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James Francis Cooke

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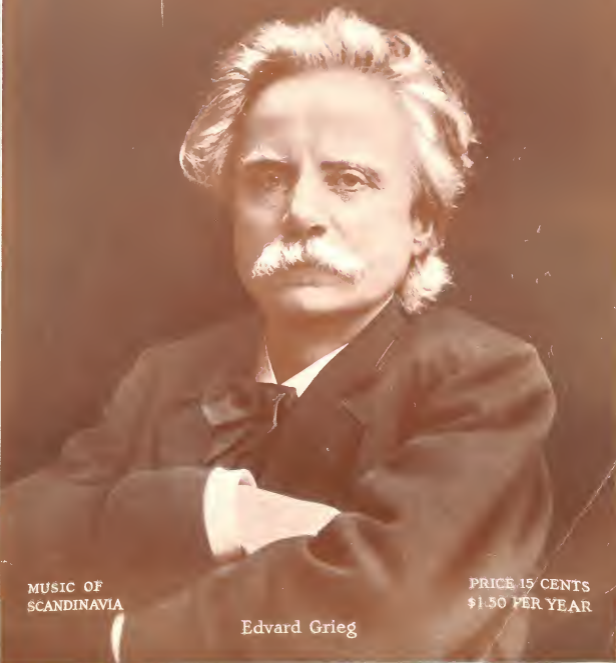
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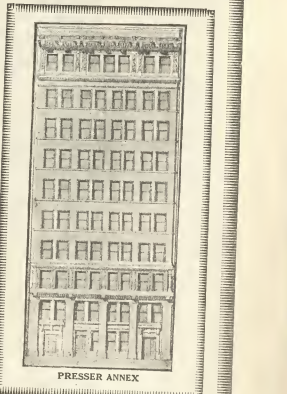
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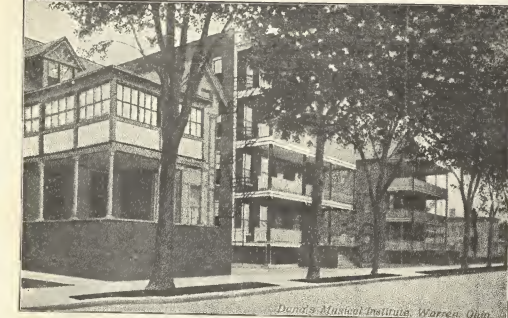
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OCTOBER, 1915

VOL. XXXIII No. 10



Scál Scandinavia



From the polar volcanoes 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 fullness by the craftsmen. How better is 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 craftsman. 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, flax-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 forbidding 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 Grieg, 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 "Scál 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.



Thinking in the Voice



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 echoes 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, Panofka, Panstron or even the simple Come, is a lovely thing to hear but 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 Bernhardt's voice. In vaudeville, Harry Lauder, Albert Chevalier and Irene Franklin have an appealing lilt which in no small measure accounts for their success. Chavaliere'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*, Ruff'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.



Lost Opportunities



The editor of THE ETUDE has an unpleasant 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 was an appointment, and the future editor of THE ETUDE, then thirteen or fourteen years of age, worked diligently for several weeks polishing up the questionable pieces 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 everyone 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 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."

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 famous for me to attempt to add anything new, unless it be a few souvenirs of my personal acquaintance with him. It was at Trondheim, his charming villa overlooking a fjord near Bergen, that I had this honor, which I conceive 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 afternoon. 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: "Kjære Tiv, Tag hvad De vil, men igrø ikke mine Manuscripter, de ere inact for Dig og for mig." (Dear Thief! Take what you wish, but touch not my manuscripts—they are nothing to you and everything to me!)

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 is so good 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 fascinating 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 Liszt. Grieg had stopped off at Weimar on his way out 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 Grieg had lately been writing. The latter 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 demanded that the manuscript be sent for without delay, that it might arrive in time for a source he was giving on the following evening. Imperative messages were dispatched requesting that the printing be stopped and the score shipped on an inter-urban which seemed rather unreasonable and which they scarcely expected to see accomplished. However, the next evening, when the program was well under way, and after all hope had been renounced, a messenger appeared bearing the precious parcel. It was promptly unwrapped and placed on the rack and Liszt, seating himself at the piano, surrounded by the illustrious company, plunged forth into the first movement with amazing dash and assurance, and Grieg said:

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 account 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 pianist, 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 did it generously.

Grieg in His Home Land

In Scandinavia Grieg was worshipped and called the Hans Christian Andersen of the piano. Well I remember how 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 more so."



A NORWEGIAN PEASANT WEDDING.

Much of the music of the Scandinavian peasant has to do with the wedding festivities. Two of Gade's best known compositions are based upon this interesting ceremony. These are the *Worshipful Peasant Procession* and the *Wedding Day March* of Slesinger. This interesting picture was secured through the kind offices of Mr. Arthur Shattuck, the gifted American pianist, who has toured the Scandinavian countries repeatedly.

It will soon be seven years now, since I was sitting one afternoon, visiting with an old mutual friend in Skodboerg, Denmark. We were expecting Grieg and his 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 for the honor of the march-ward to arrival, a servant entered with the telegram from Madame Grieg, which bore the sad news of her husband's sudden death. It read simply: "After short suffering, Edvard passed away peacefully this night—NINA."

It was a shock to everybody. The news reached Johan Svendsen, that noble soul wept and remarked that would be his turn next, and alas! it was. Grieg, Strakos and Sinding have long constituted the three representative composers of Norway, in fact, of Scandinavia. Now Christian Sinding stands alone, and his country is only just waking up to the appreciation of his real and great genius. Excessive modesty as retirement have kept him from being idolized as Grieg was, but his day has at last arrived, and now all Scandinavia bows down to him.

Grieg will always be gratefully remembered by all the young artists who received from him encouragement and an artistic start, of which I am proud to have come in for a generous share.

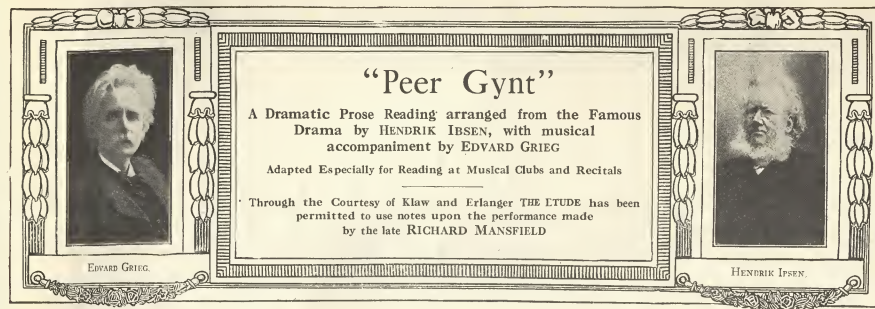
The Modern University-Trained Composer

The old days when the university-trained composer was a pedantic individual in everlasting dread of 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 wide-awake institution, he said:

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

This iconoclastic professor of music, who is one of the foremost of English composers now living, suffered the usual neglect at the beginning of his career, but apparently it did not cause him the bitterness and disappointment which aggranted when his works were ignored. Granville Bantock says he composes to please himself: "The impulse to create is upon me, and I write to gratify myself. When I have written my work I have done with it. I do not want to hear it. What I do desire is to begin to enjoy myself by writing something else."

The first hymn mentioned in the annals of Christianity, says Grove's Dictionary, is that 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 source of the Psalms called Hallel (from the Hebrew for praise), which were published. The music is limited to the two Psalms, at all great festivals, and consequently at that of the Passover.



"Peer Gynt"

A Dramatic Prose Reading arranged from the Famous Drama by HENDRIK IBSEN, with musical accompaniment by EDVARD GRIEG

Adapted Especially for Reading at Musical Clubs and Recitals

Through the Courtesy of Klaw and Erlanger THE ETUDE has been permitted to use notes upon the performance made by the late RICHARD MANSFIELD

I
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.

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 most 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 rôle.

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 as 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's great acts and again foretells 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 Shakespearean 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 Edvard 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 *Spekterhaler* 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 folksongs of his atmosphere, and *Peer Gynt* became his most famous work. The entire score of *Peer Gynt* has never been 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*.

(EDITORIAL NOTE.—The English version of the drama of *Peer Gynt*, in the excellent translation of William Archer, published by Charles Scribner's Sons, occupies two hundred and seventy-eight pages. It must, therefore, be clear to the reader that in following while given a clear outline of the story and all of the most dramatic episodes, the text has been greatly curtailed. A dramatic reading of the whole would be altogether impracticable in most cases. The meaning is involved and the context continually broken by philosophical dissertations, as in the second half of *Gorbio's Feast*. In the stage version of Richard Mansfield bare sets were made from beginning to end. The vast labor demanded in the presentation of this masterpiece was believed to have been the cause of the death of our great American actor. In the following the introduction is to be read as a part of the program. The headings and the names of the musical numbers as set up in the face type may be copied for a printed program if desired.)

Pronounce Peer, pair; Gynt, gynt (hard sound of g); Ase, Oh-sach; Maas Moen, Maass Mo-en; Solveig, Soli-voys (long sound of y); Ingrid, Een-geed.

II

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

EDVARD GRIEG

This is arranged as a piano solo, but may be obtained for piano duet, 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 Mad Moen, his wife, 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, but Ase, 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 *Ashla*, 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 bragger, such a soldier,
Dram-sponge—lo he beaten you!"

Again Ase sees that her son has been lying, and she refuses to be quiet, 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 Moen, has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother that he longs for bigger things. He shouts:

"I will be king, I will be EMPEROR!"

Ase 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:

"Hill, good-bye, mother dear,
Patience, I'll be back ere long,
Careful now, don't kick and sprawl!"

IV

Peer at the Wedding

Peer quickly makes his way to the beautiful Norwegian farm of Ingrid's father. He finds everything in readiness for the wedding festivities. The master-cook is strutting about and the coolmakers 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;
Hisself he has gawdified and sabre and scabbard.
His cloak it is long and the lining is silver.
Full brave is the company riding behind him,
None of them, though, sits on his charger so stouly
as Peer 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 drinking companions 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 looked 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
—to-night—
If you should hear some one hissing and spitting,
You 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 Moen 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 excit-

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 Adak, all of Åse's motherly instincts arrive and she threatens the mighty blacksmith with:

"Ay, just try if you dare. Åse and I
We have teeth and claws.
Where is he? My boy—Peer?"

Just then the bridegroom rushes breathlessly in, pointing to the hillside and shouting:

"Just fancy—Peer Gynt—
"Have they taken his life?" shrieks Åse.
"No—his-by-oh-but I-I-I look! There on the hillside!" gasps the bridegroom.

The crowd turns back aghast. Struggling up the steep rocks is Peer Gynt with the bride Ingrid in his arms. The blacksmith, wild with rage, roars:

"Where the slope rises sheerest he's clambering upward like a goat."

The bridegroom whimpers: "He's shouldered her, mother, like I would a pig."

"Would God you might fall, you scoundrel!" shouts Åse. But when she sees him slipping, the mother heart in her calls out in terror:

"Take care of your footing, dearest Peer."

Peer Gynt is making good his promise and breaks up his rival's wedding.

V

MUSIC

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

EDWARD GREIG.

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

VI

Peer Gynt's Faithless Love

The drunken Peer and Ingrid find themselves alone on a narrow path high up in the mountains on the following 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 dementia proclaims:

"Devil take all recollections,
Devil take the tribe of women,
All but one—"

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 Åse, accompanied by Solveig and her father and her mother, arrive. Åse, 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 put an end to Peer.

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

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

"You may weep just lost."

Then Åse tells of her son's virtues, how clever her Peer is, how little Peer had nestled in her arms when he was a baby, while his father was drinking and roaring through the street. Her faith in Peer is infinite. She exclaims:

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

"You are mad, woman," sneers Solveig's mother.
"Never a deed is too great for him. You shall see,
if he lingers so long," insists Åse.
"Best if you run him on the gallows hanging," warns Solveig's father.

The heart-broken Åse keeps up the search for her son until she is worn with exhaustion. Still she persists.

"If he's stuck in the swamp we must drag him out.
If he's taken by the trolls,
We must ring the church bells for him."

Solveig meanwhile reveals that she loves Peer, and begs his mother to tell her more about the young outlaw, saying:

"You will be telling about him
Long before I shall live of hearing."

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 Peer falls senseless on the ground. Darkness covers the scene and there comes to Peer as in a dream a woman clad in deep 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 King Brise."

"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-scooping," 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 matched. 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 hall of the mountain king.

VIII

MUSIC

In the Hall of the Mountain King
First Peer Gynt Suite, Opus 46, No. 4.

EDWARD GREIG.

This is especially effective when played as a piano 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 garbled beard and great black-rimmed eyes. The imps and the witches want to go away with Peer, but the King fancies him and offers him his kingdom if Peer will marry his daughter. Peer hesitates, and the King curses him. The goblins and imps too upon poor Peer and get ready to tear him 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."

X

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 tiny figure of a dwarf. As dusk comes on, Peer is fashioning a huge wooden bar to the door, to keep out the imps and hobgoblins that hunt 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 rattle
Open, Peer Gynt, we're as nimble as thoughts and
North the bedstead we'll bustle,
We rabe in the ashes,
Down the chimney we hustle like fiery-eyed dragons.
Hee-hee! Think you angels and plunks
Can shut out cantankerous hobgoblin thoughts!"

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

"Take away all the mails and bars.
There is no need for locks against hobgoblin thoughts.
Once you dare live with me here.
Blessed from all ill this hut will be,
O thou bright and pure one."

But even when 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 alone.

XI

MUSIC

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

EDWARD GREIG.

This should be sung. The number may be secured separately if the entire second suite is not employed.

XII

Peer's Farewell to His Mother

Haunted with the spirits of his own misdeeds, Peer rushes back to the hut of his mother, hoping to find sanctuary there. As he reaches the little room in the evening, he finds it lighted only by a glimmering hearth fire. The old cat lies sleeping on a chair. As it is he is weeping, about restlessly in great pain, but sleep waiting for her beloved Peer. She moans,

"Oh, Lord, my God, isn't he coming,
The time drops so dearly on,
I haven't a moment to lose now.
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 his hands in daring to come back. She says pathetically,

"Alas, Peer, the end is nearing.
I have but a short time left."

Peer replies with sadness not untouched with selfishness,

"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 all
that the mischief came!
Dearest Peer, you know you've been drinking, and then
no one knows the wiles which you used
And besides, Peer, you'd been riding the reinder.
No wonder your head was turned."

Peer realizes that the end is near, and to make his mother's death less terrible he lets his wild imagination 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," answers
Peer; the drive will soon be over."

Åse breathes confidently and whispers,
"I will be back then and close my old eyes and shut
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 spirit 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 lullabies!"

(Continued on page 705.)

The Development of the Romantic Folk-Songs of Scandinavia

Written Especially for THE ETUDE by the Most Eminent Scandinavian Music Critic

Gerhard Schjelderup

Translated by Oscar Schiefel

This 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 pastures. It needs 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 crop of culture and then for centuries almost cut off from European influences, see their folk-songs and folk-dances unchanged and unadvanced. Most interesting 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 folk-soul. Everywhere the advance of culture now spells death to individualistic folk-art. The charming virtues of popular fancy are scorned and laughed at as superstitions. Elfs, nymphs, gnomes, trolls, pixies and wild men of the mountains are exterminated without pity, to be replaced by the three K's and political practices in the name of "enlightenment."

We forget that a deep appreciation of nature, a wide-drawn, naive pantheism created these fairy-like figures as well as the repulsive figures. With no idemity as well as the 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, crystalline springs which have quenched its thirst of yore. "Bright and beautiful is the world, there is truth in our time of mental enlightenment!" There is no more shining 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 so-called folk-songs are, as regards their music, only popular melodies in more or less happy imitations of

the masters. The real folk-song remained arrested in its development.

It found a more favorable soil in the vast expanses of Russia and other Slavic countries where a sparse population, great primeval forests, solitude and a wealth of feeling and inspiration, especially in music and poetry, gave a salubrious soil for the richest growth of folk-art. The northern countries present similar conditions.

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Ole Otten, Lammere, Cæjélen, Håboeren, Frau Grieg, Scandim, Sliding, Frau Gmth-Harhoff, Frau Agathe Gröndahl, Grøtt, Skjolderup, Frau Erika die Nissen, Holter.

A GROUP OF DISTINGUISHED SCANDINAVIANS

This interesting group, including a portrait of the distinguished author of this article, is taken from the covers of the publishers, John Lane & Co.

The 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.

Sombrons, marvelous fir forests, dreamy lakes, glittering glaciers and high turrets, the ever-complaining, ever-threatening surf, the turbulent waterfalls; in the south, smiling forests of beech and a rich soil, where the joy of life flows unrestricted as of old. Add the twilight poetry of the summer nights, the constant day, the everlasting night of the far north, where, magically lit 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 of the folk-song suffered from the outer world. Here the folk-song sur-

lived in its pristine form. In most localities, however, the populace, though living its own original life and possessing a culture growing in its own soil, kept a 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 folk-art. Workers, soldiers, merchants, itinerant gypsies, and in some localities the socially dominant class, the latter in constant touch with European culture, brought to bear new and enlivening impressions from the outer world. The spirit of the age thus transpired was sufficiently active, without being detrimental to uniqueness and originality. Even the folk-song 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 northern 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 only—valuable 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-songs, the so-called Raenepenser (Steward Songs). These all have a distinctly epic character, and great expansiveness. Some contain up to thirty verses, all sung to the same simple melody.

As to the age of these *Sjalvaars* Songs, indigenous all over the north, it 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 Indians. In their surviving form the majority probably date from the eleventh, twelfth and thirteenth centuries. This is especially true of those describing historical happenings.

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 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, ever-changing influence, which in Sweden and Norway can be followed up and traced till after the Reformation.

LAND, STONE, Norwegian writer of piano pieces.

MALMÅS, OTTO V. Born Copenhagen, 1848. Noted contemporary composer.

MANKELL, G. Distinguished Swedish organist and composer.

MELARTIS, ERIK. Finnish song writer.

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

MICKVEY, HAROLD VON. Born Helsinki, Finland, 1850. Noted pianist.

MIELCK, EMMET. Promising Finnish composer, who died in the 24th year.

MIELING, EKAR. Contemporary Norwegian composer.

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

NIELSEN, CARL. Famous contemporary Danish composer. His writing especially suited for the pianoforte. Very modern in style but nevertheless, favored strongly with Danish national character.

NILSSON, CHRISTINE. Born near Westö, Sweden, 1843. Made her debut in Paris in *La Traviata*, 1864. Was especially noted as *Marguerite in Faust*.

NISSEN, ERIKA LIE. Born Karlsberg, Norway, 1846. Died Christiania, 1905. Famous pianist; pupil of Kjerulf, Kulik, Tollsten and others. She toured Europe very successfully and was professor of piano at the Copenhagen Conservatory, 1870.

NISSEN (NISEN-ALDANI), HERIBERT. Born Gothenburg, Sweden. Distinguished stage singer. At one time a rival of Jenny Lind. Pupil of Chopin and Garcia.

NORMAN, J. Distinguished Swedish pianist.

NORMAN, JOHANAS C. Born Vennersborg, Sweden, 1840. Conductor and composer.

NORMAN, ER. 1829-83. Father of Norwegian modern music. Exceeded a great influence on Eric. Composed the Norwegian national hymn.

NORMAN, LUDWIG. Born Stockholm, 1831; died 1884. Noted conductor. Married Vilma Nerula, the famous violinist.

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

OLSEN, OLE. Born Hammerfest, Norway 1850. Distinguished composer, pianist and conductor. His works include orchestra pieces, piano pieces, songs, etc. One of the conductors of the Christiania National Opera.

OSLEO HJØLVSON. Igesund, 1850. Famous Norwegian dramatic soprano.

PÄRIS, F. Born Hammar, 1810; died Helsinki, 1891. A German resident in Finland who did much to revive interest in Finnish music. At one time he was very rich with songs: *Vårt Land* (Our Country) and *Somnen* (The Finlander's Sleep) which "every Finn knows and sings from childhood.

PALMGRÉN, SELMA. Born 1878. Contemporary Norwegian composer.

PETERSSON-BERGER, WILHELM. Contemporary Swedish composer at present in Stockholm.

PILV, JEAN. 1778-1822. Composer of the Swedish national song *Den Svartbjörnsvisa*.

RASMUSSEN, P. E. 1776-1850. Composer of national Danish songs.

REISSNER, P. A. 1808-83. Famous organist of Frederiksberg, Norway. Conducted several male choral societies. Composed some notable four-part choruses of Norse character.

ROSENFELD, LEONID. Born Copenhagen, 1850. Noted Danish composer, singing teacher, music critic and editor of musical journals, etc.

RUBINOVSKY, ALEXANDER. Noted Swedish violinist, critic and composer. At one time director of the Stockholm Conservatory.

REYER, CONSUELO. Born Copenhagen, 1883. Noted pianist and composer. Pupil of Liszt. Beane MacDowell's successor at Columbia University.

SANDBY, HERMANN. Born near Copenhagen, 1881. Noted violinist and composer.

SCHJELDERUP, GERNARD. Born Christiania, Norway, 1859. Distinguished composer, critic and writer on musical subjects.

SCHVETZ, LUDWIG THOMAS. Born Aarhus, Jutland, Denmark, 1850; died Berlin, 1909. Noted pianist and composer. Wrote many popular piano pieces, concerti, operas, etc.

SJELMER, JOHANN. Born Christiania, Norway, 1844; died Vestby, 1910. Noted contemporary composer of orchestral music, choruses, songs, etc. One of the conductors of the Christiania National Opera.

SIBELIUS, JEAN. Born Tavastehus, Finland, 1865. One of the most eminent composers of our day. Wrote the first Finnish opera, *Juoni ja liekki*, 1892. Has composed orchestral works, pianoforte pieces, etc.

SJÖSTRÖM, CHRISTINA. Born Koningsberg, Norway, 1856. Distinguished organist, composer, teacher and conductor. His works include a symphony in D minor, pianoforte concerto, violin sonatas, etc., and among his piano pieces is the popular and beautiful *Waltz of Spring*.

SJÖGREN, A. G. ERIC. Born Stockholm, Sweden, 1853. Noted organist and composer.

SJÖSTRÖM, WILHELM THOMAS. Born Stockholm, Sweden, 1845. Popular song composer.

SJÖSTRÖM, AUGUST J. Stockholm, Sweden, 1832-70. Noted composer and conductor. Wrote a mass for voices and orchestra, operetta, orchestral pieces, etc.

STREHLANDER, WILHELM. Born Stockholm, 1871. Contemporary Swedish composer at present in Stockholm.

SVENSSON, JOHAN. Died Christiania, Norway, 1840; died 1911. Distinguished violinist. His compositions include symphonies, chamber music, a violin concerto, orchestral music of various kinds, songs, etc. His violin piece *Romance* enjoys great popularity.

SVENSSON, OTTO. Born in Christiania, 1832; died 1888. Noted pianist.

TANBERG, BERTHA FRIBERG. Born Christiania, Norway; died Boston, Mass., 1915. Distinguished Norwegian pianist, educator and writer. Taught at the N. B. Conservatory, Boston, and later in New York. Married Thomas Pappas, the American musical educator.

TESCHER, ABDEL. Noted Norwegian composer and pianist.

TOLLSTEN, THOMAS D. A. Born Trondheim, Norway, 1823; died 1874. Famous pianist, pupil of Chopin. Taught in Paris; composed concertos and other pianoforte music, pieces for violin, etc.

THANEN, WALTER. Born Christiania, 1799; died 1828. Violinist, conductor and composer. Did much to awaken an interest in chamber music; compiled some national songs, etc.

TORP, ALFRED. Born Copenhagen, 1865. Composer of an opera, songs, etc.

TRONHEIM, M. A. Trondhjem, Norway, 1820-89. Celebrated organist and composer. His works include the first Norwegian opera, *Fredrikke*.

WANDERL, CARL. Born of German parents, Christiania, 1841; died Frederikshavn, 1895. Distinguished pianist and publisher, who developed a well-known publishing house founded by his father. Did much to develop Norse music.

WANDERL, MARTIN. Helsinki, Finland, 1840-1906. Conductor of Finnish Opera, Helsinki, 1878. Composer of orchestral pieces, concertos, pianoforte pieces, etc.

WASSINHOUS, GYNSAR. Born Lindöping, Sweden, 1817; died, Leckö, 1901. Poet and composer, self-taught in music.

music. Educated at Upsala University, where he had private tutors, etc.

WEYSE, C. E. F. 1826. A German composer of Danish national songs. One of the founders of the modern Danish school of music.

WIDBOS, ELISA. Born Kragerø, Norway. Contemporary dramatic soprano.

WISMAN, ARCTUR (IKONIS). Born Turku (on the island of Långland), 1835. Fine pianist and composer of piano music. Appointed director of Copenhagen Conservatory, 1870.

WISNG, PER. 1858. Distinguished Norwegian song writer. Conductor of the National Theatre.

WINTERHJELM, OTTO. Born Christiania, 1837. Composer, organist, pianist and teacher. Composed two symphonies, many piano pieces and songs.

The Use of Finger Exercises in the Early Grades

By Herbert William Reed

No intelligent teacher doubts the value of the finger exercise when judiciously chosen, properly administered, and faithfully practiced. To use many or few is a 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 wise 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 simple exercises on the piano at each lesson, as a stimulus to the child's interest. These early exercises may later

be transferred to the keyboard. It is not well to make too much of technical problems, but cultivate the musical spirit as strenuously as possible. Bear in mind that the Finger Exercise is the rock on which must be a fragile musical bark has founded. By carefully selecting studies and pieces having the elements of finger training, the pure and simple finger exercise can be largely dispensed with. All depends on the teacher's thoroughness and persistency. Scales and arpeggios will be studied. The new hand position and the detouring thumb must be carefully considered. This will be intended keyboard facility as nothing else 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 execute a good staccato touch unless particular attention is given it. The Mason Exercises along this line are very good. "Puls" and "push" chords and the manner of their rendition should be taught early. As many places will be found for the use of the down- 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 training the little musician will be carried well into the third grade before the study of the piano, such study is needed to meet the 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 dig 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 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 resting on the fifth finger and the wrist turned slightly inward. Experience proves that it is necessary to curve the fingers, owing to their uneven lengths.

Ferdinand Hiller's Tribute to Robert Schumann

The following panegyric on Robert Schumann was written by his friend and co-worker, Ferdinand Hiller, shortly after Schumann's death.

"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 thee, and inspired thee with their inspiration, and thou didst help it again toward freedom and light, in order to give it a glow; men; hers; and reading the love of her eyes, thy weary spirit fled."

The arm should be relaxed and the wrist slightly lower than the knuckles, which should be elevated 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 our idea of its being the correct one. A quick and accurate touch should be made, and the finger brought back to its high position while the next is playing. This inwardness and independence of each finger in 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 ones so inaccurately because of the lack of proper training as it were.

It seems to me to live in a period in which such technically inspired composers for the piano abound, and I think the results to be attained by the young pianists of all the new and fresh and lovely and startling piano creations that have appeared in print since, let us say, about 1900, have been due to the freshness and their importance and benefit impossible to exaggerate. Pianistically speaking, it seems as if there



A Blossom Time in Pianoforte Literature

From an Interview with the Distinguished Australian Pianist and Composer

PERCY GRAINGER

The First Section of this Interview appeared in the September issue under the title "Modernism in Pianoforte Study."

THE ETUDE'S Note.—It is fortunate that **THE ETUDE** may present the second section of Mr. Percy Grainger's notable interview upon **Modernism in Pianoforte Study** in the present issue. Mr. Grainger is an intimate friend of many Scandinavian musicians and has been a kind of musical "father" to him. He has toured repeatedly with great success in Scandinavian countries.

"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 merely a practical and serviceable medium for expressing noble and touching musical 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 peculiarities 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 soulful role.

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 piano by 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 of men such as Bach, Wagner, Grieg and Frederic Delius, in 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 like

never had existed a more prolific period than the present. What diversity! What contrasts between the work of Albeniz and Cyril Scott, Debussy, Ravel, Schönberg and Ornstein.

Pioneers in a New Field

"At the risk of mentioning a very incomplete list, I wish to specialize on those composers whose pianoforte 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, Frederic 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 torch-bearing works of new iconoclasts to broad-minded audiences all over the world, hungry and eager for beautiful new things.

"The soulfully sensuous and wistfully tender and pathetic creations of the modern French composers have occasioned a reaction against 'banging' and over-energetic virtuoso playing in general for which we can never be too thankful. They have reintroduced certain types of charming pianism 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 *Royals dans l'eau*, *Papavotes*, and in Ravel's *Jeux d'eau* and *Ondines*. There are, after all, many very purely percussive and bell-like and gong-like effects peculiarly native to the nature of the

metalic modern piano which lay dormant until wonderfully developed by Ravel and Debussy, which no doubt they owe in part, if not chiefly to their contact with Gamalans and other Eastern instruments and musics.

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 'meter 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 this absolute 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 Saul-sympathy*, *Bells*, *The Twilight of the Year*, *Paradise Birds*, etc.

"As a pianistic colorist he has explored the metallic, bell-like, banging undertone of the piano in ways no other composer has, producing brittle iridescent cascades of chord-sounds that have a captivating charm wholly their own.

"Apart from all this Cyril Scott's music most thoroughly 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 Graciosa*, and Albeniz's *Iberia*. Albeniz developed the two-bar technique perhaps more than any else. His piano style might also be nicknamed a 'concertina' style, so much does it consist of 'right, left,



PERCY GRAINGER, MRS. GRIEG, RÖNTGEN.

GRIEG WITH 'FRIENDS AT HOME.

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 has its own societies that separate organizations were deemed desirable.

The Swedes have now an "America Union of Swedish Singers," comprising sixty societies, from coast to coast, the most noted among them being the "Swedish Glee Club" of Brooklyn, N. Y., and the "Chicago Swedish Glee Club." The Danes have established a few societies, but for the most part they are united with the Norwegians, who formed several organizations, East and West. These united in a Chicago festival in 1912, where 100 singers from 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 Knud Rindö, sailed for New York for the fatherland, where they received a hearty welcome and unstinted praise and participated, as peers, in the high Christiania "Festival of Song." The sensation created by the Scandinavian and other musical 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 Dalile, one of the best known choral leaders in the country, and chorales we have, the "Aripi Male Chorus," also of the Twin Cities, and the "Normandens Singing Association" of Brooklyn, N. Y., Ole Windstad, director. Rudolph Moller, singing director of the "Norwegian Singers' Union," also conducts an orchestra in Seattle, composed chiefly of the business men of the city, which presents works of Norse composers in individual concerts, as well as in connection with the chorus.

America's Ober-Ammergau

The Swedish colony at Lindsoberg, 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 Messiah, 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 beloved oratorio is given three times in view of accommodating the many thousand guests that come from the surrounding 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 religious observances for the 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 Lindsoberg, often called the musical Mecca of Kansas, and unquestionably a town with a true musical atmosphere, is situated the 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 class and modern music and admits properly prepared students to its ranks when vacancies occur. The Bethany Symphony Orchestra gives a special study of the master composers, covers one or two symphony concerts each year.

St. Olaf's College, Northfield, Minn., our largest Norwegian educational institution, of late has had a band, orchestra, mixed choir and male chorus. The band is

toured Norway in 1906, and also played at the Alaska Yukon Exposition, Seattle. The mixed chorus, which is unique in the United States, was organized by the leader, Melchior Christensen. The orchestra, known as the "Finland Symphon Orchestra," which has introduced numerous interesting compositions to the American public, is supported by the citizens, and was founded by its conductor, Einar Norheim, who also conducts the Third Regiment Band and the Normanna Singing Club. His brother, Christian, conductor of the Duluth "Finland Conservatory of Music," now in its twelfth year, Duluth has also a "Finland Mixed Chorus." The "Norwegian Lutheran Ladies' Seminary," at Red Wing, Minn., now in its twelfth year, has a considerable musical staff, ranking with the best, both in technical and general equipment. In its building is a large and beautiful concert hall, a \$3,000 pipe organ, seven studios and six recital rooms.

Decorah Musical Affairs

The oldest Norwegian school in the United States is at Luther College, in Decorah, Iowa, an institution for girls and boys, that under the wise administration of its president the Rev. C. M. Frens, pays much attention to the musical side of the education of its pupils. The college band and mixed chorus have three times visited the United States, on an invitation of the Exposition, and last year toured Norway, and gave concerts also in Paris and several cities of Germany and Denmark.

The musical work at this college is under the able management of Carlo Spreetti, who was born in Norway, of Italian and Norwegian parents, and received broad education, both in the old country and here. Recently, he was elected singing master of the Church of Christ in the Lutheran Lutheran School, an important choral society that takes an interest in the musical work of the community. While in Norway with his musical organizations, Professor Spreetti was named King for his great work in the cause he loyally serves.

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. Those 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 group—not counting the music in the present issue:

Table listing musical pieces and composers, including 'Piano' section with works by Grieg, Sibelius, and others, and 'Vocal' section with works by Grieg, Sibelius, and others.

Table listing musical pieces and composers, including 'Violin' section with works by Grieg, Sibelius, and others, and 'Pipe Organ' section with works by Grieg and Sibelius.

The libretto of Don Giovanni is coarse and trivial; its transfiguration by Mozart's music may be a marvel; but nobody will venture to contend that such transfigurations, however seductive, can be as satisfactory as operas or drama in which the music, song and plot 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—GRIEG HENRIK SHAW in The Perfect Wagnerite.

Available Scandinavian Music

ETUDE readers seeking material for recitals of Scandinavian music have a rich store before them. There is a numerous list of Scandinavian music which, printed and recalled to secure mind at a very low rate. The Norwegian Music Company, edited by Astor Forsetier (Mrs. Adelen Westlund Moore), contains a large collection of folk song and piano pieces of Miscellaneous Piano Compositions, and The Lyrical Pieces of Grieg (Op. 43) and also very valuable. There is an Album of Ten Piano Pieces by Northern composers and an Album of the Songs of Scandinavia, both containing excellent numbers. The folk songs by Northern composers and an Album of the dances of Scandinavian countries with the dances danced for little folk. For instance the Grieg Bandal (Grieg Song) Opus, No. 3, in which the master made delicate use of the whole-tone scale.

A Program of Northern Masters

- 1. PIANO DUET. GRIEG, Norwegian Dance, Op. 35, No. 2. SCHYTTE, Masked Garden Festival (five-mans, grades 3 to 5). 2. PIANO SOLO. SIBELIUS, Valse Triste from "Kuolema" (grades 2, 3 and 5). SINDING, Irilingsgrauschen. 3. VIOLIN SOLO. SVENDBSEN, Romance. 4. PIANO SOLO. GADE, The Children's Christmas Eve (six charming second and third grade pieces). 5. VOCAL SOLO. GRIEG, Water Lilies. The Swan. To a Violet. SINDING, Sytella. PRINCE GUSTAV, Misti Roses Sweet. SIGURD LIE, Soft-Footed Snow. 6. PIANO SOLO. BACKER-GRÖNDAL, Danse Norvégienne. PER WINGE, Noctelle. SCHYTTE, Improvisti. NEUBERT, Etude in E Major. 7. FOLK SONGS. (For this it is desirable that the singer select his own material from the great wealth of hand.) The Song of Scandinavia and Yngkor over Europe, edited by J. A. Kapper, The Norway Music Album, edited by Astor Forsetier, 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. Last of Denmark (Weyse). Long Night. (Kjerulf, Norwegian). A Birding Song on the Linden Bow (Sous-Mans, 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 Grieg Album and Lyrical 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, Schuscher der Sennnerin. 10. PIANO SOLO. SCHYTTE, Fun Dance. OLE OLSEN, Serenade. T. PETRE, To Springtime. E. NEUBERT, Etude in B minor. R. NORRAKAR, Valse Caprice. SIBELIUS, Romance. 11. VOCAL SOLO. C. RÖBERG, To Nature (cello and organ, ad lib). GRIEG, Ich Liehe Dich. LASSEN, Thy Eyes so Blue and Tender. 12. PIANO DUET. GRIEG, Symphonic Pieces, Op. 14. 13. STRING ORCHESTRA. OLE OLSEN, Town and Country, Petite Suite.



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. (2) How to hold and increase it, and (3) How to avoid financial losses in your professional work.

You understand, of course, of the very outset that advice in such matters can be given only on the most general lines because circumstances vary 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 legitimate 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 parents will entrust his child to you without reliable assurances as to your professional ability, your moral firm, 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 to 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, employ 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 forego. The secretary should be a lady, not too young, well-led, 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, somehow—not 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, closer scrutiny it is even dishonest. It is unjust to those who pay more than 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 parents on payment in advance, and so you receive 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 may be for her as an employee and would be difficult for you. Though one or the other applicant may test like your business rules and fail to engage lessons—let him go! Have the courage to let them go! They will return sooner or later, usually sooner.

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 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 friends, 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 teacher, without giving you any return either in money or in the tangible results of their instruction. This type is also very common in all communities. Smiles, tact and soft words are a poor return for using up your laboriously acquired concert repertory. When in the hope of gaining your friends, if they do not give you feel like; all they ask you! When invited to a large company, however, decorate their parlors, make elaborate preparations, etc., they do it to create the impression that they wish to give their friends a treat,

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 noteworthy points which you wish to mention. One box to contain the cards of your present pupils; if for any reason you wish to refer to them, you 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

VIRGILIO NORTON.—Mr. von Sternberg through his grace as a virtuoso pianist and his consequent long term as a teacher has done so in this article of unusual value and interest. However, as in position to employ a secretary or representative to arrange business affairs, very few young teachers, especially those who are just starting out, are able to do so for only a part of the time, and if that representative is not efficient and the teacher is unwilling to give up a helper, there can be no question that the results will be very different and the teaching very much less satisfactory. The young person starts out in life. Many are forced to do so because of their financial affairs, and many others, particularly those who have a studio, and although Mr. von Sternberg's letter may not apply to them, it is very particular, there will still be many excellent points of advice which should be of value to you.

The Future of Scandinavian Music

By Herman Sandby

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 as you might, without meaning 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 parents or their friends? 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 unchristian 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 ideal 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 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 expect them to attend your studio. 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 may 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 private 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 profession 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 some "Hints to Pupils" that might well be observed by others who are bound to musical progress. Some of these hints are here given for the interest of our readers.—EDITH DE TUN EBY.]

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 your 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.

Do not expect 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.



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 Uppsala* and *The Peasant Wedding*. In these works, he created a distinctively Swedish style both as to rhythm and color. He 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 Sweden 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 exceed 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 greatest works such as the symphonies, *The Four Temperaments*, and *Symphonia Espansiva* are very modern, realistic and original in character. His choral and orchestral work, *The Hymn to Love*, a work of great beauty and originality, is far removed from the Danish folk song.

And yet, he is so popular with the general public, that one often hears the street boys, whistling his songs. *Jens Veimand*, a peasant song is played by the best players 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 nation proud of 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 I write now?" Gade told him to write the national music of Denmark, 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 gems they are. And here one should not forget that the work of collecting and

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 not extend to the same extent in his orchestral compositions, which are much too few. Swedish composers, and their 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 as all that he could and should have done as a composer. He often expressed this regret himself. The other modern composers of Norway, such as Sinding, Schilderup, Agathe Grandahl, Eivind Alnæs, Ole Olsen, Ivar Holter, and many others, are all distinctly national in character; and prophesy that the national music of Norway is far from exhausted; and may yet yield a rare and glorious harvest.

Denmark is producing not less; and among living composers of note, are Lange-Müller, Otto Malling, Louis Class, and Holm-Horselen, differing widely in style and feeling from the Norwegian composers of this generation. It is this fact, which leads me to believe 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 Norwegian, 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 mountaineer as being too 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 be Scandinavian, the people as a whole are so music loving, that Christians, Stockholm, and Copenhagen, each has its own national opera combined with a symphony orchestra. They do not need to imitate the Germans; they need only to do the best of their own people to hear the music of their future! They have not been Scandinavian, the people to the world; and the deeper they realize that their wealth and genius lies in their folk music, and a natural art based upon this, the sooner will they gain the recognition of the world!

SCHUMANN had an uncanny gift for distinguishing the coming men in music. This is how the man who heralded the new age of Johannes Brahms:

"We are now living in a very happy music age. A young man has appeared here who has impressed us most deeply with his wonderful music, and who will, I am quite convinced, make a great sensation in the musical world." In a letter of the same date to the violinist Joachim he also wrote: "I do think that if I were younger I might induce a few polymers on the young dorf so much as you. He has flown across from the Alps to Düsseldorf so quickly. Or he might be compared to a splendid river which wags, as it is at its greatest bearing the rainbow in its waves, its banks courted by Well, I think Johannes is the true apostle, who will write revelations which rhythm and barbees will be unable to explain, even after centuries."

THE ETUDE Master Study Page

A Group of Foremost Scandinavian Composers

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 were 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 Danish Lamer"; 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, Halfdan Kjerulf, Jvar Hallström (1826-1901) and a few others. Kjerulf is known to us by his entrancing melody, *Lull 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 bold 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 culture of Scandinavia confined to Gade and a few men of lesser reputation, the great lights of musical Europe—Wagner, Chopin, Liszt, Schumann, Schubert, Mendelssohn—were flying about immortally just over the borders of Denmark.

Gade's Youth and Education

Gade was born at Copenhagen February 22, 1817. His 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 soon as he could be provided with 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 later teachers are known only to Scandinavian circles. Wesschall, Bergreen 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-in-law, 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 *Nocturne von Osten*. 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 at 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 Leipzig, where he brought out his C minor symphony and a choral work entitled *Cornale*.

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 Frankfurt 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 (1841) 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.

In 1861, Gade received the appointment of Royal Capellmeister at Copenhagen and the distinction of Royal Professor. In 1876, he visited England and conducted his first concert in London. He was married in 1842. He died at Copenhagen, December 21, Birmingham Festival. The time-worn criticism of speaking of Gade as a "vague Mendelssohn" imitator that Gade is a kind of unfortunate Mendelssohn is ill deserved. There is much in the music of the Danish composer that is distinctive and original. His friendship for Mendelssohn was long and sincere. Indeed, Gade, together with David Moschles and Hauptmann, were among the pall bearers at Mendelssohn's funeral. His works have the atmosphere of Mendelssohn's and Schumann alike, but still retain their own individuality. While there are here and there suggestions of Scandinavian themes his music is in no sense imbued with the essence of the northern countries. It is the work of Gade's four indeed, but for his occasional use of Scandinavian idioms, his music is entirely German.

Of Gade's sixty-four numbered works, the best known are his *First King's Daughter*, *The Message of Spring* (*Frühlingbotschaft*), *The Song of the Lark* (*Larkensong*) and *The Swan* (*Swan Song*). His symphonies and instrumental works, such as *Hallet*, *Michael's March* and *The Hibernian* are rarely heard. Of his piano works those most in demand are the *Agave* and *Andromeda*. The sets in F for violin, solo and piano are deservedly popular. All of his compositions were exceedingly well balanced and finished. None is marked by any attempt at sensationalism.

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 comparison 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.

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JOHANN SVENDSEN.

time of the Franco-Prussian war he was unfortunate in receiving an excellent offer to become conductor of one of the great German orchestras, only to find that the orchestra was forced to discontinue in consequence of the war.

In the meantime he had been composing steadily and his symphony in D attracted wide attention when first given at a Gewandhaus concert (1870). Sweden next 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. Swendsen indeed was in thorough sympathy with Wagner and his followers especially Franz Liszt, and this may account for the fact that all the Scandinavian composers not so peculiarly shows the least touch of the Scandinavian atmosphere.

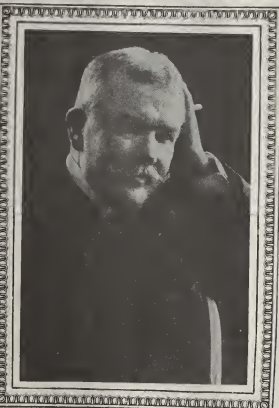
In 1872 he became conductor of the Christiania Musical Association with which he was associated for most of the better part of his later life, although he often toured far from his native city. In 1874 the Norwegian Government recognised his genius and afforded him sufficient support to enable him to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

Grieg and Swendsen represent two quite opposite manifestations of Scandinavian musical genius. Swendsen 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.

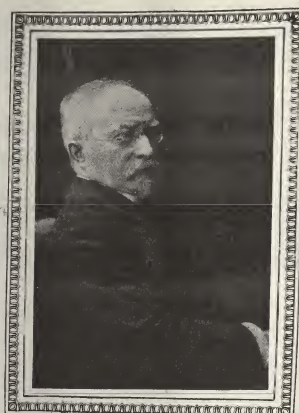
Of Swendsen's best known works his symphonic introduction to *Sjård Slembe*, his concertos for violin and for cello, his symphony in D and his chamber music compositions all deserve the serious attention of musical historians. His *Opus 15* (two books), *Fantasiestykke* (six numbers), *Ericson* and *Humoresque*, and his *Polonaise*, Opus 12, are well known.

Johan Gustav Sjögren

Johan Gustav Sjögren (pronounced Shay-gren) was born at Stockholm, Sweden, June 6th, 1883. 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, where his principal work was done at Berlin, where he was a pupil of those stern German schoolmasters, Haupt and Krel. 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 Johanneskyrka. He is not famed for compositions in larger forms but rather for pieces of high artistic finish and exquisite content. His best known of these are *Opus 6* (*Wanderstuck*), *Opus 15* (two books), *Fantasiestykke* (six numbers), *Ericson* and *Humoresque*.

Jean Sibelius

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 *Caesar*. 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, Education and progress, often under huge difficulties, has marked the recent history of Finland although a university was established in "the country of the pilgrimages" 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 produced by the law. However, he became a pupil of Wegelius at the Helsinki Conservatory. After graduation he went to Berlin, where he came under the tutelage of the noted master Goldmark. He also had instruction from Fuchs and Berglied. His genius him a substantial stipend to enable him to continue his follow-up of the folk-music of his native land in 1898, he assumed control of the rapidly growing conservatory.

Fortunately he was enabled to continue his work as a composer 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 blend of the mysticism of the

East and the dynamic power of the West which characterizes his race. Although Finland is commonly referred to as a Scandinavian country, the folk songs of Finland have comparatively little in common with those of other Scandinavian countries. Sibelius has drawn much inspiration from the *Kalevala*, one of the mythical Sagas of the Finns. Often sombre and sometimes gloomy in atmosphere, his works are strong to the point of violence. But it is not the violence of the brute, but rather that of the unsexed, unlearned, 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 Homecoming* 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 (1913, 1914), whether he came through the splendid initiative of 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 deservedly popular piano-forte 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. He was born January 11, 1855, at Kongberg. After his initial studies at home he went to Leipzig, where he became the pupil of Keinecke (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 all the Scandinavian composers. For a time he lived in Christiania as a teacher and as an organist, but later removed to Copenhagen.

Sinding's work is all marked by high artistic conceptions of balance, style, and melodic beauty. The 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 written two of the most widely performed pieces of the hour—*Fruitingstranden* and the delightful song—*Syde's Song*. He has written a violin concerto that has been very popular with performers upon that instrument. There is also a piano-forte 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 unquestionably rank among the immortals of Scandinavia.



JEAN SIBELIUS.



Interesting Phases of Scandinavian Music

Collected from Various Sources

Musical Accomplishment in Norway

[Finland has its Sibelius and Denmark its Gade. Sweden glories in the genius of Jenny Lind and Christine Nilsson. But the most numerous and most eminent of Scandinavian composers, however, are to be found in Norway. A few, however, have made the strangely beautiful music of the hard Northern North Sea, and the soft music of the fjord an abbreviation of the date printed in the office account of Norway's music and other activities published at the time of the Paris Exhibition in 1906. The names of most of the musicians mentioned in this article will be found in the Concise Biographical Dictionary of Scandinavian Musicians published on page 707.—Editor of THE ETUDE.]

"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 had their names upon the official 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-Helm, Johannes Leaskou, M. A. Uthøy, 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 Arntsen (1792-1823), son of the whole, has done much towards the advancement of Norwegian music. The society existed for 20 years, and was succeeded by the Musical Union (*Musikforening*), 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 1871 by the co-operation of the famous Norwegian musician, Edward Grieg, who 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 Kjerulf and Nordraak." Haldrane Kjerulf (1815-67) was the first to collect and arrange folk-songs. 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 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 only the opportunity of creating a really great work, but he was nevertheless one of the most gifted personalities that Norwegian art has ever fostered. He was a man with a bold, fresh way of looking at things, strong artistic instincts, and an unquenchable love of his 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.

As Norway has no regular opera (1900), and no 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 (1810-89), whose life and labors are so widely renowned. Norway has also had renowned concert virtuosity in the pianists and composers, Thomas Thellefsen (1823-74) and Edmund Neupert (1842-88) and the flutist Olof Swendsen (1852-88). In the foremost ranks of living concert executives stand Agnes Backer as a composer. The greatest male pianist at the present time (1900) is Martin Knutzen, who is also a conductor of choral and sacred concerts. Among singers may be mentioned Ingeborg Ouello-Ejorson and Ellen Gulranen. 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 performance. 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 founded, which gave quite brilliant artistic results, but yielded such small proceeds that after the burning down of the theater in 1871, it was found impossible to continue the work of the theater at that time was Johan Hennum (1833-94). Under his successor, Per Winge (born 1858), opera has also been cultivated with great success.

Swedish Musical Developments

The Swedish historian, N. Scander 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 who won the highest approval of the grim old Vikings. Hence we have preserved 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 songs, and cultivated them with energy and zest. The greatest influence on the musical culture of Sweden was exerted by the talented musician, J. C. X. Hafner (1759-1833), who prepared most excellent music for the Church Hymn Book; 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 tunes 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. Román (1694-1738), H. F. John son (1717-79), the genuine Krause (1756-92), the renowned and in many ways accomplished musician and composer, L. Hjortstjerne (1772-1843), Bellman, the poet and humorist, and Professor E. Geijer, poet and composer, and Professor J. C. X. Hafner, poet and composer who with Afzelius did so much to save from the oblivion the songs and music of the people. Mention must also be made of Ivar Hallström, a productive

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 Peter Gustavus, a brother of King Oscar II, one of the most highly-gifted musical composers among the sons of Sweden. Cumar 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 at 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 Wedohuse in Grove's Dictionary, "a change has come over Swedish music. The genius of Berlioz, Wagner and Liszt 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 has been somewhat obscured by the influence of Berlioz along 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 composers 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 Bennet and many others sounds like the fanfare of trumpets in our ears." Christine 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. "Christine IV engaged this price for those times, placing the English artist on a financial footing with the Admiral of the Realm, who received the same salary." Quite a number of English artists were engaged following the great Lutheran 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 Alexandra, as all the world knows, was a great actress 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 degree of Doctor of Music. King Edward was no doubt influenced by her when he founded the Royal College of Music in 1883.

Three ETUDE Prize Winners

OTTO MERZ



OTTO MERZ

The brilliant composition, *The Surf* (Le Resac), with which Mr. Merz has secured the Third Prize in Class 1 (Concert Pieces for Piano Solo) of THE ETUDE Prize Contest is a very excellent selection in which solidity of writing exists side by side with melodious fancy. Otto Merz was born 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 twenty-second year Mr. Merz devoted 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, and 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*.

LAURA REMICK COPP



LAURA REMICK COPP

While known to ETUDE readers for her charming and instructive articles, Miss Copp has not previously appeared before us as a composer. As winner of the third prize in Class 4 (Easy Teaching Pieces) with her delightful *Gaily Tripping* she makes a gracious entry into the music section of THE ETUDE. She was born in Illinois, but comes of an old Eastern family. Music study began early in life, Miss Copp's mother being an excellent pianist. Later came study in Chicago 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 Theodor Leschetzky.

Miss Copp studied theory of music and composition at the New England Conservatory of Music, and under Adolf Wedig of Chicago. She also studied singing under Miss Magna Limic. Her general education was not neglected, and after graduating from Ferris 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.

GEORGE DUDLEY MARTIN



GEORGE DUDLEY MARTIN

BORN at Scranton, Pa., in 1881, Mr. George Dudley Martin has remained true to his native city, leaving it only to go to Philadelphia for a while to study piano with Constantin von Sternberg and composition with Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. Previous to this he had studied piano with Silas Rosser of Scranton and with Dr. Alfred Wooler.

Mr. Martin has a decided talent for writing pieces that are attractive and melodious and at the same time devoid of the banalities of so-called "popular music." It is quite in keeping with a poetic justice, therefore, that he should have won a prize—the second—in the 3rd Class (Pieces in Dance form) of THE ETUDE Prize Contest. *Visions of the Dance* is a value 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 waltzes *Eros*, *Little Lovers*, *Sweet Sovenir* and *Pittoresque*, and the airs de ballet, *La Ballerina*, *Coquette*, *Wood Nymphs*; also a *Portrait*, *Felicitations March*, and the song *One Day I Gathered Roses*.

Prize Composition
Etude Contest

GAILY TRIPPING

LAURA REMICK COPP

Allegretto M.M. $\text{♩} = 126$

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Educational Notes on ETUDE Music

By Preston Ware Orem

RUSTLE OF SPRING—C. SINDING.

This is the most popular pianoforte composition of a famous contemporary Scandinavian composer. It is 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 piano 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. ALBOUT.

The Vienna waltzes have always been famous for a certain piquant character and movement peculiar to themselves. They are like no other waltzes and they temperament of a measure to reflect the gay and volatile temperament of the Viennese populace. Mr. Albout'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 3½.

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. Grade 3½.

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 piece with two contrasted themes. The first theme should be played lazily as though drifting along. The second theme should be taken at a brisker pace, suggesting the troubled visions of the dreamer. Grade 2½.

INDIAN REVEL—P. BROWNOFF.

Mr. Brownoff excels 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 lute military march based on familiar trumpet themes, well worked out musically. Mr. Horvath has been very successful with his various teaching pieces and invariably has something new to say. Grade 2½.

THE FOUR HAND NUMBERS.

The two movements from Grieg's "*Peer Gynt Suite*," *Ae'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. Kelli's *Two Little Brown Eyes* is an attractive and characteristic song which will prove suitable for *encore* purposes.

Andante affettuoso M.M. $\text{♩} = 72$

SONG WITHOUT WORDS

ERNST KROHN

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DRIFTING AND DREAMING

Andante M. M. $\text{♩} = 88$

CARL WILHELM KERN

IN VIENNESE STYLE

Poco tranquillo M. M. $\text{♩} = 126$

WIENERISCH

HANS AILBOUT

Prize Composition
Etude Contest

THE SURF

LE RESSAC
ETUDE DE CONCERT

OTTO MERZ

Largo M.M. ♩ = 46

The score for the Largo section (M.M. ♩ = 46) is written for piano. It begins with a *dolce* marking and features a complex texture with many chords and arpeggiated figures. Dynamics include *f*, *mf*, *p*, and *ff*. The tempo changes to *Allegro M.M. ♩ = 104* in the middle of the section. Other markings include *rit.*, *rall.*, *legg.*, and *Ped. simile*. The section concludes with a *cresc.* marking.

The score for the Allegro section (M.M. ♩ = 104) continues from the previous page. It features a more rhythmic and driving texture. Dynamics include *p*, *mf*, *f*, *ff*, and *rit.*. The tempo is marked *Allegro M.M. ♩ = 104*. The section includes a *D.S.** (Da Capo) marking and a section labeled *B*. The tempo changes to *un poco meno mosso* and *con sentimento*. Other markings include *ff*, *rit.*, *l.h.*, *r.h.*, *Ped. simile*, and *cresc.*. The section concludes with a *rall.* marking.

* From here go back to § and play to A; then go to B.

THE ETUDE

Musical score for 'THE ETUDE'. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a tempo marking of *poco rall.* and a dynamic of *p*. The score includes various performance instructions such as *cresc.*, *allegro* (M.M. ♩ = 104), *ritard.*, and *presto*. The piece concludes with a *rit.* marking and a final dynamic of *fff*.

THE ETUDE

INDIAN REVEL

PLATON BROUNOFF

Musical score for 'INDIAN REVEL' by Platon Brounoff. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It is marked 'Marziale M.M. ♩ = 108'. The score features a variety of dynamics including *p*, *mf*, *f*, *ppp*, and *fff*, along with tempo markings such as *ritard.* and *rit.*. The piece ends with a *rit.* marking and a final dynamic of *fff*.

VISIONS OF THE DANCE

VALSE

GEORGE DUDLEY MARTIN

Prize Composition
Etude Contest

Vivo

mp
8
4
Tempo di Valse M. M. = 144
rall. pp
mf marc.
rit.
p
mf
dim.
rit.
pp a tempo
p
Risoluto e marc.
mp scherz.
dim.
con anima
p
f marc.
mp scherz.
dim. delicat. p
pp
cresc.
rall.
Tempo l.

mf
p
cresc.
mf
dim.
Last time to Coda
p
rit.
pp a tempo
pp
a tempo
rall.
CODA
dim.
acc.
pp
mf
Fine
p
mf
cresc.
f
dim.
r.h.
p
cresc.
5
3
2
1
2
3
4
5
rit.
mp
mf a tempo
p
dim.
p
D.S.

THE ETUDE ASE'S DEATH

ASES TOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 48

Secondo

Musical score for the second part of 'ASE'S DEATH'. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *p molto legato*, *pp*, *mf*, *resc.*, *piu resc.*, *ff*, *p*, and *dim.*

ANITRA'S DANCE

Tempo di Mazurka M.M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

Musical score for 'ANITRA'S DANCE'. It is a mazurka with a 3/4 time signature, featuring a rhythmic piano accompaniment and a melody with trills. Dynamics include *p legg.*, *pp*, and *f*. Section markers A, B, and C are present.

THE ETUDE ASE'S DEATH

ASES TOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 48

Primo

Musical score for the first part of 'ASE'S DEATH'. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *p molto legato*, *pp*, *mf*, *resc.*, *piu resc.*, *ff*, *p*, *piu p*, and *dim.*

ANITRA'S DANCE

Tempo di Mazurka M.M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

Musical score for 'ANITRA'S DANCE'. It is a mazurka with a 3/4 time signature, featuring a rhythmic piano accompaniment and a melody with trills. Dynamics include *pp*, *p*, and *f*. Section markers A, B, and C are present. A trill instruction is included: 'a) Play all the trills in the manner: 1 3 2 3 2'.

THE ETUDE

Secondo

pp

f

p

fp

fp

C

pp

D

Cross hands with the Primo

cresc.

mf

E

dim.

poco rall.

p

pp

f

f

pp

1

THE ETUDE

Primo

pp

p

fp

fp

1

p

8

5b

1

fp

fp

1

dolce.

18181

18182

12322

12323

pp

dolcissimo

Cross hands with the Sec.

8

ondo

cresc.

dim.

E

poco rall.

p a tempo

18181

18182

pp

f

f

1

pp

RUSTLE OF SPRING.

FRÜHLINGSRAUSCHEN.

Christian Sinding, Op. 32, No. 3.

Edited and fingered by Maurits Leefson.

Agitato. M.M. ♩ = 104.

leggiero

The first page of the score consists of five systems of piano music. Each system has a treble and bass clef staff. The music is characterized by rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand. Fingerings are indicated by numbers 1-5. The tempo is marked 'Agitato' with a metronome marking of 104 M.M. per minute. The mood is 'leggiero'. The piece is in 2/4 time and the key signature has two flats.

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The second page of the score continues the piece with five systems of piano music. It features similar rapid sixteenth-note passages and accompaniment. Dynamics include *p*, *p cresc.*, *cresc.*, and *molto cresc.*. The piece concludes with a *ff* (fortissimo) section marked with two asterisks (**). The final system includes detailed fingering for the concluding chords and a double bar line with repeat signs. The tempo and key signature remain consistent with the first page.

sempre ff 5

7

6 3 2 1

fz 4

7

ff

1 3 2 1 3 1

dim.

D.C.*

L.H.

CODA

7

Ped. sin Fine.

8

* From here go to the beginning and play to **; then to CODA.

THE ETUDE CRESCENDO!

PER LASSON

Sempre crescendo M.M. ♩ = 99

THE ETUDE CUPID'S DART

NOVELLETTE

LOUIS DANNENBERG

Allegretto (tempo rubato) M.M. ♩ = 96

NORWEGIAN HUNTERS' MARCH

ON MOTIVES FROM OLD MARCH MELODIES

Arr. by W. P. MERO

Tempo di Marcia M.M. ♩ = 112

Musical score for 'Norwegian Hunters' March' in 2/4 time. The score is arranged for piano and includes dynamic markings such as *p*, *mf*, *f*, and *marcato*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *ff* marking.

Musical score for 'Trumpeters of the Guard' in 2/4 time. The score is arranged for piano and includes dynamic markings such as *ff* and *ff*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *ff* marking.

TRUMPETERS OF THE GUARD

MARCH

GEZA HORVATH

Tempo di Marcia M.M. ♩ = 120

Musical score for 'Trumpeters of the Guard' in 2/4 time. The score is arranged for piano and includes dynamic markings such as *f*, *f*, *p*, and *ff*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with a *ff* marking.

TRIO

* From here go to the beginning and play to Fine; then, play Trio.

MARCH IN E

PIPE ORGAN

REGINALD BARRETT, Op. 80

Regis. (Gt. Full, without reeds / Sw. Full / Ch. 8' Solo stop, all couplers / Ped. 16' & 8')

ORGAN score for 'MARCH IN E'. Includes staves for Gt., Ped., and Ch. with musical notation, dynamics (cres., rall., ff, mf), and tempo markings (Allegro maestoso, a tempo).

Piano score for 'MARCH IN E'. Includes staves for Gt., Ch., and D.S. with musical notation, dynamics (rit., a tempo, f, ff), and tempo markings (Allegro maestoso, Tempo I).

SHEPHERD GIRL'S SUNDAY

SAETERJENTENS SONDAG

OLE BULL

Edited by Frederick Hahn

Adagio M.M. ♩ = 78

Violin and Piano score for 'SHEPHERD GIRL'S SUNDAY'. Includes staves for VIOLIN and PIANO with musical notation, dynamics (p, pp, f, sempre pp), and tempo markings (Adagio).

THE ETUDE

TWO LITTLE BROWN EYES

JOHN KEMBLE

LESTER W. KEITH

Andante con moto

1. Sum-mer is here once a - gain,
2. Win-ter is com-ing, they say,

Flood-ing the fields with its light, But with-out you all its pow-er to do Is sore-ly be-rett of its
Fear-less and grim as of old, lose its proud sway, And sure-ly for-get to be

light, Fra-grance and beau-ty must go, Seek-ing the joy that I prize, They can-not stay if
cold, Deep-neath a man-tle of snow, The heart of the Win-ter king lies, Wait-ing to beat with

cresc. *rit.*

rall. *Much slower*

you run a-way, Two lit-tle bright brown eyes, Brown eyes, Brown eyes, win-some and true,
sum-mer-y heat, For two lit-tle ro-guish eyes.

rall.

Gleam-ing, beam-ing, all the day through, I on-ly live in the hope that some day

Also published for Low Voice

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THE ETUDE

rit. *a tempo*

You will fling Sum-mer a - cross my dark day, Brown eyes, Brown eyes, lin-ger a - while,

rit.

cresc. *cresc. ed accel.*

Send me just one bit of a smile, And from my heart it shall nev-er de-part,

cresc. *cresc. ed accel.* *rit.*

rall.

Two lit-tle, true lit-tle brown eyes.

colla voce *a tempo* *D. S.*

MY HEART'S DESIRE

HARRY ROWE SHELLEY

Con moto

1. Down by the run-ning
2. Down thro' the wav-ing

f *p*

poco rall.

wa-ter, I sing my song, of love to thee. Hark from the tree-top yon-der The rob-in's note is
branch-es The sun-light glints, the shad-ows fall. Deep from the wood-ed thick-et A mys-tic gla-mour

poco rall.

Also published for High and Low Voice

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a tempo
borne to me. Un- der the hang-ing branch-es The purl-ing brook runs blithe and gay. Each gurg-ling mur-mur
creeps o'er all. Sweet to its mate the song bird Doth sing its lay so full and free. Earth-would in-deed be

a tempo
thrills me; The brook hath caught my song to-day. Thou art my heart's de-sire; With thee I long to be;
Heav-en, If on-ly thou wert here with me.

a tempo
Each mo-ment pass'd with-out thee Seems an e-ter-ni-ty. O strange, sweet pas-sion! Love's burn-ing

f
How I long to be with thee; Thou on-ly art my heart's de-sire.

ritard. *Vivace*
with thee, Thou on-ly art my heart's de-sire.

ritard. *f* *Vivace*

Richard Mansfield and Hans von Bülow

WHEN Hans von Bülow, the celebrated German pianist, first came to Boston, he stayed at a house in Beacon street in a room immediately beneath that occupied by Richard Mansfield. At that time Mansfield was not even connected with the stage. His mother, the distinguished singer, Mme. Rudersdorff, also lived in Beacon street, where he lived the life of a fashionable young gentleman—when funds permitted. One of his sources of livelihood was his work as music critic on an obscure Boston newspaper now defunct. He did not care very much for this work, for although at his mother's home he came in contact with many of the world's greatest musicians and although he was himself gifted musically, he did not feel that he was destined for a musical career.

Von Bülow's first Boston concert was announced for Monday, October 18, 1875. Mansfield was not a little disturbed to find that he was expected to "criticise" the master's playing. With a humility rarely found among music critics he realized that he was not in a position to comment upon a von Bülow playing Beethoven. Learning, however, that the virtuoso was in the same house with him he determined upon an unusual course. With this in view, he paid a visit to von Bülow.

"Her von Bülow," said Mansfield, "I am music critic on one of the Boston newspapers and I find I am expected to attend your concert to-morrow night and to write a criticism on your performance. To me it seems absurd that I should be expected to sit in judgment on a masterpiece like yourself performing a work of such a composer as Beethoven. I am obliged to write something, however, and I would like to do it in a way that would do justice to you and to myself. Won't you be good enough to tell me something about the concert and your views as to its interpretation?"

Von Bülow recognized that this was a very sort of critic. He was not a little interested. He immediately seated himself at the keyboard and explained the fine points of each passage, at once answering the eager questions of the young interviewer. As time went on, Mansfield became more and more absorbed. The conversation soon drifted to other works of Beethoven and from that to a discussion on music generally. Presently von Bülow turned and faced his interlocutor; eying him shrewdly. "Young man," he said, "you know more about music than you led me to think."

"No more than I have picked up at home," answered the future actor. "You have picked up a great deal," observed von Bülow. "You're sure to be a very musical home."

"My mother is Madame Rudersdorff," admitted Mansfield. "Madame Rudersdorff," exclaimed the pianist. "Madame Rudersdorff your mother! I had no idea she was in Boston. Take me to her instantly!" He rapidly put on his overcoat, seized his hat and cane and led the way downstairs.

Boston, as everybody knows, is a city of winding streets. There was a short cut available to Mme. Rudersdorff's from the top of Beacon street to the corner of Boylston and Tremont, and then straight across the north end of the Common. Mansfield, however, led his companion a long circuitous route which took them past the State House, past the front windows of some of Boston's most aristocratic inhabitants, and from thence through the fashionable shopping districts which at that hour was crowded with people. How much longer the journey would have continued is not known, for suddenly von Bülow grew suspicious.

"Young man," he thundered, "you are showing me off. Take me to your mother instantly."

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Typography of Programs

By Edwin H. Pierce

THESE lies on my desk a recital program, in which are several instances of carelessness. Happening to know that the player is a musician of solid attainments and quite wide reputation, I feel that he perhaps merely the victim of misplaced confidence in an ignorant printer, but were he an entire stranger to me, the impression upon me would be a very bad one.

One should learn to prepare copy for a printed program most carefully. Among the more common blunders to be observed in many programs are the following:

1. The misspelling of a composer's name, as "Rudersdorff" for Rudersdorf.
2. The misspelling of musical terms, or of names of instruments, as "violincello" for violoncello, under the false supposition that the word is derived from "violin."
3. The use of an obsolete or discredited form of a word, as "clarinet" for clarina.
4. Arbitrary change of order in the course of a program, one line reading, for instance: BACHOVEN Sonata Opus 13 and the next

TWO SONGS BY SCHUBERT

Miss Smith-Jones, soprano.
5. The use of unsmooth type, or of too many different fonts of type in the same program. General blurring or muddiness of effect, arising from unskillful press work.

6. Careless use of punctuation. In the program to which I have alluded there occurs a line like this:

Prelude and Fugue, in G. min. J. S. BACH.
The comma after "Fugue," and the period after "G" are both incorrect, and even the word "minor" would look better if not abbreviated.

The tendency to-day, among those who know, is to use fewer punctuation marks than formerly. For example:

PRELUDE AND FUGUE IN G MINOR Bach is now considered slightly better form than PRELUDE AND FUGUE IN G MINOR, Bach.

There is a growing sentiment against the much abused custom of soliciting business advertisements and printing them on a concert program. It savors too strongly of a crude commercialism.

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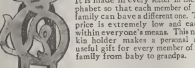
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Dramatic Prose Reading of Peer Gynt

(Continued from Page 748)

XIII Music.

The Death of Ase from the First Peer Gynt Suite, Opus 46 No. 2

PEER GYNT.

This may be obtained arranged for piano solo, piano duet, violin solo and string quartet. It is especially adapted for the violin solo which may be obtained in the piano solo and piano duet arrangements. If no desired the music may be commenced playing very softly with the lines. This journey makes me so weak and tired.

XIV

Peer Gynt Abroad. After his mother's death Peer Gynt, true to his love for adventure, rushes off to the coast of Morocco. There we see him a handsome, middle-aged gentleman, dressed in the fashion of the day and wearing gold-rimmed eyeglasses at the end of a long chain. He is entertaining a cosmopolitan party of adventurers at a dinner which is spread on matting on the ground. In the distance is seen a steam yacht flying the Norwegian flag and the American flag. Peer Gynt has been in the United States and has made a great fortune. He boasts, however, that he is a cosmopolitan.

"By birth I am a Norwegian, But cosmopolitan in spirit. For fortune such as I have enjoyed I have to thank America. My only furnished library I owe to Germany's later schools. From France again I get my waistcoats, My manners, and my style of wit. In England an industrious hand And been sense for my own advantage. The Jew has taught me how to wait. Some taste for the fancy. Then I have received from Italy. And one time in perious pass To eke the measure of my days I had recourse to Swedish steel."

Peer then tells his German, French, English and Swedish guests of his mad dream to be Emperor of the World. This he plans to become through the might of gold. It has been his boyhood ambition and is still his goal. Peer lays his plans to conquer the universe and all his friends gladly agree with him, but the moment his back is turned they scheme to steal his yacht and make away with his fortune.

When Peer Gynt returns he finds them gone. As he watches the swiftly departing yacht he prays frantically that something may happen to stop her. A flash of fire springs into the air from the yacht and in a moment all that is seen on the water is a cloud of smoke. The yacht has gone to the bottom.

XV Music.

Arabian Dance from the Second Peer Gynt Suite, Opus 45, No. 2

This is most effective when done in duet form but may be omitted entirely from this reading if desired.

XVI

Peer Gynt at the Arab Camp. His faithful friends gone, Peer now wanders to an Arab camp, where we need find him in the tent of an Arab chief on an oasis in the desert. In the garb of a prophet he is surrounded by a bevy of girls, among whom is Anitra. They hail him as "The Usher of Omens." Peer of course, falls in love with Anitra, only

to be deceived again. Her chief concern is to get his jewels, his opals and his purse of gold. She begs him coyly.

"Give me that ring upon your finger." Peer hands it to her, saying

"Take it all, Sweet Anitra, the whole of the worthless trash."

Anitra dances for Peer and he is delirious with joy.

XVII Music.

Anitra's Dance from the First Peer Gynt Suite Opus 46, No. 3

This is effective as a solo for piano, as a piano duet and as a violin solo with piano accompaniment.

XVIII

Peer Gynt in the Tempest. Once in the possession of Peer's jewels and his purse, Anitra mounts an Arab charger and dashes away over the desert. Peer curses his fate and all women.

"The insane; she was on the very verge of turning my head clean topsy-turvy. Ah, women, they are a worthless crew!"

Peer sails aboard a huge ship for the North Sea. There he finds himself in the midst of a wild tempest. Standing on the perilous deck at night Peer discovers that another passenger is waiting at his side. No one sees the mysterious being but Peer. Can this strange passenger be death?

"What crazy creature is he?" asks the trembling Peer of the boatswain. "I see no one but myself," cries the boatswain through the storm.

"Then," shrieks the boatswain, "that companion-yawl just now!"

"No one but the ship's dog," sneers the cabin boy.

Amid the deafening roar and turmoil of the storm the ship founders in the sea.

XIX Music.

Peer Gynt's Return Home. Second Peer Gynt Suite Opus 55, No. 3

EDWARD GREIZ.

This number is effective as a piano duet but may be omitted if desired.

XX

Peer Gynt in the Open Sea. In a lifeboat near the shore Peer finds himself in company with a woman. The waves strike the boat and she turns bottom up. On one side Peer arises and grasps the boat's keel. On the other side the cook's head emerges through the waves. The men fight for the possession of the craft, both knowing that it will not keep up two. The cook screams:

"O, bind 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!"

"Let go," begs the cook, "you have lived and I am young."

"Quick," shouts Peer Gynt, "haste you and sink, you drag us both down."

The cook sinks saying the Lord's course, falls in love with Anitra, only to discover that the ghostly passen-

ger who had haunted him on the ship is striving to lay hold of the little boat. The passenger struggles wildly to grasp the upturned keel, but misses it, and Peer's hapless life is saved.

XXI.

Peer Gynt's Salvation. Returning to his home village, unknown and forgotten, save as a legend, Peer finds the people of the town accusing of his old belongings. Still haunted by his evil spirits, that constantly tempt him with his weaknesses and his sins, Peer hungs to meet Solveig once more. When he sees her in her humble home he exclaims remorsefully,

"There, ah—there, was my empire!"

Solveig stands at the door dressed for her hour. Peer notes the Palm Book in her hand, and fingering himself at her in his eyes.

"Hast thou doom for a sinner? Then speak it forth."

Solveig, the faithful, cries out gently, "He is here, Oh, God, be praised!"

"Cry not all my sins and trespasses," urges Peer. "In nought has thou sinned," begins the trusting Solveig.

The long Northern night begins to break. The shafts of sunlight ascend high over the dark mists of the fjord. Solveig murmurs to the tired Peer,

"Thou has been in my faith, in my life, In my love, all the time."

"In thy love? Oh, there, hide us, hide our hearts," whispers Peer, burying his face in her lap.

The sun towers gloriously over the hills and a new day is theirs. The morning music of the birds breaks the silence and the clear sweet voice of Solveig's heard singing to the tired wanderer at her feet.

XXII. Music.

Solveig's Song. Second Peer Gynt Suite Opus 55, No. 4

EDWARD GREIZ.

This should be played as a violin solo but not sung.

Love and the Woman Musician. No teacher of the violin today copies a more prominent place than Otto Seveik, whose monumental pedagogical works have made him a sort of Gynt among violinists. He has produced some of the most successful violinists of the day, and since these brilliant pupils are of both sexes, the following remarks of Seveik's are significant, and should attract 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 when she falls in love! Then the soul comes. However, some remain as cold as ice. Men, too, have often no idea of feeling, and imagine that if they put a tremolo there, they have done all that is necessary. Kibbitz-headed expression at first, but it came to him as he grew older."

Department for Singers. Editor for October, the Noted Voice Specialist OTTO TORNEY SIMON

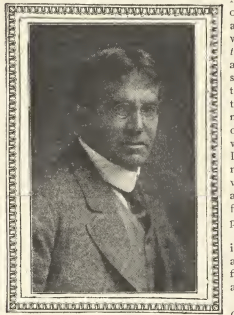
Breath-Control, the Basic Act of Singing

The application of effective breath-control in singing is the "keystone to the great arch" upon which all correct technique and all greater vocal art depend. To explain this, and how such correct action may be obtained, has always been the most sought for truth among students of singing, and to-day it is as eagerly sought for as in the past. The desired characteristic of a basic tone in singing is one of steadiness, equal weight, evenness, and control in any dynamic, the result of proportionately equal emission each moment the breath passes outward over the vocal cords. Is the process of obtaining smoothness of the tone and the control of the phrase a psychological act, is it a natural condition, is it the result of relaxation, is it the result of effort, is it the result of applied effort? These are vital questions for the singer. Progress will be impossible until these questions are answered and the correct solution applied. However, there is a definite answer—the solution is exact, and progress will be immediate from the first appreciation of this basic act. The instrument of the human voice is part of a physical organism. With a limited monotony it serves also the purpose of conventional speech. In a nature accustomed to deeper warmth it may express with increased tone color and intensity the exalted sentiments of the spoken word. Between emotional speech and the next step there is a time of pulsating energy, for here an improvisatory art is born, an art that envelops the word with a glossamer of charm and lightness, that colors it with innumerable richer tints of deeper significance or that throws it under a spell of gloom as sombre as that of the deepest night—the art of singing. Music transpires the word. A new and added significance illumines that has heretofore been pelagic and conventional, and an inner shimmering spirit of the word is thus aroused.

Every teacher and student of the voice should know something of its physiological action, its matter of intelligence and breadth to have this knowledge. Broader Principles. The broader principles of voice-production are well understood. These include the vibration of the tiny vocal bands in the larynx, caused by the outward flow of the air passing over them, the elementary tone resulting therefrom, and its subsequent reinforcement in resonating cavities, such as the chest, the throat, the mouth, and the sinuses or hollow-bones of the face. The act of filling the lungs for artistic purposes requires an muscular expansion of the chest-space, and this is accomplished principally through the descent of the diaphragm, a fibrous muscle-shaped muscle extending through the center of the body and attaching to the lungs rear. Such action is assisted by the intercostal muscles between the lower ribs, to which the diaphragm is attached at the back and sides. One may readily understand then, that

singing is largely dependent on physique, for if these muscles are weak the diaphragm quickly collapses, the air rushes outward, and sustained singing becomes impossible. Effective breath-control—therefore the result of correctly and definitely applied muscle-action which results in breath-control. The body should always be master of the breath and of the tone. To "breathe naturally" is a precept that does not originate with the thinker or ex-

pression of muscles upon which breath control 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-bone and across the upper-middle back. Clench the fingers vigorously into the palm of the hand and it will give you a similar muscular activity. It is the feeling of stringency or tenseness of muscles. The diaphragm is well extended and should be muscularly firm at the same time easily held, as the final inflation of the upper chest takes place. When this has been done the breath is ready for controlled exit, and may be applied to the sustained tone. It will flow outward, evenly, unrestrainedly, automatically. Remember that the "locking of the diaphragm" does not mean its flitting, but such a gradual shrinkage upward as to be almost imperceptible. As long as there is this extension of the diaphragm the necessary breath for the new phrase can always be taken easily and without restraint from the upper strata of the lungs. Without this extension the "recovery" of the breath means "high chest" breathing, which is pernicious and unsatisfactory.



OTTO TORNEY SIMON.

Drink in the Tone. So much for the physical side of singing. After the "locking of the diaphragm," and not before, or without its action, should we apply the psychological suggestions. Now the critical judgment and correction of tone may and should be the psychological one. And one of the basic psychological suggestions is the precept of a great maestro: "Drink in the tone!" In other words, if there is the impression in the production of a tone that it is being drawn towards you, and not pushed outwardly from you, there exists the true breath-economy, resulting from the right relationship of pressure and resisting muscles. In singing, after adjusting the physical, we think the psychological. The sensation of stringency of the breathing muscles should remain during the act of singing or speaking. Firmly conditioned of the closed throat, the finely held larynx, the rigid chin, are all the results of voice-production with this essential body-activity incomplete or misunderstood.

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How Can I Improve the Musical Part of the Service?

By Roland Diggle

There are few organists who have not at some time or another closed their organ with a feeling that the service has not gone as well as they would like. What the real trouble was it would be hard to say. You may have played your organ numbers in better style than usual. The choir may have sung exceptionally well. At the same time there has been that unsatisfactory feeling of something lacking. If you are in the "rut" deep enough until it gets to that and jogg along with a start, you suddenly realize that your choir has gone, and you are compelled to seek pastures new. These few words are addressed to those who feel that something is wrong and who want to do what they can to improve things.

In the first place an organist should seek the "mood" of the service. This can only be done by co-operation between pastor and organist. This co-operation will bring about splendid results though, of course, it will sometimes mean compromise on both sides. But surely by working together better results can be achieved. Not only can anthems be selected to fit in with the sermon and rest of the service, but organ numbers can also be appropriate. Who, if he knew that the sermon was to be on the Peace of God, would play the *War March of the Priests* as a postlude? It is such things as this that mar an otherwise well-rendered service. There is nothing like five minutes' quiet music as a preparation for morning and evening service. Try and interest the congregation in the music you play, either by publishing the titles on the service list or by placing a list of the pieces to be played near the door where it can be seen by those coming in. You will be surprised how soon they will be interested in what you play, and what difference in the number of listeners you will have. Your reputation as a player will go up, with advantages that are obvious. Of course it means you will have to practice, but this will do you good, and the congregation will be spared the rambling, alleged-improvisation which so many organists perpetuate Sunday after Sunday as a prelude.

Now as to your choir, I conclude it is a voluntary one. Nevertheless a voluntary singer, once a member, should be just as amenable to rules as if he were paid. I have had to deal with such choirs for many years and have always insisted on this rule being rigidly kept. It has often been hard at first, and have once or twice lost good voices, but in the end it has proven worth while.

More difficult still is the matter of getting rid of an old choir member who for years untold has sung there but does not realize that now she is spoiling the work of the whole choir. I say she, as in this case "the female of the species" is in the case "the female of the male." It is a matter for the greatest tact, and perhaps the most successful way to handle it is through the pastor.

In choosing the music for your choir, remember that all music should be devotional. Nowadays I am afraid, especially in smaller places, the music is chosen for the idea to surpass the other churches or to draw crowds from them. The question after a musical service is, "did you enjoy it?" where it seems to me should be "did it help you?" Certain it is that all the music should be spiritually helpful, either vocal or instrumental. Taken as an ideal, the unaccompanied voice of the worshiper would seem to be the highest plane in respect of most worship; this is the rule in nearly all parts of the Russian Church. But for those who are working amid present conditions of music in America, something different is necessarily involved. It is to these conditions we have to fit ourselves, and to arrange our music edification. The choir is primarily there to lead the congregation in the singing. It is their place, then, to lead them in the fullest and the heartiest way they can. Nothing helps a service more than good congregational singing of the hymns, but your choir must lead. Don't tell them to save their voices for the anthem, the hymns are far more important. In no way can you improve the service more than by having them sing well; especially so that the diction and phrasing is as perfect as you would want it in the anthem.

I have little to say about the anthem; responsibility will center about it, but the rest of the service has suffered for it, it usually falls flat. Here then are a few hints which, if taken, will lead to an improved service. I am well aware that the average choir member does not like practicing the hymns or the routine part of the service, but it is a very real character who only descends to attend practices when the music to be practiced meets with his approval. Personally, I would rather be without his services no matter how good a voice he had.

A little more time and concentration, a slightly heightened sense of personal responsibility, a little deeper reflection on the matter, purpose and action, and the noble art with which they are concerned, and our chorists will soon achieve a greatly enhanced efficiency and self-respect.

One of the fundamental principles of Wagner's doctrine was, that Art has come from the people and should be returned to them; that all highest art is necessarily "general, collective, responding to the artistic needs which all men have in common." It is clear that our chorists already stand well within the threshold of this "collective, social Art." What a pity, then, that they cannot be induced to radiate their way even further into the radiant, infinite and civilizing domain.

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The Main Qualifications of the Successful Conductors

By Clifford Higgin

GRAND chorists they are, yet with all the inherent gifts of genius there is required the inevitable hard work to achieve greatness. Latitudes and genius rarely go hand in hand, and from my personal experience and associations with many highly gifted musical celebrities they still work, work, and tell you that it must always be so.

In dealing with the subject of conducting, my starting point is not from the man of genius, but from the man 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 sense of poetic conception, and realizes that he has the requisite dynamic essentials to inspire and control others.

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 idea and handwork in competition with other members of the profession. In ordinary concert work I have rarely heard the same thoroughness and attention to minute details that characterize the performances of the experienced contest organizations. The conductor is not altogether to blame for this, the responsibility must, to a large extent, be borne by his choir. In competition singing there is a feeling all round that nothing but the best has any chance of success, and there is attention to details and a realization of personal responsibility that the finest workmanship is secured from the available material.

The first essential necessary in a conductor is a qualified personal equipment for the work. The Swiss Guides who conduct the climbers of the world's highest way, Alps know every inch of their mountain, and I believe that the poet, metric, and blank verse, that gives a true illumination of the foreign text and reveals the central thought and which the whole polyphony of musical language is woven.

If the starting point or foundation is not truly conceived our edifice, though perfectly symmetrical, might possibly be a tower of Babel, when in reality it should be Jacobean.

A thorough knowledge of the voice is imperative for every choral conductor. He must be capable of correcting all the faults that careless singers are

snowed are discerned by knowledge borne of daily study and experience—so must it be with the conductor. Although some readers may assume that the artistically deficient man would be the derivate the conductorship of any choir, it may readily be believed that such is not the case. Experience teaches us that very often choirs are led by very technically inefficient leaders. The technical covers a fairly wide area.

It is not only in the theoretical side of musical structure, covering embellishments, musical terms and musical forms, but also a thorough acquaintance with the laws of harmony, knowledge of the laws of writing, and the mental faculty to hear the "chording" and modulations without the assistance of an instrument. This can be developed to a wonderful sense of perfection, and is a necessary qualification for a conductor. Many conductors court failure through their lack of development in these things, and do not realize that their inability in this particular direction is one of the great causes of the flattening of the intonation and general slovenliness of conducting. Every chord must be practiced until it is firm, and if the chorists are allowed in rehearsal to sing the various harmonies continually in anything but pure "chording," the conductor will have to pay the price of his negligence or ignorance at the cost of day of reckoning.

Extensive Knowledge Required

An acquaintance with the choral literature of different nations is of valuable assistance to the choral conductor. The library of a progressive choir or club conductor extends over a wide field. The works comprise compositions by the composers of different nations who generally set to music poems and legends written by the most prominent men of literature of their own nationality. It may be argued that the English translations of the original text are always found underneath, yet it must be admitted that a great number of these are very unsatisfactory, not only in respect to the musical phrasing, but also as regards the portraying of the correct idea and meaning of the poet. In some particular cases the literary sense and significance is so twisted out of shape in an attempt to meet the musical phrasing, that the idea which fired the composer's mind as he pondered over the poem, and which caused him to pen the music is no longer in evidence. If this is so we must realize that, as another man aptly expressed it, "the man at the starting point of a musical inspiration, and cannot satisfactorily understand the sequence of ideas and planes of emotion that naturally follow the trains of thought of that inspired being. It may possibly be argued that very few conductors can read or speak the various languages represented in the library of the choir, yet, though that is so, it is not impossible to seek practical advice and hear from the lips of an experienced linguist a tradition not always periodic in poetic metric, but in blank verse, that gives a true illumination of the foreign text and reveals the central thought and which the whole polyphony of musical language is woven.

Give of Your Knowledge

Many singers join the choir with the idea of being musically and vocally educated, and in several cases it is their only chance of obtaining musical knowledge, for their peculiar circumstances make private vocal lessons an utter impossibility. Never be afraid to give the choir full benefit of your extensive knowledge and wide experience. Choirs are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartily 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 opens up a new respect and appreciation for you among 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

How shall we achieve congregational singing? Every one agrees that the thing above all others that should be accomplished, but no one is quite sure that the other person's method will accomplish the result, and they have no hesitation in saying so.

Congregational singing cannot be achieved by two, three or four-part singing. If it is to be done at all it will have to be done by unit singing, i. e., every one singing the melody. It is preposterous to imagine a congregational singing its hymns and chants in four parts. We have an assemblage of from two hundred to six hundred people. After a fashion these good folk have been endowed with voices which at least are fit to talk with. Here and there—hit or miss—a man is guilty of bass work. Once in a while, though usually not so often, another man attempts a barbershop or college glee club tenor. A hitther and you a well-meaning but misguided soul composes an alto in thirds and sixths with the melody. The balance of the congregation—you may fill in the number according to your statistical imagination—sings the soprano part and does it acceptably. It is utterly absurd to consider that as part singing, when it is only a hideous suggestion. The solution of the whole matter lies in the congregation confining itself to the air.

The province of the pastor to explain this to the congregation. Most clergymen deplore the lack of so-called "heavy singing," but few are willing to take initiative in the matter. It is so difficult to produce results with a born chorus leader that it is almost hopeless to expect concerted effort with a man at the vocal helm. If a church cannot afford a choir, let it procure a precentor or conductor. He will be able to hold things together. The organist may be indispensable at the keyboard, but as organist-precentor—this hyphenated person is a mistake.

The voice best fitted for the precentor part is the baritone, as his gamut includes the extreme notes of the ordinary hymns.

One of the troubles of congregational singing is the arhythmic, non-pulsating phrases. For example take the Doxology or "Old Hundred" as it is termed in some hymnals. This traditional 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 singing can be remedied. First, the organist, by means of phrasing and positive pulsation, eliminating the methodical *longa pausa*. Second, by playing in strict time without dragging or dragging out of time. Third, by employing organ registration and re-nouncing orchestral solo stops, so that the assembled people will be led instead of diverted. Fourth, by putting hymns and chants into singable keys. Many of our hymns are absolutely unvocal for that reason.

Some of the educational singing air 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 very germ that conditions are not worse than they are. We know so much and practice so little. 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 cutting short the note they are singing so as to begin the next phrase with a prompt attack.

Make each choir-singer feel that if the anthem is to go at its best he must "lead" and not drag. Never must he "hang onto" some other singer as this tends to draw out the time and cause 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 certain stops to bring out this effect.

Short anthems are easier and sooner learned than long ones. Usually they also please the congregation better.

A singer generally knows if he makes a mistake; let him correct himself. If he again makes the mistake do not call him down recklessly but make the criticism general.

It often happens that the minister selects a hymn that fits the subject of his sermon that is not unfamiliar to the congregation, or to tune not suited to congregational use. This defeats his own purpose of encouraging the congregation to join in with the hymns. It is the choir-master's duty to point out that he will get a better effect when all sing a hymn than when only a few do, even though it is not possible to find a hymn suitable for all unless it is intimately related to his sermon.

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as the *Romanza* in E minor, Op. 30, which is popular with violinists. Of his chamber music, the Quintet in E Minor, for piano and string quartet, is probably the best known, and has had many performances in the best known musical countries of the world. Sinding has written many notable works for the orchestra, including symphonies, suites and works of miscellaneous character. His orchestral technique is of the finest character, and the violin parts of these works are noted for their florid and complex character.

The Composer of a Famous "Romance"

To the Norwegian composer, Johan Severin Sinding, the literature of the violin is devoted for one of its brightest ornaments, his famous *Romanza* in G, Op. 26. This beautiful piece, which is in the repertoire of every serious violinist, has been published in many different editions in America and Europe, and is the best known and most popular composition for the violin ever written by a Scandinavian composer. It was originally written for violin and orchestra, but can be obtained with piano accompaniment. It is usually ranked about grade fifth in point of difficulty, but requires a consummate artist to bring out its full beauties. Although its technique is not beyond the advanced amateur who can play the Kreutzer Etudes really well. The work, with its noble, haunting introduction, followed by an allegro of striking rhythm, with true Norwegian characteristics, is dreamy and dramatic by turns, and works up to a splendid climax. Its beauties were early recognized by the great violinist, Joseph Joachim, who was very fond of playing it, and who had much to do with making it popular in Europe. It is truly said of this *Romanza* that its effectiveness depends solely on the ability of the interpreter. The mediocre violinist can get little effect out of it, while the great artist can make it to the very highest degree of dramatic effect. The success of a rendition of such a piece has been well compared to a heap of gold lying in a forest, free to all who can carry away whatever amount their strength is capable of. The dwarf can carry away very little, while the giant can carry away a fortune. Svendsen's *Romanza* should be faithfully studied by every advanced violin student. For it is one of the world's master compositions, and not of excessive technical difficulty. An account of Svendsen's career will be found on the Master Study Page of this issue.

In 1874 he returned and settled in Christiania. He succeeded Svendsen as conductor of the Musical Society, founded by Edvard Grieg. Later he became more interested in military music, and served the government of Sweden in this connection. His compositions include three operas, symphonies, tone poems, some excellent piano pieces and works for string orchestra, etc.

Violin Music in Finland

While Finland is now part of Russia, it is really Scandinavian in feeling. It has been greatly influenced by Sweden, and especially by Swedish violin music. Otto Anderson, President of the Swedish Folklore Society, contributed an interesting paper to the International Music Society in London, 1911, on "Violinists and Dance Tunes Among the Swedish Population of Finland Towards the Middle of the Nineteenth Century." "The most eminent of the country violinists of the period under mention," he says, "enjoyed a very great esteem, and they were known and appreciated everywhere. Even in the smaller towns music—excepting chamber music, which was well cultivated at that time—was often performed by country musicians from the neighboring villages. About these performers, who could so easily amuse the peasants by their skill, a multitude of tales and traditions arose. Sometimes it was said that a violinist had learned his art from the Old Man of the Sea, sometimes that the Devil had taught him the tunes. . . . And the great skill and musical taste which they threw into their playing are not only to be observed in those few performers remaining from that time who are still living, but also in particularly beautiful melodies noted down." The most famous composer of Finland is Jean Sibelius, whose career is fully treated elsewhere in this issue. Sibelius has long been regarded as one of the greatest composers of the day. Carl Flesch did much to make his beautiful violin concerto popular in this country a couple of years ago, and his *Violin Concerto* has become as popular with violinists as it is with orchestral conductors and pianists.

The Violin Music of Edvard Grieg

The mention of the name of Edvard Hagerup Grieg, the mighty Norwegian, the "Chopin of the North," as Hans Von Bülow delighted to call him, at once calls to the mind of the violinist the Grieg sonatas for violin and piano. These wonderful three sonatas, No. 1 in F, Op. 8; No. 2 in G, Op. 13, and No. 3 in C minor, Op. 45, are among the greatest sonatas ever written for the violin and piano. The Grieg Sonatas and the *Romanza* by Svendsen are the most noteworthy compositions which have been given to the world of violin playing by Scandinavian composers. These sonatas are wrought by a master hand, and the piano parts vie with the violin parts in point of brilliance. They are essentially Norwegian in character, and ring with the wild spirit of the north, which Grieg loved so dearly. The sonatas are of about the sixth grade in difficulty, and only an artist violin player can do them justice. They are difficult technically, and a mature comprehension is necessary to give them their true Norwegian character.

As Grieg's life, and other works are extensively discussed elsewhere in this issue, no extended account of his career is necessary here. It is largely by the advice of the violinist, Ole Bull, who recognized the genius of young Grieg, that the composer's parents were induced to let the future violinist study for a musical career. Besides his violin

sonatas, Grieg wrote a sonata for cello and piano, Op. 36, and a string quartet in G minor, Op. 27, which are of effective composition. Some of his most popular piano and other compositions have also been transcribed for the violin and piano, Hans Sitt, the well-known violinist, has made an effective arrangement of one of Grieg's most famous short compositions, *To Spring*. Another excellent arrangement is that of Sol Marcrosson. *The Pier Gynt Suite No. 1* has been arranged for violin and piano, as well as the *Berceuse* in G, Op. 38, and many of the Norwegian dances.

Gade and the Danes

Niels Wilhelm 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 Mendelssohn, and in music occupies a position midway between the classical and the romantic schools. He wrote eight symphonies and several cantatas and many other works. His chamber music he wrote an octet, sextet and quintet for strings, and a trio called *Novelletten* for piano and strings, and the popular trio in F major, cello and piano. He is well known to lovers of sonatas for the violin and piano; his two sonatas in A and D minor. The latter sonata is a particularly fine work, one of the finest of Gade's compositions in any of the instruments, and is heard more frequently than it is. He also wrote a violin concerto in D minor, Op. 56, which contains passages of great beauty, but is not often heard outside the concert halls. This concerto is rather quite difficult and is intended for virtuoso violinists.

Gade's compositions for the violin show good knowledge of the instrument and are marked by fluency and effectiveness. No doubt caused by the fact that Gade studied the violin thoroughly in his boyhood days, and soon gained admission to 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 Danish national feeling, has composed a Danish opera and made some excellent arrangements of Danish folk-songs. He has been very successful as a concert artist here and abroad in his violin playing. To sum up; the violinist and violin student will find in the violin compositions of Scandinavian composers a mine of beautiful and characteristic works always interesting and full of local color. It is a mine of information and a mirror of the emotions and character of a people 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 the violin. It cannot be correctly tuned, and it is impossible to make a good tone on it. There is no more music in a false violin string than there is in a cracked violin. Many violin students keep false strings on their violins because they hate to throw an unbroken string away, but it is false economy. False lengths may be found even in using strings of the finest quality, even among the so-called "tested strings." A false length sometimes may be found by changing it one foot on the violin, and many players adopt this method when a string proves false, but the plan sometimes succeeds, but not always.

The Origin of the Violin Bow

We of the present generation, having the bow in its most perfect form, are apt to take its existence for granted; we do not think that there must have been a period when no such thing was known, and consequently fail to appreciate the difficulties in the way of its discovery or invention. With some other instruments of nature, the early forerunners were probably of the human voice, and one may reasonably suppose that the trumpet class was evolved by slow process from the simple action of placing the hands on either side of the mouth to suggest a shout. The trumpet was first augmented by the twanging of a bow string as an arrow left the archer's hand, and a seventeenth century playwright fancifully attributed the invention of string instruments to the finding of a "dead horse's head." Here of course would be found a complete resonance-chamber and possibly some dried and stretched sinews—quite sufficient to suggest late-like instruments to men of genius such as must have formed a much larger proportion of the world's population for brilliant as our great men of art and science are, there are few who can be called originators in the simplest meaning of the word.

Thus, then, we have wind instruments—horns and lutes; but the bow eludes us. If we are determined to find a suggestion in nature we must turn to certain instincts of the cricket and grasshopper tribe. Many of these, in particular the locusts, are so constructed as to have a hind-leg as a bow across the edge of

the hollow wing-case to produce the familiar chirping sound. Naturally the strings are absent, but here is to be found a perfect example of the excitation of frictional vibration. Whether this was actually what suggested the bow is another matter. For my own part, while admitting that the close observation of nature in the early forerunners were probably supreme, I prefer to think that the innate concept of the bow was latent in the human mind and only waited some fortunate accident of observation to start it into being. I am aware, however that this is a highly unscientific position to take up.

That there should be so little in the way of adequate record concerning the development of this indispensable adjunct of the violin is not a matter of great wonderment, for, as has elsewhere been shown, the earlier bowed instruments were of such primitive construction, and consequently so weak in tone, that they were totally unsuited to the purposes of ceremonial or pageantry; two subjects which form prominent features in ancient pictorial representations. And if we come to what we fondly term "more civilized" times, we find such crude drawings of string and kindred instruments that we must not be surprised if we find that such an apparently unimportant detail as the bow should receive still more perfect treatment at the hands of the artist. We must remember that the word "fiddlesticks" is still applied to anything that is beneath contempt in its utter lack of importance.—HENRY SAUVAGE, *Violin and Bow, its History, Manufacture and Use.*

Norwegian String Instruments

A LARGE proportion of the Norwegian national music has arisen from the dragoon and the peasant, who were very much interested in the music obtained from the national instruments especially the "langliel" (an old kind of zither) and the "Hardanger violin," both of which have played an important part in the musical life of the country people.

The "langliel" has a long, flat body with sound holes and seven or more strings, which are struck with a plectrum. The tone is weak, and as the possibility of developing modulations is almost entirely excluded, the effect is somewhat monotonous.

The "Hardanger violin" is higher and more arched in its build than the ordi-

nary violin. The scroll is generally a dragon's head and the body is richly carved with ivory, mother-of-pearl and carvings. Beneath the four upper strings which are tuned very variously, and under the fingerboard there are four, sometimes more, sympathetic strings of fine steel wire.

By the aid of this instrument, the country people make their improvised musical impressions of nature, interspersed with descriptive sketches of midsummer with the dawn of morning and the glow of evening. "Buller" sang, "brøll" or "Government Report on Norway, prepared for the Paris Exhibition of 1900.

Violin Books

A Scheme of Study for Country Violin Students, by L. Henderson Williams. Published in America by Charles Scribner's Sons, New York, N. Y.

Violin playing is the last thing that can be studied through a book. Nevertheless, much sound advice can be given in book form, and the fact that this work is issued as part of the famous "Strad Library" is guarantee of its essential pedagogical value. We cannot help thinking, however, that the country student would get a better idea of violin playing from this book if there were diagrams or photographs giving such indispensable information as the correct holding of the bow, proper use of the left hand in shifting, etc. These things cannot be explained in detail as they are so closely related, and throughout the tale of blood and laughter the personality of the great violinist stands out. Besides being a great artist one feels that he is a humane and chivalrous soldier.

fit by his wisdom one has to be already well grounded in the general principles of violin playing.

Four Weeks in the Trenches. By Fritz Kreisler. Published by Houghton, Mifflin Co., Boston, Mass. Price, \$1.00 net.

Apart from being one of the foremost violinists of the world, Fritz Kreisler is also a soldier. At the outbreak of the war he rejoined his regiment and served as a lieutenant in the Austrian army, until a Cossack obligingly wounded him in a way that incapacitated him for further military service without interfering with his bowing arm. No more graphic story of the activities of the violinist in uniform has been written than that which we are here related, and throughout the tale of blood and laughter the personality of the great violinist stands out. Besides being a great artist one feels that he is a humane and chivalrous soldier.

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(Signed) MISCHA ELMAN.



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Department for Children

Edited by Jo-ShIPLEY Watson

The Magnifying Glass

Delia was troubled with a magnifying glass, so terrifying that it was about to ruin her small young self. Delia was between fourteen and fifteen, and if you know anything about the madday you will know that it is more violent than this. It had seized upon Delia's youthfulness and fed upon it until she was miserable by daylight and by dark, for even the night could not cover up the shivers of Self-Consciousness that poor Delia suffered.

To be quite exact, I will quote Delia's very words: "Miss Keith," she said, "I feel exactly as though I were sitting under a magnifying glass." And in her mind that's just where Delia was sitting; but other people never saw the glass, though Delia described it as a very large and very thick, consequently they never knew Delia suffered. They called her "a shy girl," "a timid creature," and forgot her the next minute.

I suppose you, as well as Delia, have formed the habit of measuring yourself against your more talented friends. Delia has sought out all of her shortcomings, all of her limitations and placed them in a row before her sharp brown eyes. "This is what she says," she said, "I'm not as fatly-they," "I'm not as gifted as Celia," "I won't play before Esther," and then Miss Keith shudders and sighs, because she knows Delia's real self and she bathes the magnifying glass of Self-Consciousness.

"If there is any cure," said little Miss Keith to herself, "I must find it or Delia will consume herself before my eyes." "Delia," said Miss Keith, coaxingly, "let's work together to smash your magnifying glass—shall we?" "Oh, Miss Keith," answered the mournful Delia, "I'm so unhappy. I tried to play last night over at Esthers, and I believe I made a million mistakes."

"I fear your magnifying glass must have worked overtime, Delia," Miss Keith laughed. "When you are all hands and feet bulging with self-consciousness and fear, say this to yourself—it is something Sydney Smith said: 'You are not of the least consequence; nobody is looking at you, nobody is thinking of you; make yourself comfortable.'"

"But I'm not comfortable," sighed Delia, "when I make so many mistakes." "Perhaps they were not even hitting on you, Delia," and Miss Keith looked at the offended Delia. "Anyway you are a normal girl of the average kind, you must—simply must form the habit of going in and out without making a fuss; you must work without attracting attention. Make yourself comfortable, for no one is watching you. I doubt if you have herself heard your mistakes the other evening."

Delia smiled a knowing smile. "You have told me Miss Keith, talking Delia's hand. 'Took like these can do much valuable work. They may not be so bright and shiny as Esthis's and they aren't as good as they do at Rachel's; they are your tools, your very own, and in the whole world there are none like them. First of all, you are to think of your work as less of what you think you can do. Perhaps you are not

Our Progressive President

(The following address was delivered at the opening of "The Girls All-Round-the-Year Club.") "Now, girls, come to order please." (The Chairman raps the table and looks over the room bristling with hair ribbons.)

"Everything we know about or read about has had a little beginning. The tiny seed that grows the corn, the springs that make the rivers, the drops of rain that make the storm, the letters that make the books we read; you see what I mean girls, all, everything in the world, had a small start.

"Take our notes; none of us knew a thing about notes when we started and I guess the most of us don't know much about them now. (Looks at Rachel.) At least some of us couldn't read those nice duds Mrs. Lowther loaned us."

"Just think how we went to teacher without even a sheet of music in our hands and now see what we have become, girls, members of a music club, the only one of its kind in our town, and I'm sure we are all working for some sort of a musical uplift." ("Judge" Rachel murmurs, "she copied that word.")

"Again the Dear-Darling-Piano blinked his thirty-six black eyes, as if he were not playing before Esther, and then Miss Keith shudders and sighs, because she knows Delia's real self and she bathes the magnifying glass of Self-Consciousness."

"Here I am," said the Broken-Backed-Piano, working himself into a frenzy. "With my leaves torn, my back shattered, but what's left of me is at her mercy. I hold the best in piano literature; charming duets she could play with her mother, Rite dances and sonatas, the most beautiful little things from Beethoven and Schumann and some from Chopin. She's not worthy of them that I know."

"Oh say now," chimed in the Dear-Darling-Piano, "She is, though! I am a good little girl, she'd been a bit misjudged perhaps." "You take an easy position," said the Broken-Backed-Piano tossed over his torn leaves. "Take these men, Bach, Beethoven, Schumann, Mendelssohn and the rest of them. Here they are before her, and she risses from her stool five times in thirty minutes to stare at the face of a stupid child."

"Inspiration!" Fudge" snapped the Broken-Backed-Piano. "But I say, now, there's something in the inspiration business!" grimed the Dear-Darling-Piano, showing all of his front teeth. "When the girls are going to bite," shudders Amy.

"If you do it to-morrow I'll snarl the Dear-Darling-Piano. "I'll bite your finger off," said Miss Keith, talking Delia's hand. "Took like these can do much valuable work. They may not be so bright and shiny as Esthis's and they aren't as good as they do at Rachel's; they are your tools, your very own, and in the whole world there are none like them. First of all, you are to think of your work as less of what you think you can do. Perhaps you are not

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 his ten minutes afterwards."

"When he goes to his lessons he is shut in with his teacher, and while she studies his fearful-hand position he slides from one mistake to the next with a little effort as falling rain. When at last he goes off to the city to take lessons he is shut in his hall-bedroom, and of course, as one law the janitor is concerned about his music. He takes lessons as he did at home, shut-in with his city professor in a studio where the walls are thickened and the doors are double. The one of the great pleasures of the evening hours, which by custom are the ones devoted to social intercourse, are with us largely used for rehearsals, recital giving, and even private teaching. Our leisure seems to come at the wrong end of the stick."

It is an excellent thing to have a hobby, entirely outside of music. I know of two successful vocal teachers, one an Italian, the other a native of New England, who take great pleasure in their gardens, and devote four or five mornings of each week to horticultural pursuits.

One of these same men has still an older and more unusual avocation—he is an amateur maker of fireworks, and on the night of the Fourth of July he exhibits the products of his skill for the enjoyment of his friends and neighbors. The writer, in former years, found great refreshment and pleasure in painting and building model houses each month during the seven busiest months of the season furnish the material for freshening the carriage and the car.

People differ so greatly, however, both in their tastes and in the limitations of their environment, that it is impossible to give any one rule that will apply to all. It may be truly said that any diversion or side line in which one is genuinely interested is far better than gymnastics or the like, done conscientiously for the sake of "exercise."

Of course, it is hardly necessary to add, that no hobby or side line should ever be allowed to encroach on one's professional duties.

Experience has shown that when one is to make a public performance in the evening, one should not rehearse, rehearsal, a reasonable degree of absolute idleness during the day is a great help.

Looking over and trying out a pile of music, in order to select pieces for public 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 months, or some other less busy season.

In this, as in all things, the musician should learn how best to conserve his own nervous energy.

Let us be frank, girls, because we stand for musical uplift." ("The work, again!" Rachel whispers audibly.) "She, our progressive girl, has made up her mind to those who, possibly in addition to the above, fill in their spare time with deontology 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 new comers, and not having many pupils suffer from enforced idleness, are particularly liable to this unfortunate condition.

Probably the best arrangement is to limit one's studio hours to a certain advertised time each day (except by special appointment), and to fill in the rest of the time with some other useful employment or wholesome recreation. There is nothing better for a musician, both as regards his health and spirits and his business prosperity, than to mingle freely in your society, but here, unfortunately, many of us are handicapped, because the evening hours, which by custom are the ones devoted to social intercourse, are with us largely used for rehearsals, recital giving, and even private teaching. Our leisure seems to come at the wrong end of the stick."

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In this, as in all things, the musician should learn how best to conserve his own nervous energy.

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 sort of nervousness 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 more apt to be those who, possibly in addition to the above, fill in their spare time with deontology 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 new comers, and not having many pupils suffer from enforced idleness, are particularly liable to this unfortunate condition.

Probably the best arrangement is to limit one's studio hours to a certain advertised time each day (except by special appointment), and to fill in the rest of the time with some other useful employment or wholesome recreation. There is nothing better for a musician, both as regards his health and spirits and his business prosperity, than to mingle freely in your society, but here, unfortunately, many of us are handicapped, because the evening hours, which by custom are the ones devoted to social intercourse, are with us largely used for rehearsals, recital giving, and even private teaching. Our leisure seems to come at the wrong end of the stick."

It is an excellent thing to have a hobby, entirely outside of music. I know of two successful vocal teachers, one an Italian, the other a native of New England, who take great pleasure in their gardens, and devote four or five mornings of each week to horticultural pursuits.

One of these same men has still an older and more unusual avocation—he is an amateur maker of fireworks, and on the night of the Fourth of July he exhibits the products of his skill for the enjoyment of his friends and neighbors. The writer, in former years, found great refreshment and pleasure in painting and building model houses each month during the seven busiest months of the season furnish the material for freshening the carriage and the car.

People differ so greatly, however, both in their tastes and in the limitations of their environment, that it is impossible to give any one rule that will apply to all. It may be truly said that any diversion or side line in which one is genuinely interested is far better than gymnastics or the like, done conscientiously for the sake of "exercise."

Of course, it is hardly necessary to add, that no hobby or side line should ever be allowed to encroach on one's professional duties.

Experience has shown that when one is to make a public performance in the evening, one should not rehearse, rehearsal, a reasonable degree of absolute idleness during the day is a great help.

Looking over and trying out a pile of music, in order to select pieces for public 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 months, or some other less busy season.

In 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

Table with columns: Title, Regular Price, Special Price. Includes titles like Anthem Collection, Christmas Carols, and various vocal and piano pieces.

Returns and Settlement for "On Sale" Music

Let us be frank, girls, because we stand for musical uplift." ("The work, again!" Rachel whispers audibly.) "She, our progressive girl, has made up her mind to those who, possibly in addition to the above, fill in their spare time with deontology 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 new comers, and not having many pupils suffer from enforced idleness, are particularly liable to this unfortunate condition.

Probably the best arrangement is to limit one's studio hours to a certain advertised time each day (except by special appointment), and to fill in the rest of the time with some other useful employment or wholesome recreation. There is nothing better for a musician, both as regards his health and spirits and his business prosperity, than to mingle freely in your society, but here, unfortunately, many of us are handicapped, because the evening hours, which by custom are the ones devoted to social intercourse, are with us largely used for rehearsals, recital giving, and even private teaching. Our leisure seems to come at the wrong end of the stick."

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, through the use of this system a trial. The distance covered by the mail in twenty-four hours is almost unbelievable. An order sent from nearly towns one night often reaches the buyer the next day. An order shipped on Monday night can be delivered by mail 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 Philadelphia.

There are very few general stocks of sheet music anywhere in the country. The work is also not lacking in dramatic originality. It will make a most excellent feature of an evening concert. We heartily recommend the work to our readers. Our special advance price is 35 cents.

New Anthem Collection

The announcement of a new anthem collection 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 previous volumes of the series to such good advantage. The new volume will be fully up to the standard 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 postpaid.

Artistic Vocal Album

This work is a high class collection of vocal solos intended for the more experienced singer. The work will contain the very best and selected class of vocal solos. The album will be fully worth ten times what we are now asking for it, and those of our readers who are ambitious along vocal lines will find something very attractive in this forthcoming vocal album. Its special advance price is 35 cents postpaid.

Studies and Songs for Public Schools and Classes.

Here is a new work that will be welcomed by all teachers looking for a practical, interesting and at the same time inexpensive course of study for beginners in vocal music. The work provides the selected material, in a form suitable for purposes and is so simple as to be useful as a supplement to the primer of any of our readers who are ambitious along vocal lines will find something very attractive in this forthcoming vocal album. Its special advance price is 35 cents postpaid.

The Mermaid—Cantata.

By Bannie Snow Knowlton

This is a brilliant secular cantata for women's voices, chiefly in four part harmony. The vocal writing is very interesting and telling. The piano accompaniment is ornate and effective. The time required for performance is less than half an hour, and the work is especially suitable for the larger women's clubs. It will dignify any program. The special introductory price in advance of publication is 20 cents postpaid.

Pandora—Operaetta.

By Massena

This cantata is for young people. Not exactly juvenile, it is a little 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 Pardners and Children," and is a most interesting plot. The music is sparkling and most interesting. There is nothing flippant or unimportant about any part of it. It is easy to be staged and has five principal characters, with choruses for boys and girls. It is divided into three acts and the story lay in Greece in the Golden Age. We can speak for this cantata a most successful and interesting. We hope to have it published very short time, and during the process of its being in press, our special price will be 30 cents postpaid.

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 use by church societies, glee clubs, school choruses, and for school selections of all styles, representing the work of composers of various schools, including many of our own. It will contain selections not found in other similar collections. The selections will be chiefly of intermediate difficulty, and the special introductory price in advance of publication is 15 cents postpaid.

Part Songs for Men's Voices

This new volume will be similar in style and scope to our very successful collections for women's voices. It will contain glee and part songs in men's voices suitable either for quartets or for mixed voices and chiefly in four part harmony. The pieces will be in all styles and chiefly of intermediate difficulty, and the special introductory price for the permanent repertoire of any men's club. The special price in advance of publication will be 15 cents postpaid.

Polko's Musical Sketches

This book has become a classic in musical circles. Gifted with the story-teller's mastery, the familiarity with the lives of the masters the author has so ably represented. The sketches have stood the test of time. The English text of the sketches is in the original language.

The Greatest Love—Cantata.

By H. W. Petrie

Those who are seeking something attractive for concerted work will find something new and attractive in this cantata which is suitable for Easter or for any general occasion. The text of this work is by H. Browner, and is well chosen. The text is taken from the Bible. There is a great variety of solos and concerted work occupying forty minutes for performance. The work is not beyond the comprehension of the average choir or soloist. It is particularly well suited to the love of melody and the charm of the harmonies. Besides this there is a dramatic value which is of great interest. The work is also not lacking in dramatic originality. It will make a most excellent feature of an evening concert. We heartily recommend the work to our readers. Our special advance price is 35 cents.

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Issued September, 1915

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PIANO SOLOS

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VOCAL

Table listing vocal pieces with titles, composers, and prices. Includes 'No. Title Composer Grade Price'.

VOCAL DUETS FOR SOPRANO AND ALTO

Table listing vocal duets for soprano and alto with titles, composers, and prices. Includes 'No. Title Composer Grade Price'.

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Table listing pipe organ pieces with titles, composers, and prices. Includes 'No. Title Composer Grade Price'.

THEO. PRESSER CO., Philadelphia, Pa.

The Music Worker's Digest

The Best in Musical Literature from Everywhere

The Need for an Avocation

I would like to call attention to business men to the importance of a secondary aim or interest in life. In fact, a secondary aim of anything so conducive to longevity, the preservation of one's power and capacity for enjoyment, as a variety of interest and occupation.

Recollections of Golden Days

My dearest recollection of the Metropolitan Opera is the performance of 'The Bohemians' for which I played a spring.

Amant Score Reading

The late Baron de Bontor for years before his death in tragic circumstances had lived the life of a recluse as far as society was concerned. It is said that his love for music was unshared and undoubted.

High Operatic Salaries Not New

There is a word said about the opera that is rather about the "inhabitant star system" and the "high salaries" of the opera.

The Most Difficult Pupils

Many teachers are fortunate in securing pupils of great talent, which, however, are often the most difficult to handle, because they are often imbued in their musical

qualities. One excels in technique, another in tone work, but seldom are all the good points of the voice in the possession of one singer.

Opera Has Changed

An acceptable type of opera has completely changed. Neither the opera that was known for its coloratura display nor the "singing opera" stand such chance as we used to see.

Moving Picture Musicians in England

An apparatus that might be adopted by students from London Music College for the purpose of making a record of their own compositions.

Being an Italian, consequently thrifty, and with a sense of responsibility, he has been able to accumulate a considerable fortune.

Some Characteristics of Beethoven, as Expressed Through His Letters

In the letters of the genius-type one finds frequently but little relationship between the contents of these, and the dignity and profundity of the art-works.

And through register forcing, a bright even the Church, that rather dis-

and the crowned heads of Europe. How even the Church, that rather dis-

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By Otto Torney Simon

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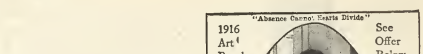
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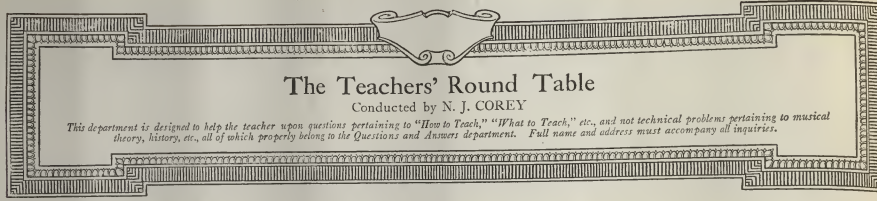
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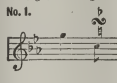
The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

A Turn

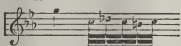
"I have trouble with the following passage in Chopin's 'No. 10,' and wish you would explain the meaning of the sign:



"What are a few good pieces for a pupil in the fifth grade?" "Do you think music teaching a good profession?"—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.



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. 26, No. 2; Valse in C Sharp minor; Mendelssohn, Rondo Capriccioso, Op. 14; Weber, Invitation to the Dance; Wagner-Bendel, Price Song from The Meistersinger; Hollander, March in D Flat; Kroeber, Valse de Ballet, Op. 72; also March of the Indian Phantoms, Op. 89; Wm. Mason, Dance Rustique; Raff, Valse Impromptu.

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 hard 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 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 raised 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 possessor 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 business managers. The upshot of your question is simply

this, that music teaching is one of the very best of professions, and as to whether it is good in any individual case or not depends on that person.

Lameness

"I want to ask you about a lameness in the second finger of my right hand sometimes in my wrist, which has troubled me for a year. I was given five or six lessons, but it never got better. Two doctors whom I have consulted have given me no help, an interesting conversation. Should I work on less difficult things, or stop practicing altogether?"—B. E.

If two doctors cannot diagnose your difficulty when it is 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 technique 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 cream 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 technique. 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 perfunctory. 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 as Etudes?"—G. E.

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 this Etude, 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. On this grows the answer to my many questions. It 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 striking change 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 as pupils. There should be a partially developed taste and power of interpretation before attempting compositions that require too much of the artistic sense. There are also a few simple things among the Mazurkas.

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 then at a greater speed. Even then it is likely to be a matter of years before they can be properly played. The great virtuosi keep at them all their lives. Teachers

have their own ideas as to the order in which they 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, IX, XI, VII, III, I, V, 5, 7, 11, V, 4, 10, VI, VIII, XII, 8, 12, 1, X, XI.

Stuttering

"In playing intricate passages I cannot get started unless I strike the first note two or three times. How do you know how to do this? For example, Chopin's Scherzo in C sharp minor, I cannot play the scales until I have struck the first note two or three times. 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 that if a note is struck wrong it does not correct it to strike it again. Some pupils stammer continually, striking a wrong notes repeatedly. Nothing is accomplished by 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 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 every 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 completed the matter. The teacher will in many cases have to take a pupil 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 vigorously. 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, they attack the long slip in the Chopin Scherzo, which are peculiarly trying at best, with a tendency to the trouble that you mention. Play slowly, counting aloud, swinging your arms will give a comfortable feeling towards the high notes, starting with a very slight retard on the first note, over-coming a slight loss of time in the upward sweep until you have thoroughly recovered yourself.

The Talent for Teaching

By Leslie B. Dana

A trained talent for teaching—which obviously the teacher needs in addition to his musicianship—may be practically 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 lesson, by the candidate, to a pupil of unknown quality, in the presence of the Board of Examiners. The pupil, however, is not a real pupil, but a 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 a very important feature in the work of the Society of French Musicians in Paris, an association which began and carried to successful issue by M. Mangot, Editor and Proprietor of Le Monde Musical.

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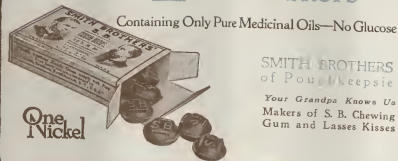


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