should asthetic beauty throughout the entire be abandoned. The problem will be to compass of the voice is a matter of eliminate the chest quality where alone scientific knowledge and keen musical the pure medium voice should exist. perception which are found in the skilled Under this treatment, in its first stages, when rightly developed, of sombre benuy, and successful masters of singing of the injured tones of the lower-medium sonorous and of rich tonal color. The to-day. In the old Italian school the voice will be weak, wavering and un- sing these with the open quality is a training was one of empiricism alone, certain, based on the keen and intuitive sense for What is the further corrective process?

the tone of beauty. The success of this It will be to work downward from the a section of the voice, the tones of which chool in producing great singers through highest tone of the injured register to immense routine is recorded. Its in- the lowest. And the reason for this and unmusical, resulting eventually in momerable failures through incompetent lies in the later that the forcing process the uselessness of the vocal organ to reteaching are not noted. Since the inven- not having exceeded probably three or ion of the laryngoscope, by Garcia, four semi-tones upwards would leave the cientific investigation has been added as highest tones unimpaired and normal. a valuable adjunct to the intuition and With this quality as a model, the tones fine sense of hearing of the musician. below should be gradually colored, grad-Besides Garcia, valuable early inves- ually strengthened by simple exercises of igators in this scientific research were chromatic intervals, also seconds and Seiler, who collaborated with the physicist thirds, using different vowels, but with-Helmholz in Heidelberg, and Emil out unnatural depression of the larynx. Behnke, who resided in London. This correction is at best a slow process,

of science who investigates vocal mech- judicious practice exist there is reason- itself in the ease and confidence of preanism and processes will make a satis- able hope for the return of normal con- entation, that results from an arduous factory and successful master of singing. dition and beauty. The important sug- routine of technique. And it is this sure But the statement is made that this gestion is not to hurry the sonority, for ness of technique, and glow and happi-knowledge, added to the keen intuition of this will only be done at the sacrifice of ness of presentation that give interest the musician for correct and beautiful quality of tone, and the restoration of and enjoyment to an audience. Even in tone, will certainly and surely be of the normal tone will be retarded. Sonority the virtuoso, who may not be the artist, assistance in training the singing voice, will only grow by gentle treatment, and the facile qualities of execution will give

Changes of Quality

tion of what might be called the tonal Whether one believes in the registers veneer or tonal color belonging to that important basic element. And this deof the voice or not, certain changes of especial register. The time of rejuvena- pends largely on breath-control, which quality exist and may be recognized by tion of any portion of the voice that is as has been explained in the article of any sensitive musical car in testing the forced may extend over weeks or even "Breathing," necessitates the 'locking" the dianhragm. The student has prechanges have been substantiated by As the medium tones grow in quality ably noticed that extreme nervousness.

actual observation with the laryngoscope and resonance there should be the effort fright or timidity is apt to affect the of the cords in the production of tone, to combine them homogeneously with the epigastric or stomach region. and correspond to certain changes of chest tones from below. Exercises of ing is one of "goneness," and the vate One need not call them simple intervals and arpeggios should be becomes weak and fluttering. The reason mechanism. registers, but if they are acknowledged practiced and care taken that the pro- is, the diaphragm has slipped and has be at all, this name may be as good as any duction of the chest register be given come uncontrolled and ineffectual for other, so we will call them registers of with a light weight and color, so as to voice-emission. Unfortunately it is this the voice.

Bfoadly speaking, the voice may be medium register. For after all this is necessary. So, if there be a definite way divided into chest, medium, and head to be remembered, that the object of to guard against diaphragm-collapse that register, with sub-divisions of upper- training by registers, is register adjust- may happen when a singer meets the upchest tones and upper-medium tones. ment as to weight and tonal color, so as turned faces of an expectant audience This is the point to remember, namely, to make a homogeneous instrument, and this will be the direct means for gaining that each register will have a distinctive not the separation of the voice into dis- poise and will give the requisite ease and quality and resonance, and also its linct sections. definite limits. If one register is car- The same principle of working down-

definite inities. If one register is the same principle of a sing domain and a sing applicable before the entrance to the next higher, the blight of forcing register of the female voice.

and deterioration of the voice will result. At B natural, third line, treble clef, It is simply the application, before aregister forced upwards into the next the upper-medium tones begin. The tering the concert room, of those primhigher series of tones has the influence vowels in this register should all be ciples of breathing that have already of a parasitic plant, it gradually absorbs darkened and given greater sonority than been suggested in the article on "Breathand destroys. So important is register- those below. Too frequently the vowel control." They include the gentle extenadjustment for the development of tonal color of the upper and lower medium sion of the diaphragm, which movement eauty that one may say, that country in tones are erroneously reversed, the lower, may be felt under the breast-bone and which its principle is best understood by unnatural depression of the larynx, across the upper-middle back, with the and practiced, will be known as the land being given abnormal darkening of vowel lower abdomen at the same time drawn the most beautiful voices.

In the female voice, one usual instance thin and white. A sombre coloring of the diaphragm, and the completion of the at In the tenare toke, one taken matches that and white the solution to the mapmagin, and the completion of of forcing, especially noticeable, however, lower-medium, through larynx pressure, of breathing by filling the upper dett. in the contrainto, is the transgression of is conducive to deviation of normal pitch. Now, keeping the diaphragm well exin the contrainty is in unargenerated of a contact to the anon of notifical picel, it was, keeping the unapproximated this law through the faulty action of the when the upper-medium production is tended, the air in the upper strata of the upper-chest register. The vibrations of reached.

natural, on the first line, treble clef. female voice, the flute-like quality should and this action should continue unii the *E* natural, on the first line, treue elect. tensie voice, the nut-take quality should and this action should continue and the encouraged. This should begin on act of singing is becaut. This is the state number of semi-tones higher, though not above, the sombre quality of the vowel on the steadiness, case and control of the state of semi-tones higher, though not above, the sombre quality of the vowel on the steadiness, case and control of the vowel on the steadiness. without a sacrifice of tonal beauty. To should be eliminated and the light tone will be immediate. The instrument preserve the voice, a change of method quality used. will become necessary.

Remedies bight has not reached and work of down, poise will not be found lacking, especify The important question is, what reme- wards. By this means the impid head when needed in the first few trying Vedding 100 Engraved Amountements, 55.40 Institutions, 86.75, 2 envelopes for etc., Each add 1 25, 556, Postanti, 101 km Cards,\$1. Writefor samples of ourset ringCo., \$14 - W WalnutSt. Phila., Ps dies should be applied to rejuvenate the tones, the resonant medium, and the moments of public performance. Please mention THE ETUDE when addressing

voice to its approximately original more sonorous upper-chest tones will me quality and freshness? The restorative gain their normal quality.

It may be laid down as a rule that cor-The first consideration is rest for tired rect resonance adjustment will result in register exist, namely the upper and lower-chest tones, and the highest tones of the voice known as the "covered" or "mixed" voice. These registers are all subject to deterioration if forced beyond their legitimate limits.

The upper tones of the male voice are usual fault but a most unwise act for it leads, as in other register-forcing to become more and more pinched, metallie flect a beautiful art.

"Poise" and How It May Be Quickly and Surely Gained by the Singer

"Poise" may be defined as a condition of readiness, and is a necessary co-ordination of the physical, mental and spiritual The idea is not advanced that the man but where real interest, intelligence and qualities of the singer. It may show by the industrious but judicious applica- pleasure.

The sure technique of the singer is an the diaphragm. The student has prob-

blend more easily with the lower- vcry diaphragm-control in singing that is confidence of presentation.

The remedy exists, is definite, and is the stage or platform.

color, while the upper is superficially inward and upward, the "locking" of the upper-chest quality should cease at So, also, in the head tones of the reposefully and quietly a number of times of singing is now in a sensitive state of Where any register has been forced, adjustment. If this adjustment be made

therefore, begin at a tone where the before facing an audience, the quality of

Two Important Physical Ex- and other muscles placed lower in the back. These names also need not be ercises for the Singer

head, facial grimaces, and other contor-

their relation to tone.

remembered, but the muscles should be THE chest cavity has a distinct influ-located and exercised. Place the backs of the fingers of each hand across the upper the liberal exercise of the muscles that enclose it will add to the vibrance and middle back, under the arms somewhat enclose it will sure the violance and the characteristic southwhat the atms southwhat timbre of the voice in singing. In the re, at each side. Now tense the muscles inforcement cavities of the mouth, the under the fingers, press outward and nose, and the sinuses of the face, the sidewards, and alternately tense and relax physical formation is fixed. A moderate' ten times. As the pressure is made, the chest-enlargement, however, above the chest will also open frontwards, and the normal, may be made by the exercise of diameter of the chest will be increased. certain muscles, and this increase of space Keep the shoulders well back, the lower and activity of muscles is not only abdomen drawn inward, and do this significant in the formation of the lower series a number of times daily. By daily tones of the voice, but also in the higher practice an unusual development of these registers. The struggle of a singer, with muscles will take place, and the act of fat and undeveloped upper chest, to pro- singing will be one of greater control duce her upper tones, is a vision of dis- and the voice become more vibrant and tress that is not infrequently seen by an sonorous. audience. Reaching upward with the

tions and rigidity of muscles is a usual accompanying condition. The "psycho- The Equipment of the Singer

logical" tone will not promptly respond "Have I the qualifications and the gifts the will with such physical defects. to become a successful singer?" is a Look to the body first. Strengthen the question that has been asked by the breathing muscles, and the correllation carnest student of singing from the time between physical demands and psychologi-carriest student of singing from the time cal results will take place promptly. The increase of chest-space is not accomplished of the two the knowledge to give an or have the knowledge to give an by the act of throwing the chest upwards not have the knowledge to give an in front like the protuberance of a opinion, and the real authority, the "pouter" pigeon, and curving inward the teacher of experience and unbiased critiupper back at the same time. To increase cism, may not be known. If the future space there must be increase of diameter artistic career is founded on little else in all directions, and protruding the front than the hope of a career, the pupil part of the chest alone will not ac- should pause and seek information that complish this. In the successful singer will help to form correct judgment.

the breadth and convex lines of the back In the successful singer there is always will usually be marked. Too little an intimate relationship of certain necesthought has been given to the action and sary conditions and talents. First, there development of certain back-muscles in should be voice, or sufficient and musical reinforcement of the initial tone in the

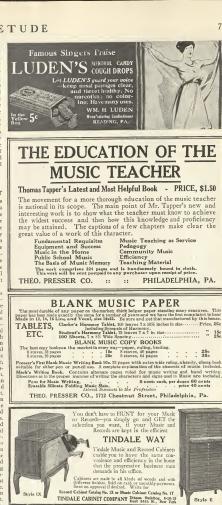
There are women, and a great many of sounding cavities. This is largely de them, who have very poor upper-chest de- pendent on physique, on the depth and velopment. Just in front of where the diameter of chest-space, on the high arch arm meets the shoulder on each side, of the roof of the mouth, on the open little hollows or depressions will often be and unimpeded pharynx, on free nasal found. The muscles are undeveloped resonance. Detrimental to the æsthetic here, and the bony structure may be cultivation of tone are the thick tongue easily seen. Such women are not es- clongated uvula, adenoids, enlarged tonpecially happy in evening dress, and their sils. There should be the glow of health. appearance in the décolleté gown is not There should be keen intelligence, an what they wish. For the singer, also, acute musical and rhythmical sense, and there is a desired development of this cspecial gifts of imagination and spirit. space that encloses the apex of each The musical sense is generally shown in lung, and the manner of doing this will the predisposition for musical tone, the now be explained. Across the upper appreciation of its essential beauty, and back there is a muscle called the the ability to distinguish musical intervals. "Trapezius" muscle. We need not re- In the feeling for rhythm there should member the name, but the essential is to exist that finer appreciation of metrical locate it and exercise it. Place the pulse and nuance that will give the corfingers of the right hand on the back of rect and satisfying dramatic inflection to the left shoulder, just between the tip syllable, word or phrase, subordinating in of the shoulder and the neck. Now, dynamical stress the unessential to the tense this muscle under the finger-tips, essential. In technical study there should press outward and upward ten times, and bc a special cleverness for assimilating alternately relax. If the fingers of the and co-ordinating all the different proother hand are lightly placed on the front cesses, physical and psychological, that of the chest opposite the tension, muscu- are necessary in the formation of tone. lar activity and protuberance will also be in interpretation also, judgment, selection felt here. At first, little activity of the and a finer taste should be ever present. "Trapezius" muscle will be noticed, but Emotion should be tempered by the ingradually its action will increase and it tellect. The singer should aim to will become rounded and firm. As it de- more than the virtuoso; he should be velops the hollows in front will fill out, come the artist. In the virtuoso one The exercise should be varied by tensing in a similar manner the "Trapezius" in the artist the imaginative element is muscle under the right shoulder. The especially dominant. Virtuosity is obfingers of the left hand should lightly jective, vain, ostentatious, while art is rest at this locality. During this exercise subjective, shrinking, sincere. the extreme lower abdomcn should be

So then, if the student of singing has drawn well inward, and the line of the a love for music and the beautiful in art. diaphragm-circumference extended. Its if he has a voice of vibration and quality relation to correct carriage, the casy and that will often carry without bigness, if graceful poise of the head, and to general he has a strong body, glowing health, a fine sense of tone and rhythm, if he has mentality and imagination, and added to

Another Exercise

health is direct and important.

Another exercise of great value in in- severance, let him aspire to be an artist, creasing the extent of chest-space is the for these are the qualifications that will development of the "Serratus Magnus" bring him success.





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has been postponed to the November issue. Father Henry is the Principal of the Catholic High School of Philadelphia and is recognized as one of the greatest authorities upon Catholic Church Music in America. His department is very interesting.

ting rid of an old choir member who for to them; that all highest art is necessarily "general, collective, responding to the artistic needs which all men have in com of the whole choir. I say she, as in this mon." It is clear that our choristers al this "collective, social Art." What a pity, then, that they cannot be induced to make their way even further into the radiant, infinite and civilizing domain,

The Main Qualifications of the Successful Conductors

By Clifford Higgin

GREAT conductors they say are born yet with all the inherent gifts of genize there is required the inevitable hard work to achieve greatness, Laziness and genius rarely go hand in hand, and ciations with many highly gifted must cal celebrities they still work, work work, and tell you that it must always be so

In dealing with the subject of corducting, my starting point is not from the man of genius, but from the min with ordinary gifts, who is generally in charge of a good ordinary choir. My desire is to assist the individual who loves choral music, possesses the keen that he has the requisite dynamic essen-

The Value of Competition

The finest training ground in the world is the competition arena. A conductor never thoroughly realizes his many deficiencies until he puts his ideas other members of the profession. In ordinary concert work 1 have rately heard the same thoroughness and attention to minute details that characterizes is not altogether to blame for this, and round that nothing but the best has any chance of success, and there is such atpersonal responsibility that the fats workmanship is secured from the arab able material.

The first essential necessary in a corductor is a qualified personal equipment for the work. The Swiss Guides who conduct the climbers of the wonderid yet dangerous Alps know every inch of the way, every crevasse and glacier is

borne of daily study and experience— vision of a Wagner, but if he is in- part is the barinor, as his gamut in-so must it be with the conductor. Al- capable of rectifying the impure and cludes the extreme notes of the ordithough some readers may assume that tight utterance of his choristers, his nary hymns. no technically deficient man would un- dream will end to a great measure in dertake the conductorship of any choir, smoke. He must find a panacea for all it may readily be believed that such is the ills of vocal speech, and oftentimes not the case. Experience teaches us dispense gratis during the rehearsals his hard earned and dearly purchased termed in some hymnals. This tradi that very often choirs are led by very technically inefficient leaders. The knowledge.

Give of Your Knowledge

area. It not only includes the theoret-Many singers join the choir with the ical side of musical structure, covering idea of being musically and vocally eduembellishments, musical terms and cated, and in some cases it is their only musical forms, but also a thorough acchance of obtaining musical knowledge, quaintance with the laws of harmony. for their penurious circumstances make This knowledge of the laws of writprivate vocal lessons an utter impossiing educates the mental faculty to hear bility. Never be afraid to give the the "chording" and modulations withchoir full benefit of your extensive out the assistance of an instrument. knowledge and wide experience. Choirs This can be developed to a wonderful are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartfully appreciate any advice that you feel disposed to give. The more you can improve the unit, the greater is the efficiency of the whole. By cheerfully dispensing your advice, and showing personal interest individually as well as collectively, there springs up a natural respect and appreciation for you amongst the whole choir, who will sacrifice more than you think, and work with untiring zeal for the success of yourself and the society.

Congregational Singing

By Harvey B. Gaul

The library of a progressive choir or How shall we achieve congregational singing? Every one agrees that it is field. The works comprise composithe thing above all others that should tions by the composers of different nabe accomplished, but no one is quite tions who generally set to music poems sure that the other person's method will accomplish the result, and they have no nent men of literature of their own hesitation in saying so.

nationality. It may be argued that the Congregational singing cannot be English translations of the original text achieved by two, three or four-part are always found underneath, yet it singing. If it is to be done at all it must be admitted that a great many of will have to be done by unison singing, these are very unsatisfactory, not only . c., every one singing the melody. It is respect to the musical phrasing, but is preposterous to imagine a congregaalso as regards the portraying of the tion singing its hymns and chants in correct idea and meaning of the poet. In some particular cases the literary four parts. We have an assemblage of sense and significance is so twisted out from two hundred to six hundred peo-cuting short the note they are singing of shape in an attempt to meet the pie. After a fashion these good folk so as to begin the next phrase with a musical phrasing, that the idea which have been endowed with voices which first fired the composer's mind as he at least are fit to talk with. Here and pondered over the poem, and which there-hit or miss-a man is guilty of anthem is to go at its best he must "lead caused him to pen the music is no bass work. Once in a while though and not drag." Never must he "hang longer in evidence. If this is so we usually not so often, another man at- onto" some other singer as this tends must fail to realize, in a great measure, tempts a barbershop or college glee the starting point of a musical inspira- club tenor. Hither and yon a welltion, and cannot satisfactorily under- meaning but misguided soul composes stand the sequence of ideas and planes an alto in thirds and sixths with the of emotion that naturally follow the melody. The balance of the congregatrains of thought of that inspired be- tion-you may fill in the number acginning. It may possibly be argued cording to your statistical imagination certain stops to bring out this effect. that very few conductors can read or -sings the soprano part and does it speak the various languages repre- acceptably. It is utterly absurd to con- learned than long ones. Usually they also sented in the library of music to-day, sider this as part singing, when it is please the congregation better.

yet, though that is so, it is not impos- only a hideous suggestion. The solusible to seek practical advice and hear tion of the whole matter lies in the con- a mistake; let him correct himself. If from the lips of an experienced linguist gregation confining itself to the air. It he again makes the mistake do not call a translation not always perhaps in is the province of the pastor to explain him down personally but make the critipoetic metre, but in blank verse, that this to the congregation. Most clergy- cism general. gives a true illumination of the foreign men deplore the lack of so-called lext and reveals the central thought "hearty singing," but few are willing to selects a hymn that fits the subject of around which the whole polyphony of take an initatory step in the matter.

musical language is woven. If the starting point or foundation is with a born chosen leader that it is al- congregational use. This defeats his own not truly conceived our edifice, though most hopeless to expect concentrated purpose of encouraging the congregation perfectly symmetrical, might possibly effort without a man at the vocal helm. to join in with the hymns. It is the choir-If a church cannot afford a choir, let master's duty to point out that he will be of Tudor design, when in reality it procure a precentor or conductor. get a better effect when all sing a hymn

should be Jacobean. A thorough knowledge of the voice He will be able to hold things together. than when only a few do, even though is imperative for every choral conduc- The organist may be indispensable at it is not possible to find a hymn suitable He must be capable of correcting the keyboard, but as organist-precentor for all to sing that is intimately related all the faults that careless singers are -this hyphenated person is a mistake, to his sermon,

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snowbeds are discerned by knowledge always making. He may have the The voice best fitted for the precentor One of the troubles of congregational

singing is the unrhythmic, non-pulsating phrases. For example take the Doxology or "Old Hundred" as it is tional choral, when sung by some congregations, is as highly attenuated as molasses taffy.

Another fault is the speed and exceeding high pitch of some of the hymns. This is particularly the case in the Episcopal Church. As an illustration take hymn 404, "I Heard the Sound of Voices." The effect of the congregation straining for the upper G's and at tempo allegro is far from satisfactory Some of the defects in congregational inging can be remedied by the organist. First, clean phrasing and positive pulsation, eliminating the methodistical longa pausa. Second, by playing in strict time without droning or dragging or untoward accelerandos. Third, by employing organ registration and renouncing orchestral solo stops, so that the assembled people will be led in-stead of diverted. Fourth, by putting hymns and chants into singable keys Many of our hymns are absolutely unvocal for that reason. Rehearsals for congregational sing-

ing are to be commended. Organist choir and congregation will profit by it Better than all, however, is the judicious selection of hymns. Use hymns that the congregation can sing and omit those that have ornate passages and obligato notes.

The marvel is, that like our knowledge and neglect of the germ theory, conditions are not worse than they are We know so much and practice so lit-

Probably congregational singing will survive in spite of natural and artificial obstacles.

The Oracle in the Organ Loft

Some Suggestions and Observations for Choirmasters

By Charles W. Landon TEACH choir-singers to take breath by

prompt attack

Make each choir-singer feel that if the to drawl out the time and slow down the whole choir in spite of the leader's efforts

to keep up the movement. When the choir-master has a certain effect in mind it is perfectly proper for him privately to ask the organist to use Short anthems are easier and sooner A singer generally knows if he makes

It often happens that the minister

his sermon that is unfamiliar to the con-It is so difficult to produce results gregation, or to a tune not adapted to

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word technical covers a fairly wide

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erature of different nations is of valu-

able assistance to the choral conductor.

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The Value of Transposition

By Harvey B. Gaul

It is a curious thing, and one which -this is not so of newer and more mod- or Hiles' March of the Crutaders, and It is a curtous thing, and one which —this is not so of newer and more mod- or *Hues Marcen of the Cruzdars*, and has been much commented on by singers ern instruments, we are glied to sup-are in the key of G, toutekes so many uper and musicians of shifty, how many varying in pitch. The organ builders Gs, that it finally becomes "screamy" h-organists there are who have failed to seeking for brilliancy were wont to tune. organists there are who have failed to seeking for brilliancy were wont to tune gors mean overter in the key of F. Pe-study transposition. It would not be the organs, to what is now an unsingable. Earnby's King all Glorious in C. [indu-a rash venture to say that half of the pick. What is your organist going to of D, and observe the difference-par-incemberts upon the organ bench to-day do if he presides over one of these old singers will appreciate it also. So you are incapable of correctly transposing instruments? Why, if he is unable to might go on ad infinitum. Of course are incapanic of correctly transposing instruments? Why, it he is unable to finding go on infinitiant. Of Comp, compositions. The strange part is, they transpose, many of the compositions used many anthems are published in any think they can get along without this will sound thin and squeaky, and greatly keys, C, F, and G, so that the rural a indispensable knowledge. One cannot be mar his service.

a thorough musician nor even a compe- There are many conditions which an use them, tent organist unless one knows some organist has to bear in mind. Such as thing about this art, and the student who his singers, the quality and range of their has neglected this study has wronged and individual voices-ditto their peculiarities. deprived himself of what is not only a lle must think of his congregation-of the service in hand, whether it is a festi- soloists. To be accessible for church enent, but a source of pleasure. It is service in hand, whether it is a testi- soloists. To be accessible for chard Many, many times there are composi- val, requiring brilliancy and life, or use, many of them should be lowerd a benefit, but a source of pleasure.

atany, many times there are composi- val, requiring brilliancy and pice, or use, many of times motild be lowered a tions which arise which, if they were whether it is an Ember or solenn feast, tone or two. Handel's *Come unlow* transposed a whole or seni-tone, would calling for music that is dignified and give the service uniformity and greatly grave. All these things call for his at-ably sung in A flat, also his *But Thee* enhance its rendition. Take some of our tention and knowledge of which key will didst not leave His soul in Hell, in A contact its remaindly later sould of our contour any networking of which so yours, should be lowered to a An tall, in A hymn tunes, for example; they are directly carry out the idea of the service. should be lowered to a A fat. Beid wrongly keyed, they are either too high Many of our best-known anthems these are from the Messiah. Mende or vice versa. The Episcopalian hymns should be treated with transposition-for solur's It is enough, from Elijah, and are too high, while the Gospel hymns example, Farrant's Lord, for thy tender some others of his arias must be lowered ling far too low. The same is true of mercies same, written in F, is greatly a tone to make them possible for durd chants, and some responses. Some organs improved, if used in the key of G flat; use.

Points to Remember in Organ Playing By Charles W. Landon

SOMETIMES when a passage is written and two foot stops, or an octave lower requires careful practice to make such in octaves it is better to draw out an with the eight foot stop. This, however, arrangements evenly and smoothly.

extra four-foot stop and play the pas- needs much private experimenting and sage in single notes with a true legato, practice so as to secure the tone color funeral. The home has been made des-Indigestion—and the ills it leads to—are to frequent, and caue so much needless pain and suffering, that Dr. John Harvey Kellog has written a book, telling how these disconforts and dangers may be avoided. Dr. Kelloggis the It is p than to try it in a semi-staccato in actual best adapted to the content of the music to be played. Do not forget that tone- cruelty; yct I have heard it done, and It is noor taste to use the Vox Celeste color must always be appropriate. and dangers may be avoided. Dr. Kellogg is the greatest living authority on diet and digestion. For nearly forty years he has been Superin-tendent of the great Battle Creek Sanitarium, where he has had opportunity to observe, treat and prescribe for thousands of cases of

or Vox Angelica and the tremolo stops If your organ has no Quintadina stop, reat and prescribe for thousands of cases of ness. Especially is this true of the tree amount of eight-foot pitch to mostly indigention and other more series like to mode, which should not be used in har- cover the fact that it is out of pitch. A which indigention leads. What Dr. Kellog monies louder than *p* or *wh*. The "Vox" soft four-foot tone may be added to help the series of the serie very frequently. These stops should be an imitation can be made with the twelve

In it, he tells of digentive disorders, their With a cultivated taste, one can about two-foot stops of the manual to the pedals and viola music. Song which may be splited in your own home, as he with participant or two octaves high there there are an also be well adapted which may be splited in your own home, as he you have a set or two octaves high there trees as a *The Surcel Boundhow Hame*. gan by playing one or two octaves higher pleces as The Sweet By-and-bye, Home, harmony is necessary, and it is often gan by playing one of two others foot stops, or Sweet Home, etc. Three and four-part necessary to condense the music with its one or two octaves lower with the four harmony can be given in some places. It fewer octaves and to discard many note.

Nature-Organ Programs

By Harvey B. Gaul

WITH all the recitals in the field it re- October, an Autumn Meditation, Ash- Johnston's Eventide, Vincent's Sund mained for a Down East organist to in- mall, Brewer's Aulunin Sketch, and Spin- Melody, and any number of Vesperaka vent a new one. He discovered the ney's Harvest Home.

recital known as a Nature Program. His For Summer we have few selections, idea was excellent and his selections com- probably because it is vacation time and mendable. It seemed to the writer that the composer, like the coal man, is restother organists might avail themselves ing and not working. Lemare's Summer of his idea without trespassing on his Sketches are charming morceaux, and territory, so the following list was pre- Johnstone's Midsummer Caprice is cappared: If by any chance, however, the tivating in treatment. For the other preder does not care to give a Nature months the somewhat meretricious cycle program, maybe the pieces below will of months by Tschaikowsky will have to enable him to make seasonable selections suffice, enable num to make scattando services and the service service service services and Autumn Leaves in April. Not painters, we have Bonnet's exquisite Lied

tember and Automatication of the played at any des Chrysanthemams. In passing, this time, but like oysters, they are better delightful group of pieces is to be commed that has observed and a second mended for recital purposes whether they are weary of the disturbance of the de-In the department allotted for Spring are included in a Nature program or not. ments why not take Beetbowens Januar appreciated when in season. we find the following vernal compositions Also, we have MacDowell's genius-given full of the year's awakening :

ie find the following vernal compositions auso, we nave anacitoweits genuits-given uil of the year's swakening: Water Lily and his naïve To a Wild Dethier's Printanive Pensee is an at-Rose. Both of these make delightful ractive mosaic. Brewer's Spring Time transcriptions.

Mendelssohn's Spring Song are too well Peer Gynt, with happy solo-stop effects Mendelssahn's spring vong are too weil rer von, with nappy solo-stop effects If one desires to imitate Nature and Known to receive further comment. We have also Elgar's Chauson de Matin orchestra, the organ offers many opper tunities. Moss of the above pricet in Brewer's Indian Summer, a piece full of When the twilight falls we have Mac-ther genre catch capitally the mode

Brewer's Indian Manuer, a piece win or then one wringin Tais we have Mac- their genre catch capitally the measure of the subject and for recial at October glow. Johnston's Athunus with Frankad's Eventide; Elgar's Chanson de spirit of the subject, and for recial at October glow, jourston's relations and the same composer's Moonlight; would get popular approval,

an occasional Angelus, and legions of Twilight Meditations, including Shaddey's Twilight Song.

For sure enough Nature painting 25 relished by the Barbizon School and our own Hudson River School we have test bona-fide storm scenes. Of course there are other storm centers, as at Ocean Grove and at every motion-picture show where there is a thirty-two foot stop and a vox humana, but the real, genuine

weather-beaten storms are Lemmens Fantasia, The Storm, and Lefebure-Symphony, at least it is passive. Dethier's The Brook is a happy inspiration. It is a masterpiece of virtuoso writing.

Iractive mosate. Drevet's opring the dial of effect of the premised of the

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musical value, and are now forgotten.

Christian Sinding

Few Scandinavian composers have male

tions are of a cosmopolitan character

others possess a distinct Norwegian flavor.

rists which stood in the way of express

but can be obtained with piano accom-

paniment. It contains many peculiar rhyth-

mic effects and has many stirring cli-

maxes. It is a work which possesses

more interest for the musician than for

the general public, and while it will never

become popular in the same sense as the

Mendelssohn, or the Bruch concerto in

G minor, yet it must be classed as among

necessary in portraying his ideas.

Sinding is noted for his contempt for

Department for Violinists Edited by ROBERT BRAINE

Scandinavian Violin Music

THE people of the Scandinavian coun- worshipped as a demi-god, could be dis- immensely popular with his American tries, Finland, Norway, Sweden and covered in his conceptions and interpre-audiences, but possess little permanent mutically population and are now forgetten.

mystic north is famous.

the composers of this region, and their

music partakes of the weird, wild character which marks the scenery of their country. For the Norwegian peasant, a spirit dwells in every mountain waterfall, and a band of fairies in every mountain valley, and there is a vein of the supercomposer, whose education in other countries has not robbed him of the power of writing according to the true characteristics of his native land.

The "Paganini of the North"

While the Sandinavian countries have produced many violinists of notable abilities, the name of Ole Bull, the "Paganini of the North," as he was called, comes at once to mind, as the one worldfamous violin virtuoso to whom these countries have given birth, THE ETUDE not long ago published an extended review of the life and career of this famous violinist. His life story, as written by his American wife, Mrs. Sara C. Bull, posseses the most absorbing interest for the violinist, and for the student of the development of the violin art in the Scandinavian countries. Every violin student should be familiar with this work. Ole Bull was born in Bergen in Norway in 1810, the son of a physician. Ho was intended for the ministry, but his overwhelming passion for the violin would not be denied, and he gave his entire life to it, visiting on his various concert tours most of the civilized countries of the world, and spending many years in the United States, where he became a great national musical hero. Ole Bull has been called a "self-taught" violinist, but this is only partially true, as he studied for some years in his youth



poser, Christian Sinding, born in Kongs-It is a well-known fact that the geo- few musicians to do, and his concert berg, Norway, in 1856. Sinding came of graphical position and scenery of a coun- tours were more like the progress of a a family of artists, his two brothers, try have a powerful effect on the great political or military here than Stephen, sculptor, and Otto, painter, ereations of its poets and musicians, and those of a simple violinist. Not only did achieving much fame. In his native home the Scandinavian countries are no excep- his performances profoundly interest and and afterwards at the Leipzig Conservation. Here we find mountains, fjords, affect musicians and musical people, but tory, Christian Sinding made an exhaus waterfalls, crags, washed by the occan, a even the common people, workmen, the tive study of the violin, piano, musical coast broken by immunerable bays, and boys of the street and domestic servants, theory and composition. He was strongly much scenery of a weird, mysterious knew when he arrived in town for a con- influenced by the works of Richard Was character. Then the position of the cert, and frequently attended it. During ner and although many of his composi-Scandinavian peninsula, so far to the his long concert tours in the United north, gives them an extremely short States his name was a household word. winter's day, and an extremely long sum-mer's day. All these things seem to have mass of the people as that of the presia deep effect on the imagination of dent of the United States.



OLE BULL. Original Plaque by C. H. Batley.

the most notable of the late, modern violin concerti. This concerto has been Of the compositions of Ole Bull, few played in public by many famous viohave survived. He wrote a concerto for linists. the violin, which is never heard at the Having made a deep study of the techpresent day, and many miscellaneous nic of both the violin and piano, Sind-pieces. Three of his compositions which ing's compositions for these instruments were published during his lifetime were a show great excellence, and he was very Nocturne, Prayer of the Madonna, and fond of writing in that form. Two of Bravura Variations. In his concerts he his best sonatas are the one in E major, frequently made a sensational popular Op. 27, and the other in C major. The success with his Polace a guarantee polace is not a first of the beautiful Adagio Religioso Op. 1 (grade six in dif-mclodies, which are worked out in a ficulty) is an effective composition for popular audiences. A number of his positions for violin and piano are the shorter compositions are also available. two suites, one in A minor, Op. 10, in Ole Bull made his home in the United classical form, and another in F major, with various teachers. It is true, how- States for a number of years, and for his more modern in style, and containing which he played was marked by his own her of compositions, such as Niagara, violin.

The payed was marked by his own let of compositons and as require, violating as also written many inter-require temperature and individuality. Solitidae of the Praviter, to the Memory Sinding has also written many inter-and very little outside influence, except of Washington, etc. These pieces, which esting compositions for the violation possibly that of Paganini, Mhomo Ole Buil are program musice pure and simple, were piano of a miscellaneous character, such

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the pedantic rules of harmony and com-position, and shocked the professors at the Leipzig Conservatory by disregarding them. He does not hesitate to use con-THEO, PRESSER CO., Philadelphia, Pa. secutive fifths in his compositions, and to disregard any other rules of strict theo-

NOW READY ing in his compositions what he felt was THE CONCERTO FOR VIOLIN For the violin Sinding has written his By CECIL BURLEIGH. Op. 25. Price \$3.00 violin concerto Op. 45 in A major, son-CLAYTON F. SUMMY CO. atas, suites and many solo pieces of a miscellaneous character. He has also Publishers 64 E. Van Buren St., Chicago written some excellent chamber music.

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as the Romanza in E minor, Op. 30. In 1874 he returned and settled in Chris- sonatas. Grieg wrote a sonata for 'eth which is popular with violinists. Of his stand. He succeeded Sendence as con-and piano, Op. 27, which is an effective chamber music, the function of the function of the sender music, the function of the function of the Musical Society, founded G minor, Op. 27, which is an effective or plano and string quarter, is probably by Edvard Grieg. Later he became much composition. Some of his most popular the best known, and has had many per- interested in military music, and served piano and other compositions have also the pest known, and has had many per-interested in minitary music, and extreme plane the perturbation have also formances in the best known musical the government of Sweden in this cou-been transcribed for the violin and plane. countries of the world. Sinding has writ- nection. His compositions include three Hans Sitt, the well-known violinist, has ten many notable works for the or- operas, symphonies, tone poems, some made an effective arrangement of one of

Violin Music in Finland

The Violin Music of Edvard Grieg

sonatas for violin and piano. These won-

works of a miscellaneous character. His string orchestra, etc. orchestral technic is of the finest character, and the violin parts of these works are noted for their florid and complex While Finland is now part of Russia,

The Composer of a ranous "Romance" on captering by Stretch round in the To the Norwegian composer, Johan Gretin Swedish Folklore Society, contributed an everyin Swedish Folklore Society, contributed an violin is indebted for one of its bright et ornaments, his famous Romane in Music Society in London, 1911, on "Vio-G, Op. 26. This beautiful picce, which linists and Dance Tunes Among the is in the repetitoire of every serious view Swedish Population of Finland Towards

is in the repertoire of every serious vio-linist, has been published in many differthe advanced amateur, who can play the Kreutzer Etudes really well. The work, Sometimes it was said that a violinist with its noble, haunting introduction, fol-lowed by an allegro of striking rhythm, with true Norwegian characteristics, is more than a striking the sea, sometimes that the Devil had dreamy and dramatic by turns, and works

dreamy and dramate by turns, and works great skill and musical taste which they up to a splendid dimax. Its becauties three into their playing are not only to were early recognized by the great vio. to do with making it popular in Europe. It is truly said of this Romance that melodies noted down." The most famous tuoso violinists. It is truly said of this Romance that composer of Finland is Jean Sibelius, Gade's compositions for the violin show the effectiveness depends solely on the whose career is fully treated elsewhere good knowledge of the instrument, and has been well compared to a heap of gold lying in a forest, free to all who can carry away whatever amount their as popular with violinists as it is with strength is capable of. The dwarf can carry away very little, while the giant can carry away a fortune. Svendsen's

Romance should be faithfully studied by Hagerup Grieg, the mighty Norwegian, every advanced violin student, for it is one of the world's master compositions, Bulow delighted to call him, at once calls and not of excessive technical difficulty. to the mind of the violinist of the Grieg artist here and abroad, An account of Svendsen's career will be found on the Master Study Page of this issue.

Ole Olsen

account of Scandinavian violin music, for The Gricg Sonatas and the Romance by though he is better known as a pianist, Svendsen are the most noteworthy comcomposer, teacher and conductor, he positions which have been given to the nevertheless has played the violin and world of violin playing by Scandinavian written music for the instrument. His composers. These sonatas are wrought little suite for string orchestra, Town by a master hand, and the piano parts and Country is very characteristic and vie with the violin parts in point of brildecidedly modern in feeling. Olsen's liance. They are essentially Norwegian father was a small shopkeeper in Ham- in character, and ring with the wild spirit merfest, Norway, where Ole was born of the north, which Grieg loved so well. July 4, 1850. Besides managing his The sonatas are of about the sixth grade the violin. It cannot be correctly unod, store, the elder Olsen also played the in difficulty, and only an artist violin and it is impossible to make a good took organ in the village church, and played player can do them justice. They are on it. There is no more music in a false organ in me vinage characteristics. He come difficult technically, and a mature musical violin string than there is in a tracter posed marches, waltes and country comprehension is necessary to give them bell. Many violin students keep fake dances with considerable skill. Ole's their true Norwegian character. mother was also very musical, so it is

not to be wondered that at the age of extensively discussed elsewhere in this it is false economy. False lengths may guite creditably, and that his first com-issue, no extended account of his career be found even in using strings of the position, a charming little polka, was ign. however, that it we breach the second string strings of the inset quality, even among the so-called inist), Carl Reinecke and Oscar Paul, inusical career. Besides his violin always,

chestra, including symphonies, suites and excellent piano pieces and works for Grieg's most famous short compositions. To Spring. Another excellent arrangement is that of Sol Marcosson. The Peer Gynt Suite No. I has been arranged for violin and piano, as well as the Berceuse t is really Scandinavian in feeling. It in G, Op. 38, and many of the Norwegian has been greatly influenced by Sweden, dances. and especially by Swedish violin music.

Gade and the Dances

Niels William Gade, the Danish composer, wrote a number of effective compositions for the violin. Gade was the most eminent of all Danish composers. He was a friend and disciple of Mendele is in the repertone of very serious too limits, has been published in many differ-net defitions in America and Europe, and is the best known and nost popular com-sostinon for the violin ever written by Scandinavian composer. It was originally written for violin and orchestra, but can be obtained with janoa accompaniment. "" and publication in the similer of the country violin-tion. They were known and appreciated written for violin and orchestra, but can be obtained with janoa accompaniment. sohn, and in music occupies a position be obtained with piano accompaniment, It is usually ranked about grade fifth often performed by country musicians the popular trio in F for violin, 'eth It is usually ranked about grade nito in point of dificulty, but requires a con-summate artist to bring out its full beau-ties, although its technic is not beyond the advanced amatur, who can play the multitude of tales and traditions arcse. Inter source is a particular for and D minor. The latter sonata is a particularly fine work, one of the finest of Gade's compositions in fact, and it deserves to be heard far more frequently than it is. He also wrote a violin concerto in D minor, Op. 56, which contains passages of great up to a splendid climax. Its becauses threw into their playing are not outy to be beet the splendid section of the splendid se

its effectiveness accents sourcy on use those career is fully treated elsewhere good knowledge of the instrument, and ability of the instruments, and ability of the instruments, and adding of the fact and adding the great artist can make it to of the day. Carl Flesch did much to studied the violin thoroughly in his beywhile the great anise can make it of the day. Carl Flessm non-nucle to studied the count thoroughly in all so the last degree thrilling and dramatic make his becautiful violin concerto popu-hood days, and soon gained admission to arine this country a couple of years ago, the royal orchestra as a violinist. One of the foremost living Danish

musicians is Herman Sandby, first 'cellist of the Philadelphia Orchestra. Mr. Sandby is strongly under the influence of The mention of the name of Edvard Danish national feeling, has composed a Danish opera and made some excellent the "Chopin of the North," as Hans Von arrangements of Danish folk-songs. He has been very successful as a concert

To sum up; the violinist and violin derful three sonatas, No. 1 in F. Op. 8; student will find in the violin composi-No. 2 in G, Op. 13, and No. 3 in C minor, tions of Scandinavian composers a mine Op. 45, are among the greatest sonatas of beautiful and characteristic works, al-Ole Olsen must not be neglected in any ever written for the violin and piano. ways interesting and full of local color, dramatic and full of fire, and a mirror of the emotions and character of a prople who love music intensely, and love to express their feelings through the medium of tone.

False Strings

A FALSE string should never be kept on mother was also very musical, so it is As Grieg's life, and other works are to throw an imbroken string away work to be wondered that at the age of extensively discussed elsewhere in this it is false economy. False lengths and strings on their violins because they hate

position, a charanang futte poisa, was note, however, that it was largely due to tested strings. A false length sometime composed when he was hve years one the advice of the violinist, Ole Bull, who becomes true by changing it end for end After studying with various exceedent teachers in Haumerfest, Trondhjem and recognized the genius of young Grieg, on the violin, and many players adopt his teachers in Hammerrest, fronungen and Tromsö, he went to Leipzig, where he that Grieg's parents were induced to let method when a string proves falls, and Tromso, ne went to herping, where it was a pupil of Ferdinand David (the vio- the future great composer choose a the plan sometimes succeeds, but not

The Origin of the Violin Bow

We of the present generation, having the hollow wing-case to produce the the bow in its most perfect form, are familiar chirping sound. Naturally the apt to take its existence for granted; we strings are absent, but here is to be found do not think that there must have been a perfect example of the excitation of a period when no such thing was known, frictional vibration. Whether this was and consequently fail to appreciate the actually what suggested the bow is dificulties in the way of its discovery or another matter. For my own part, while invention. With some other instruments admitting that in close observation of it is different. For wind instruments we nature our early forefathers were probhave a prototype in the human voice, and ably supreme, I prefer to think that the one may reasonably suppose that the innate concept of the bow was latent in trumpet class was evolved by slow process the human mind and only waited some from the simple action of placing the fortunate accident of observation to start hands on either side of the mouth to it into being. I am aware, however that augment a shout. The harp may have this is a highly unscientific position to been suggested by the twanging of a take up. how string as an arrow left the archer's That there should be so little in the

hand, and a seventeenth century play- way of adequate record concerning the wright fancifully attributed the invention development of this indispensable adjunct of string instruments to the finding of of the violin is not a matter of great a "dead horse's head." Here of course wonderment, for, as has elsewhere been would be found a complete resonance- shown, the carlier bowed instruments chamber and possibly some dried and were of such primitive construction, and stretched sinews-quite sufficient to sug- consequently so weak in tone, that they gest lute-like instruments to men of were totally unsuited to the purposes of genius such as must have formed a much ceremonial or pageantry; two subjects larger proportion of the world's popula- which form prominent features in ancient tion in prehistoric times than is the case pictorial representations. And if we come to-day; for brilliant as our great men to what we fondly term "more civilized" of art and science are, there are few who of art and science are, there are rew who can be called *originators* in the simplest we must not be surprised if we find that such an apparently unimportant detail as

meaning of the word. Thus, then, we have wind instruments, the bow should receive still more perharps and lutes; but the bow eludes us. functory treatment at the hands of the If we are determined to find a suggestion artist. We must also remember that the in nature we must turn to certain insects word "fiddlesticks" is still applied to anyof the cricket and grasshopper tribe. thing that is beneath contempt in its utter Many of these, in particular the locusts, lack of importance.-HENRY SAINTare thorough fiddlers, using their long George in The Bow, its History, Manuhind-leg as a bow across the edge of facture and Use.

Norwegian String Instruments

A LARGE proportion of the Norwegian nary violin. The scroll is generally a national music has arisen from the use dragon's head and the body is richly orof, or under the impression obtained namented with ivory, mother-of-pearl and from the national instruments especially carvings. Beneath the four upper strings the "langeleik" (an old kind of zither) which are tuned very variously, and unand the "Hardanger violin," both of der the fingerboard there are four, somewhich have played an important part in times more, sympathetic strings of fine the musical life of the country people. steel wire.

The "langeleik" has a long, flat body By the aid of this instrument, the counwith sound holes and seven or more try people make their improvised musical strings, which are struck with a plectrum, impressions of nature, interspersed with The tone is weak, and as the possibility descriptive sketches of midsummer with of developing modulations is almost en- the dawn of morning and the glow of tirely excluded, the effect is somewhat evening, "hulder's sang," thrush's trill or the ringing of marriage bells .-- Governmonotonous The "Hardanger violin" is higher and ment Report on Norway, prepared for the

more arched in its build than the ordi- Paris Exhibition of 1900.

Violin Books

A Scheme of Study for Country Violin fit by his wisdom one has to be already Students, by L. Henderson Williams. well grounded in the general principles of Published in America by Charles Scrib- violin playing. ners' Sons, New York, N. Y.

Violin playing is the last thing that can Four Weeks in the Trenches. By Fritz be studied through a book. Nevertheless, Kreisler, Fublished by Houghton, Mifflin much sound advice can be given in book Co., Boston, Mass. Price, \$1.00 net. form, and the fact that this work is issued Apart from being one of the foremost as part of the famous "Strad Library" is violinists of the world, Fritz Kreisler is guarantee of its essential pedagogical also a soldier. At the outbreak of the value. We cannot help thinking, however, war he rejoined his regiment, and served that the country student would gct a bet- as a lieutenant in the Austrian army, until ter idea of violin playing from this book a Cossack obligingly wounded him in a if there were diagrams or photographs way that incapacitated him for further giving such indispensable information as military service without interfering with the correct holding of the bow, proper use his bowing arm. No more graphic story of the left hand in shifting, etc. These of the fighting has been written than that things cannot be explained half so easily here related, and throughout the tale of as they can be seen. The book gives in- blood and slaughter the personality of the ternal evidence of having been written by great violinist stands out. Besides being one more skilled as a practical teacher a great artist one feels that he is a than as an author, and in order to bene- humane and chivalrous soldier.

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ruin her small young self. Delia was be- above all else think more of your friends the-Year Club.") know anything about the malady you ship is apt to get out of repair when you (The Chairman rates the table and looks will know that it is more violent just at are too busy with yourself. Come, Delia, over the room bristling with hair rib-this time. It had seized upon Delia's let me help you crawl from under the bond. shivers of Self-Consciousness that poor watching you." Delia suffered

very words: "Miss Keith," she said, "I

mind that's just where Delia was sitting; Backed-Book. but other people never saw the glass, and very thick; consequently they never knew Delia suffered. They called her "a shy girl," "a timid creature" and forgot her the next minute.

Book.

I suppose you, as well as Delia, have formed the habit of measuring yourself s what she says: "I can't do as well as Edythe," "I'm not as gifted as Celia," "I won't play before Esther," and then Miss his thirty-six black eyes. Keith shudders and sighs, because she

magnifying glass-shall we? 'Oh, Miss Keith," answered the mourn-

"I fear your magnifying glass must have worked overtime, Delia," Miss

Keith laughed. "When you are all hands and feet and Schumann, Mendelssohn and the rest of bulging with self-consciousness and icar; them. Here they are before her, and for a response.) say this to yourself-it is something least consequence; nobody is looking at stupid clock." you, nobody is thinking of you; make

"But I'm not comfortable," sighed smiled an engulfing smile. Delia, "when I make so many mistakes."

"Perhaps they were not even listening Broken-Backed-Book. one is watching you. I doubt if Esther

"You have tools," said Miss Keith, tak- fingers off !"

Our Progressive President talented, but you are capable and can do large, so terrifying that it was about to opportunity and less of your skill, and at the opening of "The Girl's All-Roundtween fourteen and fifteen, and if you and less of yourself. You know, friend- "Now, girls, come to order please."

youthfulness and fed upon it until she magnifying glass." Miss Keith patted "Everything we know about or read was miserable by daylight and by dark, the fair head before her. "Come out on about has had a little beginning. The for even the night could not cover up the top and be comfortable, for no one is tiny seed that grows the corn, the springs that make the rivers, the drops of rain that makes the storm, the letters that

To be quite exact, I will quote Delia's Amy and the Broken-Backed-Book make the books we read; you see what "Would you believe that Amy got up I mean girls, all, everything in the world, feel exactly as though I were sitting during her practice period five times in had a small start.

under a magnifying glass." And in her the half hour?" groaned the Broken- "Take our music; none of us knew a thing about notes when we started and

though Delia described it as very large mite ashaned of it either! The Dear about them now. (Looks at Rachel.) At he goes off to the city to take lessons he Darling-Piano sat there calmly blinking least some of us couldn't read those nice is shut in his hall-bedroom, and, of his thirty-six black eyes, he was listening duets Mrs. Lowther loaned us. intently to the infuriated Broken-Backed-

"How would it look to the pastor, if hands and now see what we have become, professor in a studio where the walls are during his call she got up and looked at girls, members of a music club, the only deadened and the doors are double. Then ugainst your more talented friends. Delia the clock five times? Wouldn't he say one of its kind in our town, and I'm sure in ufter years he wonders why he is at has sought out all of her shortcomings, to binnesf, she's an ill-mannered child, we are all working for some sort of a ways nervous, why he can't concentrate all of her limitations and placed them in a row before her sharp brown eyes. This shameless? Well 1 think he would say """, "he control that word") why he can't hold his music in his heat why he can't hold his music in his heat shameless? Well 1 think he would say """, "he control that word")

just that, for I know the pastor."

"Here I am," said the Broken-Backed- teen associate members, all of us paying played in the band, he took part in the the magnifying glass of Self-Conscisus. "With my leaves torm, my back shattered; that makes altogether and you will have was formed he was in it. He pumpel but what's left of me is at her service, an idea of what I mean by little begin- for the church organist, and the last I "If our club is not a living image of a new organ.

ness. "If there is any cure," said little Miss. I hold the best in plano hterature; some Keith to herself, "I must find it or Dela. ing ducts she could play with her mother, Keith to herself, "I must find it or Dela. ing ducts she could play with her mother, little beginning I'd like to know what is ! little dances and somanias, the most beau. little beginning I'd like to know what is ! Ittle beginning I'd like to know what is ! little beginning I'd like to know what is ! Ittle beginning I'd

what are we to do with all this money? not worthy of them, that I know," "Oh say now," chimed in the Dear- Somebody move something or other. Are four hands, try an easy symphony; gr "Oh, Miss Keth," asswered the mouther to the asswered the mouther to be asswered the mouther the instruction of the instruction position, she's spoiled," and the Broken- lifting act? (Shakes the box again) and ties Backed Book tossed over his torn leaves, purchase, some book on music for our Don't think you have to gather an Take these men. Bach, Beethoven, town library.

she rises from her stool five times in Sydney Smith said: You are not of the thirty minutes to stare at the face of a money. (Points a finger at Mary) Fie girls. on such a base use of funds!"

"Perhaps she needs inspiration or a "Ethel wants a pienic at the grove." lating for listening. So many of a far-new teacher." The Dear-Darling-Biano (Shakes her head at Ethel). "Selfish get our ears; we listen with our or materialism! Esther thinks we should instead "Inspiration! Fudge!" snapped the go in a body to the Acrdome. Girls!

girls! I'm ashamed of you! For pleas- music when she makes a mistake as to you Delfa, and Miss Keith looked at "But I say, now, there's something in ure prout, upnit or just for tun? Say, though a note had support it a maxware the offended Delia. "Anyway you are a the inspiration basiness." grinned the which of these former things did we decide she says. "That don't look right," What it for the average kind, you Dereal-Darling-Pina, showing all of his to found our club upon? Wearh it for she should asy is. "That don't look right," What it for the average with the offer the work of the set of the average with the she hald so fifty-two white teeth. mast-samply must form the hash of http://www.must teen. pout and upfirit Counce grins, let's may right. I think music is never to by going in and one without making a fass; Just then Amy stepped into the room, a soud dollar and thirty-sire cent book giving as when some one is listening you must work without attracting attent she saw the shining fity-two white teeth for our library and then let's solicit the with you. I like to have all the boy and her boy and the solicit the with you. I like to have all the boy and "Whew! Looks as though he was books for that shelf, and I'll ask the a little one to his first lesson this is what

the Dear-Darling-Plane. "I'll bite your I counted five magazines on dress and from me as the most truthful truth, but

ing Delia's hand. "Tools like these can "Oh, dear!" and Amy tooks at ner ten only, ou say, guts, it's see if we can t doing; so don't on any account or any account of a account of account of a account Cella's, neither are they so use as . No you work, makes the shown of the so that on the so tractice or there at your very door atcp. and Rachel's; they are your tools your very Backed-Book, "You don't need a hand 'Music Study in New York, or something Molly may be just pining to read four Rachel's; they are your tools, your ves, sacked book to a drike or a new piece or like that. Miss Feinessen says she thinks hands with you; she won't ask to be one took and the whole world there are washed to a drike or a new piece or like that. Miss Feinessen says she thinks hands with you; she won't ask to be own, and in the whole work there are taken of a new teacher. What you our town's awfully studid after New cause she doesn't want to interfer will none like them. First of all, you are to inspiration, or a new teacher, what you out towns awing stupid atter New cruse she doesn't want to interfere we shink of your work and less of what you need is a bit of obsher's wax to hold York, and she feels she is not appre-your teacher. Go up and ask her-ki ciated here. Let's show her we appre- doing boy or girl.

ciate her. We should, girls, because we DELIA was troubled with a malady so your work. Think more of your (The following address was delivered stand for musical uplift." ("The work our opportunity, girls, let's make her an honorary meinber !" (President sits down hot and breathless.)

"Are You a Shut-In?"

THE average music student is a veritable shut-in. At home when he practices he shuts himself in the parlor and does it behind closed doors. I don't know just why, because he can't play a thing for you ten minutes afterwards When he goes to his lessons he is shut in with his teacher, and while she broods over his fearful hand position he slide from one mistake to the other with : "Well she did and she wasn't the least I guess the most of us don't know much little effort as falling rain. When at las course, no one Lut the janitor is con-"Just think how we went to teacher cerned about his music. He takes lessons without even a sheet of music in our us he did at home, shut-in with his city

why he is so uncomfortable, and why "Then think of our club, girls, with isn't he as good as James, who never even Again the Dear-Darling-Piano blinked only three members at the start, and now left his home town. The difference is we have twelve active members and fif- this: James got out in the little town and heard of lames he was playing the big

You see he was one of that doing kind of boys. If you are studying music don't ingly, "left work together to smash your Schuman and some from Chopin, She's "And, girls (shakes the box of nickels), be a shut-in, join ten or twelve other boys and girls and begin something; play

audience to hear you : ensemble playing "Now girls what is your wish? (Waits is not for show-off. It's chief purpose for a shut-in is the opnortunity it gives "Mary says use it for picture show of getting in touch with other hoys and

And this getting together is so stime-

big grown-up women's clubs for more girls around me, and if I were sending one is watching you. I doubt it tasher herself heard your mistakes the other "If you do it to morrow I will," snarts musical magazine in the reading room. It is should say to the teacher, "Teach the evening." "You have tools," said Miss Keuth take angers on: ing Delia's hand. "Tools like these can "Oh, dear!" and Amy looks at her ten "And, oh say, girls, let's see if we can't dong; so don't on any account to a that

THE ETUDE

Musical Dyspepsia and How to Avoid It

E. H. Pierce

NEARLY every professional musician, and many amateurs as well, have suffered at some time in their life from a certain weariness and distaste for the sound of music. It is not so commonly those who are practicing a regular number of hours daily, nor those who are teaching a large class every week, but is most apt to be those who, possibly in addition to the above, fill in their spare time with desultory playing on their instrument. Those who feel constrained to stay in their studios through the greater part of the day, in order to meet possible newcomers, and not having many pupils suffer from enforced idleness, are particularly liable to this unfortunate condition.

Probably the best arrangement is to hmit one's studio hours to a certain ad-Imit one's studio hours to a certain and resident ince and day (exceed by special Here to Phy, Weil: Krown Phasis spointment), and to fill in the rest of the time with some other useful employment is not wind Sketches-Eliss Palas. ing better for a musician, both as regards his health and spirits and his business The usable lines of the second veted to social intercourse, are with us Secular Part Songs for Mixed Voices .50 argely used for rehearsals, recital giving, Standard Students' Album, and even private teaching. Our leisure op. 1103-Arroldo Startorio... time seems to come at the wrong end of Studies and Songs-Thomas Tap-ber

hobby, entirely outside of music. I know of two successful yocal teachers, one an talian, the other a native of New Eng-

an amateur maker of fireworks, and on the night of the Fourth of July he exhibits the products of his skill for the injoyment of his friends and neighbors. mjoyment of his friends and neighbors. The writer, in former years, found great terfershment and pleasure in designing and building cances and small sailboats. When "On Sale" music in statiend a second senson our "New Music On Sale" packages sent out once each month during People differ so greatly, however, both in their tastes and in the limitations of symnastics or the like, done consciously

ever be allowed to encroach on one's professional duties.

Rest Before the Recital.

Experience has shown that when one is to make a public performance in the evening, or conduct an important rehearsal, a reasonable degree of absolute idleness during the day is a great help. Looking over and trying out a pile of new music, in order to select pieces for pupils or for one's own repertoire, is a task as delightful as it is necessary, but is particularly wearying to the nerves, and should be reserved for the summer holidays, or some other less busy season. this, as in all things, the musician should learn how best to conserve his own nervous energy.

Publisher's Notes A Department of Information Regarding New Educational Musical Works

NEW WORKS Advance of Publication Offers-

October, 1915 Anthem Collection, New. Artistic Vocal Album. Characteristic Studies for the Pianoforts-E.S. Morrison... Child's Own Book of Great Min-Sidans-Thos. Tapper. Six bi-1.25 sicians-Thos. Tapper. ographics, price complete. Same, single biography Chopin's Etudes Chopin's Preludes Etudes Melodiques - Geo; George .20

Spanlding 1.00 Etudes-Poesies for the Planoforte --E. Haberbier, Op. 53 and Op. 59 Franz Liszt Album for the Plano-.20 .20 .35

.50 1.00 Note Spelling Book-Adele Sutor. Old Favorites Album. Pandora, An Operetta-C. E. Le Missena .75 1.00 .75

1.00 per Studies in Time, Rhythm and Ex-pression-Sydney Steinheimer... 1.25

Returns and Settlement for "On Sale" Music

To those patrons who have not yet made their returns and settlement for last cason's supplies we want now to say; Don't delay the matter longer.

In the event that supplies still on hand from last season's shipments are suitable for this senson's work arrangements may be made to retain them, but in such cas it is necessary for patrons to comply with the requirements which will be fully ex-

ing. the seven busiest mouths of the scason furnish fine material for freshening the carried over selection. In any event, don't delay arr

settlement of last season's "On Sale" account beyond this month.

Mail Order Music Supplies

Teachers and schools throughout the entire country are not aware of the convenience and promptness with which their orders for sheet music and music

books can be supplied by mail order un-less they have given this system a trial. The distance covered by the mail in twenty-four hours is almost unhelievable. An order sent from nearby towns one night often reaches the huyer the next night. An order shipped on Monday night can be returned filled on Wednesday morning to a radius of 400 miles, and a few hours more at each end will take care of a radius of 600 miles from Phila-

day anfidemi to take over of the peets the work is also not tacking in amantic crumg cuttons is easier and yet relates the of the average school and tester. This import. It will make a most excellent finers, and interest of the celebrated means houses like outs are called upon second part of an evening concert. We or rightanl. By taking advantage of our ad-to fill the orders of the deduct for all heating recommend, the work to any vance of publication offer Errom readers their miscellaneous necessities. How much readers. Our special advance price is 85 roay secure this book at a very greatly re-better it is to drop a self-addressed postal cents.

card, supplied free by this house, in the post-office or the post box, and have the inusic or books actually delivered to you, in a great many cases more quickly than

it purchased in your own city, and far more quickly than if the most likely thing to occur does occur, that is, that the local dealer has not the desired music in stock, and reorders it from one of the few houses carrying publications of all composers such as we d

and completeness of stock must be menimportant, the best discounts and terms obtainable. Perhaps of greater impor-tance, an "On Sale" system which for 5.0

been based. An order is the best trial. Catalognes .20 An order is the best trial. Catalognes and information will be cheerfully sent, however. All we ask is an opportunity to prove our worth to the musical educa-tional interests of the country. .15 .30 .15

The Mermaid-Cantata.

.20

20

By Fannie Snow Knowlton This is a brilliant secular cantata for

women's volces, chiefly in four part harmony. The vocal writing is very interest-ing and telling throughout, and the piano .20 19 accompaniment is ornate and effective. The time required for performance is less than half an hour. This work is especially .15 suitable for the larger women's clubs. It will dignify any program. The special in-troductory price in advance of publication is 20 cents postpaid.

Pandora-Operetta. By Le Massena

This cantata is for young people. Not exactly juvenile, it is a little above the exactly invenies it is a fittle above the average children's cantata. We would say that young people from 15 to 18 years of age should be the proper age for the performance of this cantata. The story is taken from Hawthorne's "The Paradise of Children," and is a most interesting plot. The music is sparkling and most interest- selections of all styles, representing the ie muse is sparking and most metrate survivous of an systes, représenting ine g. There is nothing flippant or unin-work of composers of various schols, in-resting in any part of it. It is easy to cluding many novelites and pieces to be staged and has five principal characters, found in no other similar collections. The be suffect and his interprinting characteristic to a selections will be chiefly of intermediate divided into three acts and the story is difficulty. The special introductory price laid in Greece in the Golden Age. We can in advance of publication is 15 cents post-speak for this cantata a most successful paid. future. We hope to have it out within a very short time, and during the process

of its being in press, our special price will Men's Voices be 30 cents postpaid,

The Greatest Love-Cantata.

general occasion. The text of this work is club. The special price in advance by R. Bronner, and is well chosen. The lication will be 15 cents postpaid. text is taken from the Bible. There is a <u>Detector</u> great variety of solos and concerted work occupying about forty minutes for performance. The work is not beyond the This book has become a classic in musi-comprehension of the average choir or col circles. Gifted with the story-teller's formance. The work is not beyond the care of a radius of 600 miles from Phila-authence. In several features are the cuarm and a familiarity with the lives of delohin. In the charm of the har- the masters this talented German woman There are very few general stocks of monies. Besides this there is a devoltanal produced *Statekee* which have stood the sheet marke anywhere in the country to suit which pervades: the entire work, test of time. The English text of the day sufficient to take cure of the needs. The work is also not lacking in dramatic voming cultural scar and yet retains the

Collection The aunouncement of a new anthem col-lection to be added to our popular series of choir books will be most welcome to the many organists and choir masters who have made use of the preceding volumes of the series to such good advantage. The or the series to such good advantage. The new volume will be fully up to the stand-ard in all respects. It will contain a splendid assortment of anthems suitable for general use and all well within the capabilities of the average chorus or quartet choir. Some of the best and most popular composers are represented. The special introductory price will be 15 cents

New Anthem

postpaid. Artistic Vocal Album This work is a high class collection of vocal solos intended for the more experi-enced singer. The work will contain the very best and elevated class of vocal solos. The album will be fully worth ten times

To the above features of promptness what we are now asking for it, and those of our readers who are ambitious along the comparison of sock must be most of the vocal lines will find something very must buying from the Theodore Presser tractive in this forthcoming vocal all Company: Not must essential, but quite Our special advance price is 35 cents. tractive in this forthcoming vocal album. Studies and Songs: A Graded Sight-Singing Course

tence, an "On Sale" system when to "A Under the Sale of the Sale of the Sale of Sale o Here is a new work that will be wel-comed by all teachers looking for a prac-ticel, interesting and at the same time in-

there, interesting and at the same time in-expensive course of study for beginners in vocal music. The work provides the needed material for actual sight-reading purposes and is so simple as to be useful as a supplement to the primer of any authorized course. We confidently predict a wide and successful adoption of this supplementary series of sight-readers.

When completed there will be six books: at present we are soliciting advance of publication orders for the earlier books at 12 cents each, and we can also state that the regular price on reorders for school use will be surprisingly small, considering the useful character of the work.

In a sense, the series of "Studies and Songs" is an answer to the hundreds of inquiries we have received from teachers for material of this character for class and school work.

Secular Part Songs

for Mixed Voices

We are continuing during the current month the special introductory offer on this new volume which is now in course of compilation. This book will be suitable for general use by choral societies, glee clubs, school choruses, etc. It will contain

Part Songs for

This new volume will be similar in style and scope to our very successful collec-tions for women's voices. It will contain The Offettes LOVE Contrast. By H. W. Petrie Those who are seeking something attra-tive for concerted work will find some-thing new and attractive in this cantia which is suitable for Easter or for any general occusion. The text of this work is club. The special price in advance of pub-tion will be that the special price in advance of pub-tion will be that the special price in advance of pub-tion will be that the special price in advance of pub-tion will be that the special price in advance of pub-tion will be that the special price in advance of pub-tion will be the special price in advance of pub-tion will be the special price in advance of pub-tion will be the special price in advance of pub-tion will be the special price in advance of pub-tion will be the special price in advance of pub-tions with a special price in advance of pubtic special price in advance of public special pri

Polko's

Musical Sketches

audience. The special features are the charm and a familiarity with the lives of coming edition is exact and yet retains the duced rate. The work is one of 345 pages,

759

Limit Studio Hours

the day. It is an excellent thing to have a

land, who take great pleasure in their gardens, and devote four or five mornings of each week to horticultural pur-One of these same men has still another and more unusual avocation-he is

their environment, that it is impossible to give any suggestions applicable to all. owever, it may be truly said that any diversion or side line in which one is genuinely interested is far better than

for the sake of "exercise." Of course, it is hardly necessary to add, that no hobby or side line should

has sixteen illustrations, and is attract tively bound in red cloth covers lettered with gold. The sketches themselves give some very interesting pictures of musical lite in the last century. One entitled AMelody, for instance, has to do with the well-nigh forgotten composers, Cherubini and Boieldicu. Another called Violetta is a pretty story of the life of Mozart and Haydn. The advance of publication price which is continued for this month is 50

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We have just completed arrangements whereby we are able to present to our readers THE BIGGEST MAGAZINE BARGAIN ever offered-four well-known magazines at exactly one-half the regular subscription price. We will send THE ETUDE, Mother's

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sending your order direct to us. If you are now a subscriber to any of these your are now a sumserior to any of these magazines, your subscriptions will be ad-vanced one year from date of expiration. Only one condition is required—all maga-zines must go to the same address. Post-age to Canada \$1.00 additional.

Note Spelling Book. By Adele Sutor

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Child's Own Book of Great

Musicians. By Thomas Tapper The first book of this series of children's biographies is on the market and it has biographies is on the market and in as the book has been carried curved a mark with universal success. This was a brought up-to-date by E. E. Hipsher. foregone conclusion with us. We knew that something of this kind was needed **Wagner** at Home to examine the first book are enthusiastic about it. This is a child's own hook of biography. The material for the biogbiography. The material for the biog-raphy is found in the pages of the small book. The pictures are on a separate sheet, which the child is to cut out and place in the proper place. He or she then writes a short sketch of the composer and writes a short sketch of the composed and signs his or her name, after which the book is stitched. A binding needle and a cord are included in the book. This proves most interesting to the child. While the special offer on the first book is withdrawn and this book cannot be purchased at the special offer price, yet the complete set can be purchased at the same rate, and that is the entire set of six biographies for 40 cents. The next book that will appear on the market will be Mozart and on the market will be alocal and that book can now be purchased for 10 cents, hut the one that has been with-drawn, that is Bach, cannot be had at the special price except in the entire set.

THE ETUDE

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N TOT one buyer in a thousand ever has a chance to make the investigation as to the merchant's reliability that the publisher has. The responsible publisher must do all in his power to protect the interests of the readers of his publication.

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"I SAW IT IN THE ETUDE"

 Continue Vate Spating Book is mer two hundred and eight-eight pages in the faits batter of complete in block which makes the average lesson over the Pianoforte Mitor and State Spatian and the structure lesson over the second second structure in the structure lesson in the structure lesson over the second second structure in the structure lesson in the of explanatory notes, with directions for practice, etc. These will prove almost inwell as the better known works of Chopin, 1.iszt, Godard and Beethoven. The adpractice, etc. Liszt, Godard and Bechoven. The ad-vance of publication price is 50 cents. The book has been carefully edited and brought up-to-date by E. E. Hipsher.

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We have bought from another publisher Album for the Pianoforte

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Standard Students' Album for the Pianoforte

We are continuing during the current month the special offer on this new col-lection. It will prove a valuable addition to our series of pianoforte collections, printed from especially large plates. The printed from especially large plates. The selections in this volume will be of the type frequently described as semi-classical. All the pieces in addition to their musical interest will be of real educational value; only the best composers will be repre-sented. The special introductory price in advance of publication will be 20 cents postpaid.

Studies in Time, Rhythm and Expression. By Sydney Steihneimer

This set of studies is one that will benefit any pupil who is beyond the third or fourth grade. The universal weakness of pupils is rhythm. These studies go right to the heart of this weakness. Each study has a distinct problem, such as playing triplets in the left hand with a dotted eighth note and a sixteenth note in the other hand. Every imaginable form of rhythm that is practical is found in this set of studies. Besides this, they are put in an agreeable form. Some of them are almost pieces, and every excrete is quite playable. If you are an active teacher and have pupils from the second to the fourth grade, you will never go amiss by purchasing a set of studies of this kind in advance. Our special offer in advance is

Etudes Melodiques for the Pianoforte .- By George L. Spaulding This work is now ready but the special offer will be continued during the current month. We can best compare this book with the well-known studies by Strenblog. Op. 53. It is of about the same style and score, but in more modern style. Most of the studies are in characteristic vein, and the studies are in characteristic vein, and each one has an appropriate title. In this book pleasure and profit are combined in about equal proportions. The special ad-vance price for introductory purposes only is 20 cents postpaid.

Studies for Left Hand-Op. 1103. By Arnoldo Sartorio

As the name indicates, these studies are intended for the cultivation of the left hand, but interest in the right hand and the melodies have not been lost sight of. There are plenty of most interesting par sages in rhythm and melody that sustain the pupil's interest. Those who have been using Sartorio's studies in the past will not be disappointed in this Iast set. It is one of the most interesting of the series of studics we have been publishing of this most interesting writer. He is one of the few writers that take the place of Czerwy. His works embody everything of Czerny's, Fils works embody everything of Ckrmy's with the addition of modern ideas and bis own individuality. While these studies are not entirely for the left hand alore, the left hand receives the greatest part of the attention. Our special advance price is but 20 cents.

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of publication is 20 cent's postpaid. **Cld Favorites' Mbum** This is positively the last month that this offer. The work is complete and is in the on specifial to a class that is quite rare. There are the same of the binder at the present time, use comes out. So thigh the on specifial the last month of this specific differ. The work consists of very old favorites. The work is of very old favorites. The work is of very old favorites. The adverted by-gene favorites. The present time, and four work is of very old favorites. The work is of very old favorites. The adverted by-gene favorites. The present time is the present time, and four work is one present time, the last month of this specific differ. The work is consists of very old favorites. The present time is the present time, the last month of this specific differ. The present of a clickets, refined, and effer. The present constraints of the present time, the last month of this specific differ. The present of a clickets, refined, and effer. The present constraints of the present time, and follow with the present time, the last month of this specific differ. The present of a clickets, refined, and effer. The present constraints of the present time, the present of the present time, the present of the present time, the last month of this specific differ. The present of the present time, the p lished as separate compositions. are by no means devoid of technical worth They are most excellent studies to go hard in hand with Czerny No. 740, not exactly at the very beginning of this set of studies but some time after they have been pract advance price is but 15 cents postpaid, ticed. The tendency of the present day is

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not occur to those who quote it most Schradieck has long been known as one often. Those who toil and labor while Schradteck has long deer known as one of the most eminent of European violin teachers that ever settled in the United States. He studied first with the great Belgian masters under Léonard in Brusothers sleep often suffer from an inordinate discontent. For them there is no Belgian masters under Léonard in Brus-rest, no happines. Every new bießh at-sels and later at Leipzig. Further ess-tained is but the platform on which to violinist brought him promiber, however, the platform on which to the second second second second second second second violinist brought him promiber, however, expressed by Richard Mansfeld, himself front. His sourchulton to the world of a victim of discontent—the very force is his among his pupils having ben Mande that drove him to the top. Paul Wilstach Docell and others hardly less distonuished. in his biography of Mansfield (published Powell and others hardly less distinguished. Schradieck's School of Technics is in three by Scribner's) quotes some remarks of parts, dealing respectively with finger des-the great actor's, the significance of which tcrity, double-stops, and different bowing will not be lost upon those who rememterity, double-stops, and different lowing exercises. We are now offering the first part, dealing with finger technics in all positions. Edited by Frederick Hahn, one of the foremost American teachers of the "Contentied be was not" says Will ber that Mansfield was a musician of no mean attainments and the son of the violin, the present offering will doubtless "Contented he was not," says Wilstach; be of the utmost value to innumerable "he could not be. His ambition was al-violin students and trackness, The advance ways reaching out. Years afterward he of publication price on this work is 20 said to the writer, during a lull in a dress rchearsal: 'This responsibility and fatigue cents.

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only plays a second violin, yet he i The success of such violinists as Kubelik, happy. I can't understand it. If I played Kocian, Marie Hall and others has natursecond fiddle I should want to play first ally created a wide following of pupils Then I should want to lead. But for their teacher, Otto Sevelk. In fact should next want a bigger orchestra and for their teacher, Utto sevent in fact (Nto Seveki is as prominent afgure in hie-violin world as Leschettäkr is in the piano world. In the long run, however, Sevelki, albe to compose, and I should want i world. In the long run, however, Sevelki, albe to compose, and I should want i real claim to distinction will lie not so should next want a bigger orchestra, and yet a bigger. One who conducts, must be

write magnificent music. If I attained rent chains to distinction with he not so access measured music. If I attained much in the sterling work he has done in success as a composer, I should not be actual teaching as in his great legacy to satisfied if I were not able to take first the ages, the School of Boxing. This place."

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THE ETUDE

Jenny Lind-Woman and Artiste

By Otto Torney Simon

Is the constant and sometimes irksome and through register forcing, a blight and the crowned heads of Europe. How, Is the constant and the constant and the constant register forcing, a blight and the crowned neads of Europe. How, suffice which leads of the derive encourage- its freshness and quality disappeared; fully holds its skirts aloof from the the student may often from studying the how, when she went to Garcia, the great Stage, honored her. How she finally net and information of some artist. To mastro del canto, in London, only in gave up the stage and would never again real of the youth and hopes of another sistance on her part overcame his first set, shereff who has reached dis- refusal to keen her, how clocky reset liter art for a price, but gave it, as read of the youn and has reached dis-refusal to keep her; how, slowly, very it came from her great nature, on the under new news, to sympathize with slowly, the voice, weak and strained, the sruggles and discouragements of gradually came back to life and vitality. And then screen the close the struggles are back to life and vitality. the strugges and technical perfection, to and how, by alternate judicious practice And then, remember this also: Her's note to set of personality, the and then greater industry, it regained was a fine and noble womanhood. One at of imagination, the compelling qual- full resonance and power. You will read often hears lightly spoken the sentiment is of heart and mind that bring an of her manner of study in the intricate that the private life of an artiste is enmes of ander the spell of memory and cadenza and the facile trill, and of the tirely apart from her artistic career, that miniscence, these things are indeed a exquisite veiled quality of her upper- to repudiate the moral code of the times, remines and ereate a vision for the medium tones, and the higher head- has nothing to do with the projection of woice. How Mendelssohn wrote Hear spirit through an art-medium. These, and in seeking such inspiration and Me, Israel in Elijah for her, and began however, were not the sentiments of

and in seeking such inspiration and *are, ifract* in *Linpan* for here, and begin however, were not the sentiments of each a model would say to every pupil the Aria on F sharp, fifth line, a difficult of signing, read, and read to remember, starting note for any soprano, that he are different biographies of Jenny Lind, might use this appealing quality for the in Westminster Abbey, beneath which is in Westminster Abbey, beneath which is in the sentence of the women westminister and the sentence of the women westminister Abbey, beneath which is in the sentence of the lower of the sentence of the lower of the sentence of the s the Swedish singer, often known as the equally appealing text. How her voice in Westminster Abbey, beneath which is swedish significant. You will find in and her great emotional gift made her her early days a young girl, full of in- the great artiste of her epoch. How her so feelingly from the Messiah, I know destry, of energy and the spirit of art. art was one of personal appeal, and that my Redcemer liveth, the tomb of You will read of her brilliant and first touched the spark of God-head in each Handel near by, with the great figure areer in the triumphs of the opera. listencr, so that the spirit of gratitude above, seems a fitting companionship to You will see, how, from incompetent and personal love was wafted back to this gentle woman and her sincere and which are training of her early teachers, her. How she was entertained by queens noble art.

Some Characteristics of Beethoven, as Expressed Through His Letters

Ix the letters of the genius-type one about with me the whole summer, and it "With respect to his playing with you, It me enters of the genues-up of one anonit with me the whole summer, and a with (Felfect on Falls) and (Felfect o by thousands in my thoughts."-(To correctness, you must only then direct

In Beethoven's letters, however, the Bettina Brentano.) in Beethoven's fetters, however, the bernan bernand, and into my mind and when he is sufficiently advanced, do secretly and mobility of ins hautre, and what have been in the subscience of the sub lates of Beethoven will better under- when Beethoven no longer directs."- always followed this system, which and of December with Deter under with Beconcern no longer directs' with a space, with a space, with a space, with a space of the space and for his fellowman, his peculiarly traordinary deafness, I must tell you that Cserny, who was then instructing Beetunder father-love for an ungrateful in the theatre I am obliged to lean close hoven's nephew, Carl.) nephew, his idealization of woman, his up against the orchestra in order to un- "I send you 40 florins for the singingkromess of intuition and his intoler- derstand the actors, and when a little master. Get a written receipt from him; are of interference, his depression from way off I hear none of the high notes how many mistakes are thus avoided! drafness, his ideas on teaching the piano, of the instruments or singers."-(To And this should be done for every person his nive practicability in every-day life, IVegeler, June 29, 1800.) and his impatience with his servants:

okann, Oct. 6, 1802.)

reicher, Antumn, 1817.)

names, ms ideas on teaching the parities of the discussion of 2000 manual 1000 ms the defight of a child. What happiness slight trial, and more sever on an artist the entire week I was forced to submit shall feel in wandering among groves than anyone else."—(To Carl and Johann and to suffer like a saint. Such dregs of and to suffer like a sint. Such dregs of man anyone cose $-t \circ car and another and to suffer like a sint. Such dregs of and rokel, so man on earth can love "I will not suffer nike a sint. Such dregs of "I will not suffer nike a sint. Such dregs of the commy as I do! Thicke's, trees and altered by anyone, be he who he may," tion to stand in need of a class like this, and to have those whom we despise so why myphy the color man long for ... (To Tritschke, 1814.)$

"As for mistakes, I scarcely ever re- constantly near us."-(To Carl, writing "As for mistakes, I scaredy ever re-constanty near us-*I*/o *Carl*, writing Recommend virue to your children; suired to have them pointed out to me, of his servent.) Multiple and the near th consciously that it ought to be so, or certainly provided for it, and, above all, "Educate your daughter earefully that in fact could be otherwise."-(Probably striven to perfect your mental culture.

the may make a good wife. . . to Archduke Rudol/h, his pu/il. . . . and been more than a father to your for the and father to your Royal Highness not to earnestly implores you to pursue steadily aute you something out of the Bible, forget about Mandel's works, as they the only true path to all that is good and one-another."-(To Frau von surely offer to your nature musical right. genius the highest nourishment, and their Carl) Art! Who comprehends it? With study will always be productive of ad-

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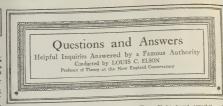
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om what are the 6 minucts of book. They will be found especially val-staken, the eace that are commonly make the provided to give short takes on some logether? They are not from the national type of program, or if you see Fleas (termic takes minutes as to arranging such a program.



of which, however, five any class of the constraints of the state how of a constraint of the state

Q. Kindly explain how to execute the bass in the following example.---K. P.



THE ETUDE

The Festival Idea in America

In a thought-provoking paper read be- hear good music so frequently that conore the International Music Society in cert-going becomes a habit. London, 1911, Professor A. A. Stanley, "Chamber concerts, recitals and choral of the University of Michigan, pointed concerts should be heard frequently, so out some of the good things and the bad that a community may become familiar that arise from the giving of music fes- with the characteristics of various schools tivals. "The festival idea," he said, of composition, and be in a position to "which has now become thoroughly accli- exercise judgment, or at least think on matized in the United States, has its bad the subject. Then the festival has a and its good side, and neither can be right to be. The festival makes possible overlooked in a candid discussion of its in smaller communities the performance value as a means of musical education of works which could not be thought of and inspiration. If a festival is an under ordinary circumstances. Through annual, biennial or triennial gorging, to it may be heard the most celebrated artists be followed by acute musical dyspepsia both native and foreign. By a proper

and a more or less extended period of arrangement of programs, musical works musical starvation, it has no true value of various styles may be shown in relaand should be discouraged. If, on the tion to one another. By reason of the other hand, it is a part of a compre- enthusiasm created by mere force of hensive scheme of musical education, its numbers, the festival can aid in the estabvalue cannot be overestimated. Nothing lishment of a vigorous musical life in can take the place of steady, continuous the city or state, not by itself, but in and well-directed musical effort. The conjunction with the other musical influ-

Quacks and Fakes in Music Teaching

By Francesco Berger

The following is an extract from an Similar fraud's obtain in the teaching article in the London Musical Opinion, of singing. Lie flat on your back and from the pen of a well-known London breathe as deeply as you can save one teacher. Stand erect and breathe quite teacher. The teaching of music has always been naturally, says another. Produce your

public should be given an opportunity to ences suggested from outside."

the favorite hunting-ground of quacks, voice from the back of the head, says humbugs and impostors. There are al- one; produce it from between your lips, ways plenty of people ready to believe says another. Fling your head back and that the methods which in the past have open your mouth as widely as possible produced the greatest singers and the says one; do not throw your head back preatest instrumentalists are, if not ab- and beware of opening the mouth too solutely wrong, at any rate insufficient much, says another. Do not vocalize on for the requirements of to-day, and-that the Italian ah but on the English ee, Mr. This and Mr. That must be great vocalize always on oo; sing as loudly men because they teach on "a new sys- as you can; do not shout. Add to these tem" of their own discovery. They are discrepant directions the lure set forth blind and deaf to the quackery which in advertisements that you can be taught underlics all short cuts to proficiency, to "the old Italian art of voice production" the self-advertisement which masquer- in six lessons, or can learn to play an ades under the disguise of a new dis- instrument by correspondence, or learn to covery-and the charlatan thrives on transpose or "vamp" accompaniments in their cupidity. If a great pianist comes two lessons, and see what a wide field along, one whose supremacy is unques- is open to the charlatan.

tioned, and if he happens to sit on a Some years ago a man opened a shop lower or somewhat higher seat than is in Oxford Street and for a time did a customary with others, some quack im- large business by selling metal cylinders. mediately pounces upon this peculiarity They were about three-quarters of a and declares that the only proper set yard long and about as thick gs a flate. for old and young, for tall and short. They could be dissected into two halfis an exceedingly low or a ridiculously lengths, and these were laid side by side high one, advertises it as "his method," in a handsome velvet-lined case. For and points to the celebrated pianist as these cylinders he had invented a high its exponent. This applies also to other sounding Latin name, and he professed cccentricities, such as raising the hands that they were filled with air collected above the level of the player's head, or in Italy. He maintained that the voices flinging the arms up into the air like of so many celebrated Italian singers a drowning man, or sweeping them off were due to the quality of the air they the key-board like emptying the contents breathed in their native country, and that of a sack of coals, extending the elbows the voices of other people could be right and left until the player resembles strengthened, brightened and generally a flying seagull, or to wriggling the hand improved by breathing Italian air. By in a horizontal tremolando after the key loosening a screw which closed the cylhas been struck, as though any movement tould possibly affect the tone when once the key has been depresed. All such the more monstrous the innovation the greater their number. Not long ago ertain professor of the painoforte bade bit pails place their hands quite flatty to be read devices the with the has been struck, as though any movement inder, this air escaped, and could be on the keys and depress them with the credible that he sold hundreds of these entire length of the extended fingers, and things, amateur singers of both sexes, entire length of the extension was as in the control of the effective of t had been so instructed by that great plan- he made a rapid fortune. It is comfort-

tion.

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Make a Joyful Noice Unto the Lord,

Make a Joyful Noise Unto the Lord,

A. subeller
O Be Joyful in the Lord, Jubilate Dec in F, Berthold Tours....
O Be Joyful in the Lord, Bruce

Our Conntry (Festivel Choral March). Geo. E. Whiting..... Praise the Lord. Ye Servants. J. M.

vest), C. Darnton Praise Ye the Father, Gounod..... Praise the Lord, A. W. Lansing.. Praise Ye the Lord (From Cantata 'Nain'), Homer A. Norris... Rejolce in the Lord, A. Berridgo....

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The Origin of the "Rakoczy March"

At the Fourth Congress of the Inter- of Rakoczy." Schroll appreciated the At the Pointh Congress of the Inter- of Analocy, piece, and copied it down, 1911, a very interesting paper was read afterwards arranging it for his band. The by Alexandre de Bertha, of Paris, on band accompanied the regiment on its The Hungarian Rhapsodies of Franz march against Gyooer (Raab) where it iszt" In discussing the Fifteenth Rhap- was to unite with the main body of the sody, M. de Bertha tells us something of great army, and the piece was received the Rakoczy March, upon which that with great enthy, and the prete was helders, rhapsody is founded. He informs us that The regiment of Schroll being later it is solely through Liszt's transcription quartered in Vienna, the bandmaster pubthat the work enjoys its world-wide pop- lished the march as one of his own comularity, Berlioz having been indetted to positions. Its proper title is thus libelled : Liszt in preparing his magnificent orches- "Popular March composed for the Royal tral arrangement of the march. When in 1862 research was made into the director of music, Nicoloas Schroll; its origin, people were still living who had arranged for the piano for four hands by assisted in the performance of the march Francois de Dccret." The Hungarian when it was first made popular. Bihara, people, however, still continued to give a famous old gipsy fiddler, frequently it the old name, Rakoczy March, as a symvisited in Pesth a director of mill- bol of their aspirations toward indepen-tary music named Nicolas Schroll, dence, After the death of the gipsy Bi-The department of Pesth having hara, the popularity of the piece lanfurnished a regiment known as the guished, until Liszt made a tour through Prince Nicholas Estherhazy," for the Hungary in 1839 and included it in his insurrection organized in 1809 against programs. Under the master's touch the Napoleon, Nicholas Schroll was appointed brilliant old march again came to life, and handmaster. To him one day came Bi- its popularity was still further enhanced hara, the old gipsy fiddler, and performed when, two years later, Berlioz produced a march he had composed on the "Air his splendid orchestral version.

A British Estimate of American Public School Music

In the matter of good published ma- a part of education is more strongly held, terial for school singing British teachers the colleges officing the great proof of have probably the advantage. It seems this. We do good work, as a rule, simply usual in America to confuse the teaching because we hate to be anything but thor-of songs with the teaching or sight-sing- ough, but we give little thought to big ing, and to provide "courses," running to aims and aspirations; they plan great five or six good-sized volumes, which schemes because they believe in the social cover both branches of work. Thus the and educational value of the subject, and child is largely restricted at each stage sometimes fail to carry them out with Sent for Examination. Price, Complete, 50 cents to songs he can actually read at sight model effect for lack of a standard by Books I and II, each, 30 cents a mistake against which the English which to check results. Each country Board of Education wisely cautions our may learn of the other, and it is much teachers. A curious point is that, where to be wished that there were more opseparate song books are found, their portunities for interchange of views. A nusic is invariably in four parts. There professor of music in one of the largest are some crudities certainly to be found State universitics stated the problem to in the educational treatment of music in me this way: "We, over here, are dc-CHART PAPER RUL"D. Price 10c a sheet. 3244 containing four staves of heavy America; but so there are here in our veloping too rapidly for thorough work; own country. Stated broadly, it would population is increasing; new cities are ADHESIVE LINEN TAPE. Ten yards. Post-paid, 12 cents. Red, blue and black, 15c a seem that in this country we reach a growing up. If the country would for higher general level of teaching, but that a time 'stay put' we might have a roll. ADHESIVE PARCHMENT PAPER. (Trans-parent.) Per package, postpaid, 15e; the same, 12 yards in a roll, postpaid, 10e; the same, 4 yards in a roll, postpaid, 6e.

From an Old Paper

By Jo-Shipley Watson

1. The number of people in any town of learning music in the concert room is who really care for serious music is very lack of memory. (But I believe every memory may be

(One could not say this of the communi- trained so we can concentrate enough to Sent f.r Examination ties of Europe, Why can't our music stu-dents get in o their music and not forever lack of training is the fault of the

nlause. We must learn to live in our 6. Individual works are not heard with music as comfortably as we live in our sufficient frequence.

houses) 2. The attendance at good concerts is a piece of public performance why is it largely made up from the same indivi- laid aside after one performance)

not depend for knowledge entirely upon composition; the more often we hear a piece the more sensitive our cars bethe concerts given here.

ing the works given before and after a res more he takes away.) 4. The number of concerts given an- concert.

nually is too small to amount to much as (The teacher should show the way a musical education. through a club or at private lessons. Make riculum?)

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Imperial Prince Esterhazy Regiment by

in America the ideal view of music as chance."-From The Times (London.)

sit on top of it awaiting some sort of ap- teacher.)

(If it takes a year or more to prepar

(Every music student knows the more cone.) knowledge he brings to the concert the 8. There should be some way of study-

(Do concerts serve as a musical educa- it a rule to look up every composition tion or are they mere items in the cur- before you go and then go over everything you have heard either in your club

5. The fundamental difficulty in the way or with your teacher.)

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 3. A considerable proportion of these matter certain aritist is to theck him of the pupil he material aritist is to the check him of the pupil he material individual he should not be the artist so much as the pupil he material individual he not be the artist so much as the state individual he necessary material individual he should not be the artist so much as the necessary material individual he necessary material individual he should not be the artist so much as the necessary material individual he necessary material individual he should not be the artist so much as the necessary material individual he necessary material individual he should not be the artist so much as the necessary material individual he necessary material individual he necessary material individual he necessary material individual he should not he the artist so much as the necessary material individual here and a should not here the necessary material individual here and the necessary material individual here and the necessary material individual here and the necessary material individual here.
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Ibsen and Music

By D. C. Parker

HENRIK IBSEN is one of those men are lines in this, as in all plays, which whom we should not expect to find relish- would have to be eliminated, and we ing music. His quiet, taciturn manner, know from experience that the operatic his natural shrinking from the public version of a subject is a widely different gaze, his constant contemplation of prob- thing from the play itself. And what lems dealing with life and society, all about the early saga plays? Here we contribute to create the impression that he have a color and an atmosphere not unbelonged to that type of man who is so like that of the "Ring;" here there is a bound up in ideas which demand the con- dash of "the viking spirit," which Hilda tinual employment of the intellect that he Wangel found so "frightfully thrilling;" is unable to give full play to the emotions. here there are men from whom corselet I do not suppose any of his biographers and buckler are never absent, who would would call him by any means a musical laugh over the horn of wine and listen man, and yet the incursions which he to the strange tales of the skald before a

made into musical territory in his plays blazing hearth. are not altogether uninteresting; and apart The closest contact into which Ibsen from this he joins hands with the operatic came with music was undoubtedly at the composer in that both must show an in- time when he requested Grieg to write stinct for the stage and a knowledge of the incidental music for his Peer Gynt. dramatic effect. It is a common enough This was the most important commission grumble with the critics that many of our over entrusted to the composer. In the modern operas are spoiled because so much correspondence which ensued between the of the libretto is in the form of scrappy two artists we have a glimpse of the conversation about subjects which do not trouble which Ibsen was wont to take

call for music. No doubt this is partly with such things. He explains to Grieg unavoidable, for some of it is explanatory, exactly what he wan's in considerable de helping the hearer to a full understanding tail, and though this was slightly modiof the situations, or recounting something fied afterwards, his ideas were carried of the subtrous, or recording solutions, neu alterways as which it is essential the should know, out in the main. When the play was pro-This apart, however, it is quite true that duced in Paris it was a failure as far as

in many modern operas there is a good Ibsen was concerned, but the music was only does not require music, but is absolutely antagonistic to it. Ruskin said that there were things which one could never where Ibsen's work, because of its philosing about, such as the loss of the miser's sophical atmosphere, has not yet penemoney bags; and in the same way there trated. Hanslick expressed the opinion are many things which can never seem at that there was more in the music than in

home in an opera libretto. Bearing this the whole of the five acts of the drama, in mind, it seems doubly curious that and whatever they may have to say to lbsen has never been set to music. Sub- this criticism as a whole, most people will jects and books which are far more agree with him in his enthusiasm about mutinous in the hands of adapters have Grieg's exquisite pieces. In illustrating

been handled time and again. I should his fellow-countryman's work Grieg was have thought that "Hedda Gabler" was entirely successful. Indeed, what orchestra peculiarly suitable, and that with music of has not played the suites and who has not the Puccini type the last act especially heard Solvejg's song -From the London

would prove extremely effective. There Monthly Musical Record.

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"1. I have trouble with the following passage in Chopin's 'Necturne, Op. 9,' and wish you would explain the meaning of the sign:

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No. 1.

"2. What are a few good pieces for a pupil in the sixth grade? ""3. Ho you think music teaching a good pro-fession?"----G. E.

1. Your trouble is simply insufficient understanding of the manner of interpreting the sign for a turn. When this sign is placed over a note, the succession of notes is as follows, beginning with the note itself, over which the turn is written, the note above, the original note again, the note below, concluding with the note itself. The flat over the turn indicates that the over-note is flatted, in this case D flat. The natural below the turn indicates that the under-note is natural, in this case B natural. The turn, therefore, may be written out as follows

No. 2.	
820	1000 0 40 P

2. When you mention the sixth grade, I assume that you refer to the grading as established by the Standard Graded Course, which is so popular with many of the Round Table readers. The following list will cover both classical and popular selections. Beethoven, Sonata, Op. 14, No. 2; Chopin, Prelude in D Flat, Polonaise, Op. 40, No. 2; Valse in C Sharp minor; Mendelssohn, Rondo Capriccioso, Op. 14; Weber, Invitation to the Dance; Wagner-Bendel, Prize Song from The Meistersinger; Hollaender, March in D flat; Kroeger, Valse de Ballet, Op. 72; also March of the Indian Phantoms, Op. 80; Wm. Mason, Danse Rustique; Raff,

3. Did you ever read Barrie's Sentimental Tommy? If so, you will remember the effective use made of Tommy's phrase that "his heart is in the work," and how the serious problem of life is made more emphatic by amusing means. Music teaching is a good profession if your heart is right where Tommy's was. If not, it is a very bad one. I readily agree with you, also, if you say that this answer applies equally to any profession. It is true in this connection, that there are many misplaced people in this world, just because, for some reason or other, they are doing that for which they have no taste, or for which they are not fitted. Music has its due quota of them. The music teaching profession has a great many whom it could do very well without, for serious mischief results from their attempting to do that for which they never have been prepared. Think of the voices ruined by vocal quacks. This is a species of murder, for to take away the possibility of a career for which one has been specially endowed by nature, is next to taking one's life.

If you mean by your question, is music teaching a lucrative means of earning one's livelihood, I can only answer again, that this will depend entirely on your own special aptitude for the profession, and our own ability to commercialize it. Special talent or genius often is practically unrecognized, because its professor does not know how to bring it properly into public notice. The reputations of some of the great artists have been made by the shrewdness of their business managers. There are many excellent music teachers who would be much better off if they could secure busi-

professions, and as to whether it is good in any individual case or not depends on that person.

Lameness

"I want to ask you shout a hameness in the second tager of my right hand, and sometimes in my wrist, which has trouble for a year. I the four, two doctors whom I have consulted have given me no help. I am practicing concertos. Should I work on less dificult things, or stop practicing allocation? B. B.

If two doctors cannot diagnose your difficulty when they are on the spot, it will be difficult for me to determine the cause at this distance. Your letter sounds, however, as if you had been practicing too much for your strength. The difficulty of your selections would make no difference, providing, of course, that you have the requisite technic to practice them with correct hand conditions. If I were having your trouble, I should stop practicing for from one to two months, frequently massaging the hands with a lotion of cold cam and wintergreen oil. A complete rest ought to help amazingly, and you will find at the end of that time that you have lost none of your technic. Any druggist can make the lotion for you. When you begin your practice again, take it with great moderation. Your muscles will have to be led back into the harness gradually and carefully or you will bring on your trouble again. Four hours is enough time for you to spend in practice if you use your intelligence. Much practice time is wasted by work that is automatic and perfunc-

tory. Two hours with intelligent attention is better than six hours of mere routine because certain things are in the schedule. It would be difficult to say what proportion of the practice of thousands upon thousands of students is an absolute waste of time and energy Look to yourself and see where you stand in this matter. Give the foregoing a good trial and see how it comes out. The Round Table will be glad to know of the ultimate result of your experiment.

Chopin's Etudes and Preludes

"Will you kindly tell me the order of difficulty of the Chopin Etudes? Also, if the Preludes are considered his easiest works?"-C. H.

The frequency with which I am asked this question calls my attention to a very interesting fact, nothing less than the enormous and constant increase in the circulation of THE LTUDE, especially when many of the inquirers say they have only been reading the Round Table a short time. This being true, it is impossible to refer them to back files of the magazine. Out of this grows the answer to why many questions may seem to be answered many times, although no one has ever mentioned this fact to me. There are thousands reading this magazine that did not have it one year ago. Hence the Round Table is only fulfilling its function when it gives these new readers a little help, All things considered, however, it is remarkable what a variety of topics are covered in the questions received and answered during the year. The Preludes range from Chopin's easiest to his

most difficult compositions. Among them you can find things as easy as it is well for you to make use of

with pupils. There should be a partially developed taste and power of interpretation before attempting compositions that require too much of the artistic scnse. There are also a few simple things among the Mazurkas

Matureas. In using the Chopin Etudes, all teachers beginning a career should learn the lesson already learned by older teachers, that they are a life work. No pupil can learn them the first time over. Many teachers have them learned at a very moderate tempo to begin with, and reviewed at greater speed. Even then it is likely to be a matter of years before they can be properly played. ness managers. The upshot of your question is simply The great virtuosi keep at them all their lives. Teachers

should be taken up, often times being contingent upon the individual needs and temperament of a given student. The following, however, is a good order of sequence. The Arabic numerals refer to the first book, Opus 10, and the Roman numerals to the second, Op. 25 2, 6, 9, 1X, II, VII, III, I, IV, 5, 3, 7, 11, V, 4, 10 VI, VIII, XII, 8, 12, 1, X, XI

Stuttering

"In playing intrictle passages I cannot get started unless I strike the first note two or three times. In the Mcco Mosco, for example, of Chopin's Scherzo in C sharp Minor, I cannot play the arabesques until I have strick the first noise two or three lines, How can I overcome this fault?"-A. N.

The habit of stuttering, if humored, grows rapidly, One thing every pupil and every teacher should strive for; never allow a note to be struck a second time. Pupils should be taught from the first that if a note is struck wrong it does not correct it to strike at it again. Some pupils stumble continually, striking at wrong notes repeatedly. Nothing is accomplished the good by this, however. A note is only correct in its time relationship with what precedes it. The only thing for the pupil to do is to stop, go back a given distance, and play the passage over again, slower if necessary, in order to get the notes right. Stopping and striking at a key two or three times establishes a habit which is not unlikely to be repeated the next time the pupil plays the passage. In other words, he practices a mistake, and makes that mistake more perfectly even time he comes upon it. Every time a pupil has an inclination to strike a note the second time he should forcibly restrain himself until he has conquered the fault The teacher will in many cases have to take the matter in hand vigorously to begin with, but in most cases will succeed in breaking up the habit. If you have acquired the habit, the Chopin passage you mention is a bad place in which to begin your endeavor to overcome it. You must work from farther back. Take any passage that troubles you, practice it very moderately counting aloud, and all muscles thoroughly relaxed. The first tendency to repeat a note must be resisted vigor-Stop at once. If a given measure is extra troublesome, first count a measure aloud without playing, and after the movement is thus established in your mind, attack the notes, quietly and easily. After you begin to feel that you are gaining control of yourself and can master a situation, then attack the long skips in the Chopin Scherzo, which are peculiarly trying at hest, with a tendency to the trouble that you mention. Play slowly, counting aloud, swinging your arms with a comfortable feeling towards the high notes, starting with a very slight retard on the first note, not even minding a slight loss of time in the upward sweep until you have thoroughly recovered yourself.

The Talent for Teaching

By Leslle B. Dana

A trained talent for teaching-which obviously the teacher needs in addition to his musicianship-may be somewhat difficult to analyze, but it can easily be passed upon. An interesting part of the examination for a teacher's certificate is the actual giving of a tes a teacher's certificate is the actual giving of lesson, by the candidate, to a pupil of unknown quality, in the presence of the Board of Examiners. The pupil furnished by the Board is examined by the candidate. and whether beginner, intermediate, or an advanced student, is given an actual lesson, which acts as a practical demonstration of the candidate's teaching ability. This is actually a feature in the work of the Society of French Musicians, of Paris, an association begun and carried to successful issue by M. Mangeot, Editor and Proprietor of Le Monde Musical.

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