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Volume 31, Number 12 (December 1913)

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PAGAZIN

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Teachers and Scholars Both

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Go to your marrie Columbia dealer and have tion play over three towards on that may only can more realized their value and plensare or some



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Sung," at " Warner, " or the Rachmantnoff Prelinke. you can have Hotmann play them for your pupil and, if there wants one particular ployase that the puppl does not prioripily understand, tent can have that our single physic repeated over and over again-by Hotmann-unvil the popul does master it.

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A MONTHLY JUDIKAL FOR THE MUSICIAN, TH MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES PLANING CONKE Edited by JAMES PLANING CONKE Edition factor. Highers, Frank, Jones, Tellia, and the Thy of second to tanks, Bills per year. In Artificial and Falling, is defined, franks, Bills per year. In Artificial and Falling, is frank, I many lowers, 8 fatts. Iberal premiums and cash deductions are allowed for ohtaining a logriptions REMITTANCES should be made by post office or expres-noney orders, bunk obeck or doft or expres-letter. Indied States postage stamps are a sup-revelved for cash. Money sent in letters is dan gernus and we are not respond he f the af-

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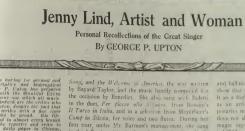
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ton, Richmond, Charleston, Havana, Matanas, New heard anything like her surjing. Every note was a Orleans, Natchez, Memphis, St. Louis, Nash ille, Leansville, Cincinnati, Wheeling, Pindang, Pindaghia, mayori Aina et al. 64 Mata a puest linearen-bar and the standard standard and the standard stan Standard s tract with Barnum, whose managerial method, we cooling "She is as great an artist as ever lived and the distasteful to her, she cave sixty-two concerts between seatest I have known." Surdy these should knew. lune and December of 1831. The varia promums paid for first choice of seats during the first your were as follows: New York, \$225; Boston, \$625; Providence, \$650; Philadelphia, \$625; Baldonne, \$100; New with one of our time the name of Adelina Patti inevel-Orleans, \$240; St. Louis, \$150; Nashville, \$200; Louis- addy suggests itself, and the comparison is all the more ville, \$100, and Cincinnati. \$575.

IENNY LIND'S VOICE.

What of Jenny Lund, the singer? She had a usine sympathetic in quality. Its tone was so pure that her ful that she could easily cope with the strongest or-chestral accompaniment. Her upper register was unusually rich and effective, but her lower did not correspond in quality-a defect which possibly may have been caused by the temporary loss of her voice when she was studying for the operatie stage, and yet her blending of registers was so skilful that the difference was not easily noticed. There have been voices of greater power but not of greater purity. There have that feat in musical pyrotechnics, but never one who used technical display more judichausly and intelli-gently, for she never indulged in these feats of vocal skill for mere show or to win applause. She introduced enrich and complete the song, and in such an ar istic manner as to carry out a conception of the composer and symmetrically embellish his music. They were apparently spontaneous and free from any suggestion of study, much less of effect. Indeed she had none of the ing effects deliberately or the sli-htest minnery feeling effects denierately of the thinfest minure f_2 of for-ing. Her singing was as pure and joyous and sounta-neous as that of a laird. She seemed to sing more hecause she liked it hereaft than because dates liked. It. Everything was only perfect output on the work. Her shousing was more perfect output on the work Her shousing was perfect. Her shake has given been overpland and the was find it onig in the ture does due excelled and she was fond of sing it but alwa did so with such intelligence and skal that it sound to fit into the song as sart of it, not as an enhelfolment introduced for mere d play. It as led a the harm that tones with the utmost case and naturalness.

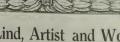
Summing up her qualities. I should say that her voice united strength and d licacy to a most marka-ble degree. It was finited hus never finited. It had and the statistical features of her Aren's and backing it irradiating it throughout wre fragering on the statistical features of her Aren's mouth of the statistical features of her Aren's statistical features of her ac, and backing it irradiating it throughout wre fragering and the statistical features of her ac, and backing it irradiating it throughout wre fragering and the statistical features of her ac, and the statistical features of her ac, and the statistical features of her ac, and the principal charms of her make character. She was first her and the statistical features of her ac, and the statististical features of her ac, and the statistical fe depth of feeling, del chtful sweetness, del te refinde Herdsman's Song, popularly known as The Echo country, but în operatic selections, oratorio numbers, dramate roles by her unf reunate laneaus de word

Song, and the Welcome or America, the text written and falled she was oppille effective. He own letter by Bayard Taylor, and the music hastily composed for show that she did not enjoy singurg in operator regard the occasion by Benedict. She also sang with Beletti it as a light form of art. In connection with hir rank in the duet, Per placer alla Somara, from R simi's as an artist, the testimony of tome of her continue Il Turco in Italia, and in a selection from Meverberr's poraries may be of interest. Chepin said of her "the Camp in Silesia, for voice and two flutes. During hir does not show herself in the roll ry whit, but in the first tour, under Mr. Barnum's management, she sang magic rays of the Aurota Doreals. Her angine is in the following cities in the order named with the Verk infallibly pure and true and has an inde ribuilde Boston, Providence, Ph'ladelphia, Baltimere, Washing charm." And Lablache. "I can say I have never

JENNY LIND AND ADELINA PATTI.

In making a comparison of Jenny Lind as a singer

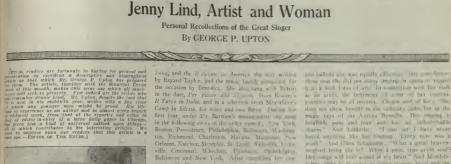
2 57 Tracanananananananan St. " Midlle. Jenny Lind's LEADED CUAED CONCLES On Tuesday Liening, September 17th, 1850. Obritute and t Atia - to a tor / . ITNPY LIND APR CH CHERREN M IS JEWNY LIND In Marine and all the second as



Personal Recollections of the Great Singer

THE ETUDE





THE ETUDE

distasteful to her, she we dont two control laws to the text I have known." Such the e hould know lune and December of 1851. The restored paid for first choice of eath during the company wire as follows New Y rk, \$225, B n, and Prove Orleans, \$240; St. L. uis, \$15; Nammille, \$240; L. unsville, \$100, and Cinc nnati, \$775.

JENNY LIND'S VOICE.

What of Jenny Lun, the in er? She had a since ful that she could easily the with the full that accompanyment. If rule rimited with usually rich and effective, but her hwirr did not interbeen caused by the terrap rary 1 of 1 r v e w en she was studying for a operate star, and yet 1 r blending of register was kilful that the flerence was not casily muti-1 Thure have here vides of greater power but not of greater pur's. There have been singers who may have exception this in that feat in musical pyr to onice, but never on who used technical diplay more juil and and in thgently, for she never indulied in these state of and skill for mere show or to win land SI trained them, especially her d n s w 1 r ler wh to enrich and complete the same and in h an art me manner as to cirry ut a constinue of the some r and symmetrically ember h here the The were pparently sp niane is and fro fr m any ug ral m if study, much less f ffect. In feel he h n f the affectations of the stage nor was been 1 of pering. Her singing was as really will up an neous as that f a 1 Stern 12 note neous as that it a second be the form because the Fleed lecates are liked it in a lecate to Fleed the Fleed I. Everythmic was outer that the form the second Herpinistering as per the form the second second excell a second second second second second second to with frinte the n pret it, n t milling t her control of Ireals and average first and existanced

vice united trends de la rational He degree. It was seen it in ver mend it had dept of feeling and the welling, what it is sing r, a will as a will getter live in war ne m un lours. She arrived at New York September I. sine rais weißen in terter en Section of the value of the section of the sectio her hirst concert at Castle Garlen. September II. her supporting artists being Sir Julius Benelich, her the finalt, who was specially engaged in New York for the tour. Her numbers on the program of the reference oncert were the Carla Dirac from Viraa *The Herdanai's Song*, popularly known as *The Etho*

Her as will ever a of in a y leart" And M ndelihn: "He i at teal an at it it et i hved and the

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JENNY LIND AND ADELINA PATTI.

In making a comparison of Jen y Lind as a inger Lind sine and init at d her and when I in 3 1 md heard Path do predicted he would be a start source suprome could t of for dri. The off risk brive of the two mains was propably if of per-P m d perfection and factory of concound or ton



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JENNY LIND'S ARRIVAL IN NEW YORK.

LOUNT it the supreme musical felicity of my long life have heard Jenny Lind sing. Making all just allowances-for the enchantment which distance lends to the new, for the enthusiasm of youth, for the fact that she was the first of the large flock of singing birds to come from Europe to this country, and for the popular extempt which was contragiously frenzied, she still re-mains my one peerless singer. In the words of George William Curtis, which he wrote, when Jenny Lind was nly a memory : "The youth of her day have horne her their hearts across a generation and their hearts Il rise at the mention of her name as Le Garde de Rei sprang up cheering to their feet when the Queen approached." I have borne her in my heart across two renerations and she still reigns supreme for me as queen of song and highest type of womanhood.

JENNY LIND'S AMERICAN DEBUT.

Before recording my recollections of Jenny Lind, let me state in brief the statistical features of her Ameri-

have eclipsed Adelina. In all roles requiring grace, elegance and ornateness of vocalization, either Terlina in Don Giovanni; Rosing in The Barber of Seville, or Violetta in Traviata, Adelina was incomparable. Theodore Thomas once summed her up in his terse way to me: "Patti's voice was of delicate quality and great clearness, easy in delivery, and true, like the song of a bird, but it expressed no more soul than the song of a hird." Therein lies the difference between the two artists. It was the personality, the temperament, the indescribable charm of quality and nobility of soulin a word, the woman behind the voice that fascinated you in hearing Jenny Lind sing. With all her vocal ability and abundant resource it would have been impossible for Adelina Patti to sing I know That My Redcemer Liveth, for instance, as Jenny Lind sang it. and who that ever heard Jenny Lind sing Handel's triumphant aria can ever forget it? Equally, who that has heard Patti sing Ah! fors e lui, from Traviata, or 4h! non aiwnae, from Somnambule can ever forget it. Ant non giunge, from Somnamoule can ever forger it. Hennageries, no oddities of dress, none of the press ing a count upon a few notes played at irregular men

made the difference between them clear. Lind was a lark that soared with the blue with her song; Parti was a delightful warbler among the flowers in the garden

JENNY LIND, THE WOMAN.

What of Jenny Lind, the woman? I first saw and heard her on the evening of October 7, 1850, at Providence, I was a Freshman then in Brown University and the whole student body had caught the Jenny Lind fever. No artist in musical history ever received such a popular ovation. It can only be compared with the reception of Kossuth, when he visited this country as the champion of Hungarian liberty and of General Grant when he returned at the close of the Civil War. She was escorted from the pier in New York to her hotel by thousands of people, under triumphal arches erected in her honor. The stores were full of Jenny Lind bonnets, gloves, coats, hats, jewelry, bric-a-brac, and fincries of every description. Her portraits were in every shop window. The choice dishes of hotel

menus were à la Jenny Lind. There were Jenny Lind stages and steamboats, cafes and coat rooms. All the girls of that day imitated her coiffures and costumes and many of them sought to imitate her gait. One enterprising hardware dealer advertised "Jenny Lind York but all over the country.

HER PERSONAL APPEARANCE.

When that red letter night came, the staid city of Providence was in a condition bordering upon delirium. The hall was jammed and thousands stood outside hoping to catch a glimpse of her and mayhap hear her voice. I see her now as I saw her then, a girlish figure, medium of height, with fair hair and light blue eyes, gowned in velvet, wearing a rose in her hair, and devoid of any other ornament. Her features were plain and somewhat coarse, and in repose there was a lack of symmetry, but while singing her face was most fascinating. Her whole figure seemed expressive and a serene look of goodness irradiated her countenance.

Her gait was grace itself, especially when compared with the hobbled feminine waddle of the present time. She seemed to float rather than walk up the stage to the footlights. There was music in her very looks and motion. Her presence, as she quietly and modestly acknowledged the applause of the audience, gave the impression of womanly dignity and grace combined with a child-like naïveté and enthusiasm as if she enjoyed the scene and the privilege of singing. While delivering her songs her face seemed to be transfigured and to gain a beauty which was not manifest in repose-beauty of soul and reverence for her art. There was no distortion of face or exaggerated mannerisms of any kind. She sang with a serene look of goodness and most winning smile and her reception of the almost frenzied enthusiasm of her hearers was modest in the extreme. Modesty, indeed, was one of her strongest characteris-

It was stated at the time that Barnum's flamboyant methods of management were very distasteful to her. Upon one occasion her husband, Mr. Goldschmidt, was reading to her and came upon the word "humbug." Puzzled by it, he asked her what it meant. She hesitated a moment, then stiddenly smiled and said: "Ohl I have it. It is what Mr. Barnum is." I do not think she ever fully comprehended why people were so excited about her, though she enjoyed the excitement in a childlike way

Jenny Lind had none of the modern sensational advertising methods so many singers employ for self-exploitation. She was a very simple, practical, domestic woman, fond of children and domestic duties, and took her sewing with her when visiting friends. She had all the characteristics of the plain woman indeed. She had no matrimonial scandals, no superstitions or eccentricities, no hair-breadth escapes, no jewel robberies, no



JENNY LIND'S FIRST CONCERT AT CASTLE GARDEN.

agent's tricks of the trade. If not extremely good looking, she looked good, as some one said, and that goodness drew every one to her. She was "Jenny" with every one, not Signora Lind, or Mlle. Lind, or Miss Lind, but plain Jenny Lind. At this Christmas teakettles, which, being placed on the fire commence to season it is pleasant to remember that she was full of sing in a few moments." And this not only in New the Christmas spirit, though it was not confined to the season. Her life was a continuous record of charitable deeds. Her first American tour, under Barnum's management, netted her \$150,000, which she contributed for the founding of a hospital in Stockholm. She also founded a hospital in London, built a new wing for one in Liverpool, in 1849 raised \$50,000 for charity by her concerts, furnished a scholarship to London, in honor of her friend, Mendelssohn, and her last appearance in concert was at her home in Malvern, England, when she sang for charity. She contributed a large amount in this country and in England and Sweden to private charity and no appeal was made to her generosity that remained unanswered-if it were worthy. Her married life was a happy one and she died at Malvern in 1887, in her sixty-seventh year.

Such was Jenny Lind as I recall her and as musical history records her. It seems to me that in a rare manner she combined religion, art, love, goodness and genius, and that she was actuated by the lofty purpose of using her gifts for the good of others.

"Her music in my heart I bore Long after it was heard no more." --- WORDSWORTH.

Mme. Nellie Melba, one of the greatest of Jenny Lind's successors, has given THE ETUDE her valuable advice upon the matter of the training of the singer. Among other things, she relates a method whereby the singer may know whether her teacher is training her right. This exceptionally interesting conference will appear in the January "Holiday" issue of THE ETUDE. his exceptional state. But as the passions It is one of the very best articles of its kind we have ever be held under some sort of control, so ever secured and one which should be very helpful to music, even when depicting the most terrib singers, entirely apart from the great celebrity of Mme.

HOW TO COUNT TIME.

105 1

BY AMOS N. WAYNE.

TEACHERS are almost unanimous as to the desirable of counting, and counting aloud. Very few, however give their pupils an idea of how to count. In the fin place the counting should not be shouting. as so man teachers seem to imagine. Shouting the counts on annoys the pupil. One of the best ways in which teach counting is to take the pupil beside the close the room in which the piano is situated and have the pupil count several measures. I used to do this uni-the pupil had counted for five or six minutes without stopping. This gave an idea of evenness-regularing Then I used mental pictures to help the child's image ination. I would call to mind the regularity of the pickets in a picket fence or the regularity of the space on a checker board. This seemed to help a great deal Then I made the pupil see that counting was not have

vals, but rather that the note was hung upon the count. After this the pupil we taught to count "internally," as one a my little folks expressed it. I would take out my watch and count to myself in twenty measures and have the pupil d the same thing, I keeping time by the watch. Then came a comparison that was often surprising.

The pupil should not count alond at the time. A certain part of the lesse should be devoted exclusively to listenit to the tone at the piano keyboard in other way can the pupil develop a mai cal tone, or if you prefer, a musitouch. Nobody wants to listen to play that is not characterized by a fine for

HOW THEY PROTECTED AGED MUSICIANS IN THE SEVEN-TEENTH CENTURY.

1N the Regulations of the Saxon C lege or Union of Instrumental Muscianfounded in 1653 there is an altogether unique provision made for the protection

of its older members. This organization had its replations ratified by the Emperor (Ferdinand III a became very powerful. It regulated the fees its nembers might receive, the education of the young muscian and even determined the boundaries of the miral conduct of its members. Its main object was to raise the standard of the musician and music. cared for its older members is indicated in the fillowing regulation:

"Since also one might dare to oust an old master" our art out of his office, by what way or means, or der what semblance or pretext, it matters not, and insinuate himself into his post, therefore any man s seeks his own advancement by the above mention unseemly means, and ousts another, OUR COLLEDE SE DISPOSSESS. HIM and his assistants who ought to sen him, and he shall no longer be suffered in it. 1920much as venerable age, if accompanied by weakness easily falls into contempt (all the former long year of great labor, pains and service being forgotten a youth generally preferred above it; if such weakne and impotency in a musician of great age, holding a appointment, should be so great that he cannot in his during a should be so great that he cannot in his duties, or only with much difficulty, and that service of God and other attendances must necessar be provided for; in that case some one shall be powered to serve as a substitute for the eld nevertheless the old man shall enjoy half of the sa and his share of the profits, and all the remain days of his life he shall be duly respected by the stitute or coadjutor, who shall in all things give precedence to the old man, if he is not unfit. await the blessing of the Lord; and all he does at and kindly for the old man shall be highly esterand regarded by everyone, and God Most High surely one day reward him and repay him."

A man in the tempest of his passion overstep the bounds of order and moderation; he scious in his rage, and the tone-picture should b tions, be subordinate to artistic propriety and offend the ear, but should still please and remain #

THE ETUDE

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Thoroughness in Music Study

An interview obtained especially for THE ETUDE by G. Mark Wilson with the Greatest Living French Composer

CAMILLE SAINT-SAËNS

Instrume Yours: To mention the name of Charine Challes managing of childra to the modern Freed material property of the second s

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THE AWAKENING OF TALENT.

The awakening of musical talent in the child is one the most interesting moments in the entire life reer of the individual. With some music is maniexly a gift. Those who knew me when I was little tore than a baby say that at the age of two and one half years I commenced to display a great interest in musical sounds. This, it seems to me is one of the surest indications that music was, in a very definite y, quite natural to me. Those who have opporto examine children continually notice that tile there are cases where the child becomes excited pleased when it hears music, there are very few ose interest goes beyond being entertained. Natural-I have no recollection of my own musical beginnings, ut if I may judge the reports of others I seemed to ave an intuitive grasp of certain elements of musical orm and harmony. Of course I did not know the chnical terms, but the essentials-or if you chose to all them principles, stood out clearly and sharply the oment I heard music. This power of inner percepon of musical problems is after all what people describe as musical talent. Some people possess It naturally, others have to have it very definitely pointed it to them through the interminable theoretical books hat make rules only to break them in the next instant. ood theory books are necessary, however, even in case of the talented, since the talented pupil is ely to have his musical information in disorganized eaps rather than in systematic order ready for immediate use.

WHAT THE TEACHER SHOULD DEMAND.

After some years spent in teaching and playing the Ran I resolved that I should develop my natural talits in composition, and therefore I devoted the better art of my time after that to writing music. Never-

have been able to form some well-determined oppnons member that no step is a step ahead unless it is atupon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not like building a building with stone and steel through following out a definite architectural plan. The little If some pupils I have seen would spend the same pupil is growing and changing all the time, and it is energy in real study that they have spent in throwing the part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outstart the method employed should be so carefully graded that new principles are introduced very slowly. The trained worker with children analyzes all his problems and tries to study them from the angle of the child mind. What seems simple to the adult is often very difficult to the child. The teacher who does not think may present the child with a most indigestible mass of difficulties and then expect the little one to assimilate it all at once. Difficulties should not only be presented one at a time, but the teacher who takes a pride in being thorough will see to it that the pupil remains sufficiently long in the company of the conquered difficulty. That is, the pupil should not pass at once to another principle after having mastered the one upon which he has been working. On the contrary, he should remain with the first principle and be given abundant practice material so that complete mastery will result. When, at the very first, the teacher working with hand positions and finger positions he should see to it that nothing in this connection is left undone or uncomprehended before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give

pupils too many things at one time.

SLOW WORK, BUT PROGRESSIVE WORK. If the teacher establishes a habit with the pupil that permits the pupil to work with conglomerate masses of work instead of specializing upon essential points,



CAMILLE SAINT-SAENS

theless, I was engaged in teaching sufficiently long to the pupil is not to be blamed. The pupil should retended with real mastery. Progress is not determined by the speed with which one may skip over obstacles. Work slowly and correctly. Impatience at the keyboard is not unnecessary but is an actual hindrance the music around and in banging the keys when they have become a trifle exasperated they would accom plish far more with less effort. Many an excitable student has injured his nervous sy tem permanently by not controlling outhursts of temper when results have not been immediate. If you are one of the unfortunate who have not mastered the art of self-con trol watch yourself and your work very carefully and the next time you feel tempted to explode stop work ing and go for a walk, or read a few pages of a book. In a short time you will find that your mind is not only more receptive, but that your fingers, which seemed beyond control, will untangle the most complicated rhythms and harmonies. The slow, quiet worker is the one who makes the most rapid progress. Piano play ing is largely a matter of nerves and nerve control Students give a great deal of attention to muscular development as though the muscles could be set into motion without any assistance from the nerves.

THOROUGHNESS IN PEDALING.

One of the most evanive branches of pianoforte study scenis to be the one which is studied with the least thoroughness. It can not be learned by rule although one must, of course, get a comprehensive idea of the scientific basis of good pedaling. In this, the sciences of acoustics and harmony are joined to a knowledge of the structure of the plano and most f all a highly developed æsthetic sense. By a developed æsthetic sense | refer to the particular study of the artistic means of making music beautiful from the higher interpretative standpoint. Some people seem to be born with an intuitive feeling for the appropriat ule of the pedals. Mest people, however, seem to assume that they have an intuitive sense which will guide them to the coran inturve terms which with pinter these to the cor-rect use of the pedals without study. This is a great mistake. There is no greater problem in all plano playing than correct pedaling. The tudents who depend upon their intuitions to guide them usually pedal at random with what often proved y d sastrons results. The worst use of the pedal is tof employing it as a kind if it roud to conceal fulty technic Better leave the pedal entirely above than use it to make a jumble of nearingless and Using the pedal merely to increase the v lume of tome is one of the infallible signs of the lung ng mateur.

NOW HARMONY HELPS.

It is almost impossible to pe al effectively w hout a knowledge of the rudiments of harmony The pedal sustain a unda as long a the vibrat ma I the g an wires continue. Naturally ne must un the the system by which chief if liew entry before this sustaining i ment may be em loyed. The ment who has a knowl dg if harm ny shall not on tent to derve the t dil s arks pland in ha edit m He should go over them, analyze the why the composer or editor has used them and and if he can improve upon them. After that it is a fine plan the practice the pedal separately, sounting just as the sh you were playing and hearing the morally as though the actual sounds were were g it the m strument. Later the left hand may be with the pedal and then the right hand and there been hands togther This work should proceed so sawly

might be called a "pedal technic."

THOROUGHNESS IN AMERICA.

Music in America has been a continual surprise to me. The standard of taste and appreciation in parts I have visited are much the same on both sides of the Atlantic. American orchestras are very praiseworthy organizations, the audiences know and appreciate what is good, while your leading operatic companies and instrumental artists are all that can he desired. I see no reason for Americans going abroad for study. The atmosphere is here, accomplished teachers are with you and there are a number of excellently organized conservatories, where one may study with the additional advantage that there are no distracting and disturbing new conditions continually to upset the mind. Americans are hard workers, but do not do enough to divert their minds from the arduous work of the day. Composers and virtuosos should have hobbies aside from the pen and their chosen instruments. I frequently find that a change of scene and occupation are desirable and I always go hack to my work with far greater zest. never adhere to any particular method or iron-clad rule. In composing I select what appeals to me as being good and discard that which does not convince me as being the most appropriate music for my needs. The composers who write according to mechanical specifications and limitations set down by the theorists and who never do any thinking for themselves must eventually fail. For this reason I seek continual change. Travel, poetry, the study of nature, all contribute to my music, because they help me in maintaining a better mental balance.

LET YOUR MUSIC TASTE REVEAL YOUR CHARACTER.

BY CARL G. SCH MIDT.

"As a man thinketh, so is he," runs the proverb. Some would even go further and say that a man's appearance, his mode of dress, his use of language, his taste are merely the outward mirrorings of his soul. In other words when we look at a man we see the kind of man that that particular individual has built up in his own mind as his ideal of a man. A man looks pretty much as he wants to look. If this is so we must regard our own musical taste with care and have it of such a kind that it will express a character of which we may be proud.

There are several thoughts suggested by this subject. First, what is character, and, again, how may musical taste direct or reveal it ! All teaching and this does not mean school work alone, but includes home influences as well, tends to the formation of character. The love, kindness, gentleness, courteous consideration of the home are the foundation stones in the building of character. The love of nature, flowers, brooks, mounus to soften and beautify character. Then comes the school where life is taught, independence fostered, the mind guided, ambition aroused, defeat encountered; success achieved; all these qualities go toward the making

The one greatest clement demanded of men! the only thing which is permanent and which gives to one the real riches of the Universe; the quality with which man becomes master, without which his life is useless, void and passes away unthought of, unremembered, forgotten, is CHARACTER. But our Creator has given to us more than Nature, love or learning to ennoble character. He has given to us the works of man, literature, painting, sculpture, architecture and music. These give to man the uplift which comes by direct association with the finer things of life, the work of men's hands, the deep thoughts of those whose only ambition was the uplift of their fellowmen, and one of these great arts is music. The youngest of the arts because the most subtle.

For hundreds of years men struggled to catch sounds and in some way confine their meaning to paper. It was a long and strenuous effort which we, who look with so much indifference upon our printed pages of music, know, and in most instances care very little about. Nevertheless it would add immensely to the interest of all music students and lovers of music if they would learn something about the history of our great art, the difficulties encountered in establishing its notation, and refined scope, to partake of their loveliness and the dving scene of Alcesle throws human low the slow contrapuntal development of musical thought, enrich our character.

that the mind has an opportunity to follow each step. Then the tempo may be increased unuil one has what d'Arezzo to Richard Strauss, and in this way we would learn that our musical taste would develop our character in the right way for we would learn to look at music not only as the expression of emotion but as a great, soul-stirring, uplifting, God given art.

UNINFORMED PEOPLE.

We often experience a great surprise, almost a disheartening shock when we find men and women of apparent refinement, thoroughly enjoying the common, often vulgar street melody which originated in some cheap show or dance hall. We are prone to turn away annoyed and disgusted, but let us not be too hasty. These people have probably never had their attention called to music as an art. They have never been told to learn anything about it; to realize that it is the medium of expressing the greatest feelings

SAINT-SAENS AND HIS LATE CONFRÈRE, MASSENET

of the set!! that it surpasses literature to which it is closely allied because it is not tangible, because it has the hundred-fold greater interest of diverse interpretation, that as each one's joy or sorrow is different so or sorrow. Again the student of music! How often do we as students go over a composition aimlessly, just tains, sea and sky arc objects which God spreads before merely playing it, watching every note and expression mark and yet remaining an absolute stranger to the real thought of the composer to whom the composition was an expression of his innermost life.

Our musical taste is cheap because we make it so, because instead of going over a composition first, mentally trying to interpret each phrase, we immediately rush to the piano with it and if it does not strike our fancy we discard it : because when we hear a song cheap in sentiment, frivolous in melody and really not fit to be called a musical composition, we do not stop to sider whether it is worth while to take it into our lives, if it will leave an uppress for good or add a bit of loveliness to our character, but we simply absorb it. I fancy that if we were told that the fragrance of a certain flover was poisonous we would shun it, and yet if we are fold that certain music leaves an evil impress on our lives we take it in just the same.

So good musical taste does reveal character, does build up and beautify life, does emoble munhood and womanhood, and they who never learn this lose just so much of uplift and strength.

It would he well then for all who teach+music to tell of its history, of its great men, of its real worth. gesture when conducting reflect the variants ment of its real worth. This can be given to everyone, not merely voice or pianoforte pupils. Let us always associate with heauti-ful things, great music, God's out-of-doors, good books he rages with Achilles, weeps with Indeen

INDEPENDENT FINGER ACTION

BY LEONORA SILL ASHTON.

THE independence of each individual finger! Hm much has been written of this: how many term have concentrated their efforts during lesson atlesson to instil the importance of it into their mo minds; and how many toilsome, weary hours have be spent in almost fruitless endeavor to acquire this pour Every action of the hand apart from the piano, more in the opposite direction from the applying of this m The fingers work as a unit with the hand in ere part pertaining to everyday life.

The thumb and fingers together hold the pen wi which these words are written. The fingers as a whole clasp the music to place it on the piano. In the ser manner they grasp the piano chair or stool to ading before we begin to play :---and then the injunction stan us in the face. "Have every one of your ten finge absolutely independent of each other."

In gaining independence here it is necessary to be the muscles of the wrists and arms flexible, and len fingers form the habit of following each other at The same would be true of two finger exercise

which give great individual power to each of the members on our hands.

These three staples-scales, arpeggios and two for exercises. practiced with the various touches give it Dr. Mason's *Touch and Technic* will lay a foundate worthy the hest and finest performer. But this may be more than individual action on the part of the That is, each finger must be capable of giving a every note which grows under its touch its due to

and expression. This the various exercises will be to bring; but nothing will secure such satisfactory lasting results as the playing of melodies with e finger separately.

Take for instance, the Song to the Evening Star.a. play the entire melody with one finger alone.

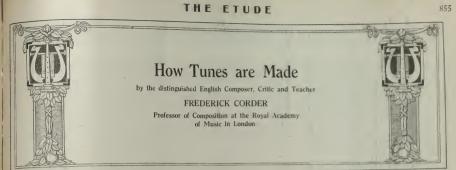
the tere & borres ZEE VEE V

Try to bring out the full tone (with the use of pedal if you will) placing the finger squarely a firmly upon the key, thus giving the finger not a the physical responsibility but the whole emotion interpretive responsibility as well. Play this me with each finger on each hand; in turn transposing into the bass for the right hand, and into the trelle the left. Play it with different touches, too, just 1 you do your scales, arpeggios and exercises, thus ma every finger at home on every note in every form

The melody of hymn tunes also suggest expractice for this special feature of musical dement Trying this for a week or two-giving ap an hour each day to "independent" practice au stowing a little extra attention on the fourth and fingers will surely wake marvels with stiff and

Remember always the words of the great Rubic "It is only with tears and pain, hiter as dail the artist arrives at perfection," and toil on an that every earnest effort put into your practice hor

Good-natured and dear as the Chevalier de Gir in all other relations of life, he hecomes, as soon stands at the conductor's desk, the veriest tyran slightest error puts him into a towering passion in the strongest language. Twenty and even times does he demand the repetition of a passage tent. His manner is often so brusque that pla fuse to sit under him, and are only reconcil intervention of the emperor, with his gentle you know, he doesn't mean it; it is only he Artists, moreover, require double payment when orchestra. No fortissimo can be strong enellno pianissimo weak enough for him. His men the music; now it is wild, now soft and gen anon sorrowful. He lives and dies with his he rearrowful. chair and becomes as a corpse.--KRAMER,



Charles Dickens insist upon knowing "the originals" line into i his delightful characters and scenes; poets and minters are popularly conceived as cranks who see with different eyes from other folks, and the act of mechanical invention is believed to be a mysterious isspiration and not the culmination of a series of mental efforts. Especially difficult is it for the mere insic-lover, devoid of technical training, to conceive the means by which even the simplest kind of music s evolved. But some glimpses of this curious and discure process may be gained by the exercise of a lit-

HOW POETRY GAVE SHAPE TO MUSIC.

First of all, you must be on really intimate terms with a few musical pieces of different sorts before we a rew industral pieces of unterent so whow, for instance, that all music divides itself into two distinct lasses-simple and complex? No, I thought not, but you know at least that poetry is roughly divisible into work) and that which is in more elaborate forms and runs straight on (heroic verse or blank verse). Again, you may not know that it was poetry that gave shape ful first line: to music, but it was so, and the two arts work on very similar lines. That is to say, music may consist of either a series of short "sentences," each of which comes to a definite, full stop, or it may consist of portions of indefinite length, anything like a full stop being as far as possible avoided. The uninitiated will not comprehend how this natural tendency of music leave off when it has said its say can be resisted, but if you reflect you will remember that the uneducated person can only frame short and simple sentences in spatch, while the cultured orator has no difficulty in attering lengthy and well rounded periods which would fill nearly a whole page of print. A very moderate amount of education teaches one how to join clauses and sentences together and how to use the comma and emicolon instead of always the full-stop.

Well, the primitive musician can only frame simple musical sentences, which we call Tunes, and it is the object of musical education to teach him how, by means of "half-closes" and "interrupted cadences," these may be extended into less common-place melodies. and farther, how by cutting off the end altogether, one processes are closely akin to the use of the semicolon entence can be dove-tailed into another. These two and the comma in literary composition and form the thief resources in building up what we call "real music." But to employ these processes skilfully de-mands long and difficult study, which only very, very few have the power to master: the vast majority of musicians consider themselves composers when they can turn out a symmetrical tune, decently harmonized. Yet this demands far less skill than you would imagine. being precisely analogous to the composition of a quatof verse. It did not take much genius or in-

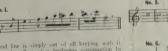
"Mary had a little lamb"

It is almost impossible for the non-inventive mind the duty of finding a rhyme to "snow" True, if he comprehend the process of invention. Readers of is not pleased with the result he can alter the ec and

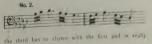
> but this he feels to be less attractive and it will probably alter the sense of all that follows.

WHERE MEYERBEER FAILED.

Absurd as this example may seem this is the actual process followed by even the greatest of poets in con-structing a four-line verse. The difference between doggerel and genuine poetry is not so much in the quality of the writer's mind as in his experience and skill in the performance of his task. Let me give you art or port, it purely the one-one off of enhance of this. Do you know any and that on great occasions when we have essentiated melodies by Meyerbeer the shadow-song from Din-orah, the page's song "nobil signor" from The Huguenots or "Quand je quittais la Normandie" from R ort le Diable? Perhaps not, for Meyerbeer is rather forau nit tuffet are conventionally constructed, but with do it. The test is a matter of digree. There is no so fittle skill that, once one's attention directed to the difference in *kind* has due to digree. There is no fact, one cannot endure them. For instance take the simple chang and this Abay in *quality* between the baritone some from *Directed*. baritone song from Dinorah which has uch a beauti-



the second line is simply out of all keeping with in producing the effect of a burlesque continuation by





while the fourth less us down flep1 with the sulgarent doggerel conceivable.

11

Now if this were a single, or even an occa-tonal, lapse one would not mind : but when we find a trimpiser doing this sort of thing habitually we put him down "With fleece as while as snow." The verse maker-whether of this or any other Matrian- is then influenced as to the contents of his bird and fourth lines have been exceeded and the modeling expression. The second term of the second term of the second third and fourth lines by the necessary thythm and ingly unckelful component

presaically you must admit that the Maker of this wonderful universe does not "in pire" human beings with ideas or powers for ign in their normal apacity although unu-ually brothant feats of imagination are always sp ken of as 'inspirations.' We know very

ARE TUNES INSPIRED?

But this is a digression, the sulfileties of music-

building are at present beyond our consideration. What my reader wants to know first 11, How does the raw material of music-the first line of a tune get

invented? Is not the popular behef-that it is an absolute inspiration, the truth. Why no mething is farther from the truth. If you 1 = k at the matter

well that our normal capacity whit er in mi ree our whole mind on the ulgert, we find correly capable of remarkable efforts. As in one thing so in another. The per-on who e ar difficution the secuence of musical sounds finds pleasure in tringing the



r between the earliest dance time of which we have any re-ord. Somer is somen in" wrotten 660 are



Yr., yn will sav int here i an er meine iff re in quality leftware one title and as that we are dealered. Tends to the depend the tends where the depend on a large number of the grave start we have at un-neered with the must all merit of the start of the star In order with the mean at neutron to the second se gi e the first two that oc ur to me and I med hardly remind Anuri an reader of the way in which its are fired into populari. If the keller advertise methods of publishers. Yet if y take are one these cheap allaim for a refunction and all all the recommunication of the strength of the strengtho

SIMILARITY IN FOLK TUNES.

Whether it be Hungarian, Russian or English, you find each an appalling monotony of rhythm, such a wearisome similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German-French violoncello player named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes-mostly harmonised on two chords, it is true-that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality-our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of times that you can comprehend the fact that we never invent; we only vary. LANGUAGE INFLUENCES TUNES.

This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously, and unconsciously, the phrases that he knows and as his mind tires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmical skeleton of a tune depends upon the accent of our language and is very limited; thus an American could evolve Yankee doodle but could not possibly make a tune like:

No. 8.

which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite-in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan'sthat he would give me a thousand pounds if I could invent a machine that would carry out a figure of accompaniment to save him the trouble of writing itset me thinking and I found that it was quite practicable to make a machine that would "compose"-by exhausting all the possibilities-music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and-observe this-the most difficult and complex portion of such a machine would be the least useful; that is the critical part. Out of 60,000 possible single chants a large proportion would be perfectly uninteresting-though technically correct. The human mind that conceived these would discard them instinctively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of n.elody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind-the making permutations and combinations of notes-is the least part of the real making of music. The fate tain that the returning legions of ancient days brought of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and something out of nothing.



INTERESTING RUSSIAN FOLK MUSIC.

In the Musical Standard, F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia Its music shows some Oriental qualities and contains also examples of the Magyar tetrachord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary. Especially popular are the so-called dumi, a class of

melancholy songs of almost epic dignity. They differ in style from almost all other folk songs because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented usually fall on a weak heat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4. 5/4, 3/4, 7/4, and 7/4 -- surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko.

Until recently these songs were sung by the cobsars, who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the bandura, known in Italy as the mandola in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The bandura of the Ukraine has twelve strings, six long ones attached to pegs in the neck. while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C. D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the

The cobzars, or kobzars, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that took a high place in their profession, even playing they were formerly a free people,

IRELAND'S ROMANTIC HARPISTS.

In the Revue of the International Society, S. Mac-Owen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is cera native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards. History tells us first of the early Welsh and Eng-

In Wales, it was the badge of a freeman, who was song."

deprived of it when he lost his political rights, he deprived of it when he lost ms pointed right, h Saxon England its use at banquets was a necessi-mark of gentle breeding; and when the Vremul Bede, who had neglected music for his great bran Bede, who had neglected music for his steat httray studies, found himself unable to play in his turn as gathering of notables, he was constrained by his share The Irish harps were mentioned in the chronick of

first Norman invasion. In the time of Henry VII the harp became the national emblem of Ireland, at was placed on the flag. Mr. MacOwen describes the lrish harp as wholly diatonic, with thirty or for strings; but some authorities ascribe more to it. times, it is said, the strings were arranged in the rows, with chromatic intervals in the middle; and from this triple form came the "arpa doppia," or doub harp, or Monteverde. In the 17th and 18th centuries, when the wander,

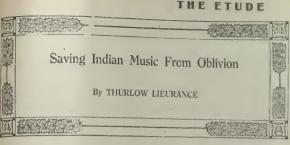
ing minstrel of the Middle Ages had disappeared in Irish harp was taken up by a number of profession players, who still traveled about, but were more in modern virtuosos than ancient bards. They show some resemblance to the itinerant musician of to-day going from place to place; but the harp was carried by servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to those related to the ancient Irish chieftains Ainer being greeted with enthusiasm, O'Neill took a humb seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no 1 matter, for the place where an O'Neill sits is always a place of honor."

In his time, public competitions were instituted somewhat like the Welsh Eistedfolds. At the first of these, the chief prize was awarded to Charles Far ning, whose poverty, as shown by his clothes, won the jury's sympathy, while O'Neill, who had arrayed himself in his best, had to be content with second prize At a later competition, where he was again second, h suggested a collection for the non prize-winners with were mostly so poor that a trip to the scene was great expense; and as a result, they went away will greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the m tive brand of whiskey. Even the women players indulged to some extent. A certain Rose Mooney bad servant who would sometimes pawn the harp for su-ficient liquid inducement, and Rose herself was see enjoying various beverages when a warehouse of spiits at Killala was sacked during a revolt. But the harpists were not any worse than others in this respect. At entertainments it was usual to find opti whiskey-casks, with a hospitable cup attached to eath and sometimes, to save the greater price of food a host would purposely ply his guests with the ferr liquid. No doubt the open-air life of the harpers to abled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "pother that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while 2000 panying Mass at Navan. The priest was naturally harified, but the lively air broke in at a time sh church custom forbade his speaking, and Elliott and his wages unhindered. He was summarily dismissed and another harpist engaged; whereupon he procured club and awaited his successor in ambush. As ho would have it, the priest passed at the psychologie moment, and received the blow meant for the precomer; for which Elliott had to do public penance But many of the harpists were good musicians reroyalty. The most gifted of them was Turloch 00 olan, born in 1670. It is said that on a visit to G iniani he heard the latter play Vivaldi's fifth " concerto; whereupon he took his harp and research the entire work from this single hearing. The so adds that Geminiani gave his visitor a copy of a other concerto, purposely filled with errors; whereas the harpist went through the work, and without in ing of the trap, suggested a correction for each 2 take.

THE divine fire of the artist is something which the only be inflamed to white heat in the crucible of ere ience. It may be said of great musicians that as Sb puts it, "Most wretched men are cradled into pot it has this advantage over machinery: it can create lish harpists, and the value attached to the instrument. by wrong: They learn in suffering what they use



(Eurova's Norm.—Mr. Lieurence has been in the West for mathematic institution of time studying indian music at the hand. Many attempts have been made to are the main of the start and the start and the start and the main of the start and the start and the start and the main of the start and the start and the start and the main of the start and the start and the start and the main of the start and the main and and the start and the start and the start and it has and the start and the start and the start and it has and the start and the start and the start and it has and and the start and the start.

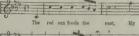
When I first became interested in this subject I studied the Indian songs only with a view to finding themes for musical composition. I at once realized

that it would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his toil. For the sake of accuracy I made phonographic records of those songs which I wished to transcribe. The manner of procedure was most interesting. The singers, with their drums and flutes, ere arranged about six feet in front of the recordmachines. The leader and timer of the songs t in front, rehearsing the singers, humming low, fore each record was made. The war chief, with is interpreter, was there, inviting himself to find out hat it was all alout, to sanction or prohibit the reording of songs he wanted or did not want sung. iter recording a song we reproduced it for the singrs, to know if it was properly recorded. Near the perator was an educated Indian boy, acting as an inerpreter. The record-making ended with a feast and playing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in a scale of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies is themes for composition because they harmonize well and are often beautiful. Music is the principal medium which the Indian communicates with the unseen. e hunts, fights, plays his games, and worships with song. His one instrument, excepting the drum, is the native flute made of two pieces of cedar hollowed out. glued together with pine pitch, and tied around with sinews. He blows into it from the end and has from four to six tones of the scale. Semitones are produced cross-fingering, at intervals, and between phrases he blows a trill or tremolo on the lowest tone. The Indians are good listeners, but poor demonstrators. ome have exceptionally good voices, and like to sing. but they prefer to have a drum or something to beat upon. It is strange that the drums are used very seldom to heat the tempo of the sing they sing, but to mark the dance step. They will leat a straight 4-4 tempo, then sing the song in an entirely different tempo. Parts of their songs have words, and for the balance they will use a "Hi, hi, hi, hi," For a lullaby an Indian woman will sing "Wc, we, we," all through the song, excepting where she sings a direct sentence to the papoose. Many of the songs have no words at all and represent the feeling, imitation, etc.

Below are given interesting Indian themes

"9 others directlinesical Pasen," Eva Sun, a Crow stril, the Indian maiden who merits this appellation. The phonograph recorded the song in the same key in songs of the Crow Indians. The same is were and a in the same key in songs of the Crow Indians. The same song is the same between the very

which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the mos: melodious of all to our ears.





song to thee borne up - on wings of the dawn



The second is a flute mel y thank by him Turkey-Legs, a Northern Chevenne. This was sken down in April, 1912, and is the best flute song I we ever recorded. The vocal text set to this mil dv is nuited "Pakoble, the R so"



cense by the Indians for ceremonial purposes and all he tolace planting songs are of religious nature Thy are of show and macal so style and the drums are beat n is a low rhytom. Prayer entines are Crow Maden's Project for Elk Treth." Among the Crows it is customary for the young lock it we up elk te it wor the advertment for the star for the to 1. She discards her government wearing apparel, dons the loots, and the other garb a usw, and so ocs back to the Indian costume forever.



the promise his identity hould never 1 made publi-Pu-pup- on (Deer-Hower) one of the beam ful data diers of the present of a fitte and Will w Puello Indians, whose name is "Whet-ta-cah" meaning

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Elk teeth rare for Red	- Bird
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fabr, - A bride to be	

In my collection of rec rd. I have songs of war and victory, tributes to the chief, home-c -ing f r owl, squaw, and mee hen and f the differe animal dince. I have also mgs of the different games and of the section and chin if the hunt. Navah . The Indian a n-turall endowed will a nonphysique and posses a li vere. 1 c not for h una and even f r day at the d mea with the firm yourself in a loop hat hat head the as a ood littener, and I atte n t it r it is of a mattle or popular nature. A fam have homemer scellent performers in differert in month Rivery clubs. Den n Wie has seen an in an band which ranks with the 't Amer n a d ita ... the of days, and trip with the line hand the slays I le transere and man loss and the the function on the represention Comments states. hat he would profer in remain in he hast if met the monitor of monitor is the second stratement n Ind n girl, who was rescated at las in the hor bar and in brails, likes the Man all researed

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No. 8.

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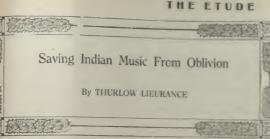
In the 17th and 18th centuries, when the we ing minstrel of the Middle Ages had disappear Irish harp was taken up by a number of pr players, who still traveled about, but were mon modern virtuosos than ancient bards. They some resemblance to the itinerant musician of going from place to place; but the harp was carried servant, and the performer sometimes came in nowned and noble family. Such a one was O'Neill, who lived from 1737 to 1816. On trip, he came to a banquet given by Lord Kthose related to the ancient Irish chieftains being greeted with enthusiasm, O'Neill took a seat at the foot of the table; and when the her pressed his regret for this, the harper replied "Fa matter, for the place where an O'Neill sits if a a place of honor."

In his time, public competitions were in somewhat like the Welsh Eisted fodds. At the these, the chief prize was awarded to Charles ning, whose poverty, as shown by his clothes, a jury's sympathy, while O'Neill, who had array self in his best, had to be content with second At a later competition, where he was again secsuggested a collection for the non prize-winner were mostly so poor that a trip to the scene great expense; and as a result, they went awa greater gains than any of the prize-winney.

Most of the harpists were connoisseurs in " tive. brand of whiskey. Even the women phydulged to some extent. A certain Rose Mooney servant who would sometimes pawn the harp ficient liquid inducement, and Rose herself wa enjoying various beverages when a warehouse its at Killala was sacked during a revolt. B harpists were not any worse than others in spect. At entertainments it was usual to fits whiskey-casks, with a hospitable cup attached to and sometimes, to save the greater price of host would purposely ply his guests with liquid. No doubt the open-air life of the har abled them to indulge in excesses that woul justly condemned.

One Thaddy Elliott was so fond of his that for a quart of it he promised to indulge ribald trick of playing "Planty Connor" while panying Mass at Navan. The priest was natu rified, but the lively air broke in at a lime church custom forbade his speaking, and Eline his wages unhindered. He was summarily and another harpist engaged; whereupon he p club and awaited his successor in ambush would have it, the priest passed at the psymoment, and received the blow meant for comer; for which Elliott had to do public But many of the harpists were good music royalty. The most gifted of them was Turi olan, born in 1670. It is said that on a visit iniani he heard the latter play Vivaldi's ficoncerto; whereupon he took his harp and the entire work from this single hearing. adds that Geminiani gave his visitor a copy other concerto, purposely filled with errors; the harpist went through the work, and with ing of the trap, suggested a correction for

THE divine fire of the artist is something only be inflamed to white heat in the cruc'be ience. It may be said of great musicians that puts it, "Most wretched men are cradled



(EDITOR'S NOTE .---- Mr. Lieurance has been in the W at for which it is impropriated. The Source Indiana have prese [Borrows NOTE—MF. Liferance has been for the West for trade. A longith of the two west for the West for trade. A longith of the west west west and by autoropointicity rather than anoty of how have the starthrough the starther than anoty of how have of one a long time with the mystest 2000 housan of the West and came beck with some marvious temps of the starther the mystest 2000 housan temps of the set of the two starts and the start west and the starther the starther starther the base of the starther starther and the starther the housand the starther starther starther the starther the has have mode in bott starther set in the starther the has made many extremely of the reverting phonograph and an anight the reverting at the leaver. of perfect intervals and their loss rouge are the matworkidown of 20 to our rate. Core to the face to

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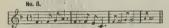
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A CARLON AND A CARLON **European Musical Topics** BY ARTHUR ELSON

THE ETUDE

8

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The Irish harps were mentioned in the chronicle of he first Norman invasion. In the time of Henry VIII the harp became the national emblem of Ireland, and was placed on the flag. Mr. MacOwen describes the Irish harp as wholly diatonic, with thirty or forty strings; but some authorities ascribe more to it. At times, it is said, the strings were arranged in three rows, with chromatic intervals in the middle; and from this triple form came the "arpa doppia," or double harp, or Monteverde, In the 17th and 18th centuries, when the wander-

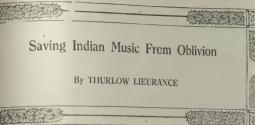
ing minstrel of the Middle Ages had disappeared, the Irish harp was taken up by a number of professional players, who still traveled about, but were more like modern virtuosos than ancient bards. They showed some resemblance to the itinerant musician of to-day. going from place to place; but the harp was carried by a servant, and the performer sometimes came of a reo'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to those related to the ancient Irish chieftains. After being greeted with enthusiasm, O'Neill took a humble seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no matter, for the place where an O'Neill sits is always a place of honor."

In his time, public competitions were instituted. somewhat like the Welsh Eistedfodds. At the first of these, the chief prize was awarded to Charles Fanning, whose poverty, as shown by his clothes, won the jury's sympathy, while O'Neill, who had arrayed him-self in his best, had to be content with second prize At a later competition, where he was again second, he suggested a collection for the non prize-winners, who were mostly so poor that a trip to the scene was a great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the native brand of whiskey. Even the women players indulged to some extent. A certain Rose Mooney had a servant who would sometimes pawn the harp for sufficient liquid inducement, and Rose herself was seen enjoying various beverages when a warehouse of spirits at Killala was sacked during a revolt. But the harpists were not any worse than others in this respect. At cntertainments it was usual to find open whiskey-casks, with a hospitable cup attached to each; and sometimes, to save the greater price of food, a host would purposely ply his guests with the fiery liquid. No doubt the open-air life of the harpers enabled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "potheen" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally hor-rified, but the lively air broke in at a time when hurch custom forbade his speaking, and Elliott earned his wages unhindered. He was summarily dismissed, and another harpist engaged; whereupon he procured a club and awaited his successor in ambush. As luck would have it, the priest passed at the psychological moment, and received the blow meant for the newcomer; for which Elliott had to do public penance. But many of the harpists were good musicians who took a high place in their profession, even playing for royalty. The most gifted of them was Turloch O'Carolan, born in 1670. It is said that on a visit to Geminiani he heard the latter play Vivaldi's fifth violin concerto; whereupon he took his harp and repeated the entire work from this single hearing. The story adds that Geminiani gave his visitor a copy of another concerto, purposely filled with errors; whereupon the harpist went through the work, and without knowing of the trap, suggested a correction for each mistake

THE divine fire of the artist is something which can only be inflamed to white heat in the crucible of experience. It may be said of great musicians that, as Shelley puts it, "Most wretched men are cradled into poetry by wrong: They learn in suffering what they teach in



note a Norz.-Mr. Lieurance has been in the West for coderede length of time studying indian music at such Mays strumts have been music to arge the of the Astricture locates been music to arge the start of the Astricture locates rative them musichas the structure been disappointing. Mr. Charles Trayer where show the set disappointing. Mr. Charles Trayer where show the been disappointing. Mr. Charles Trayer where show the set of the myslend 22ml locates of the west and set of the myslend the set of the structure of the set of the set of the locates the analyzed the recent as and the locates.

When I first became interested in this subject I med the Indian songs only with a view to finding es for musical composition. I at once realized would be a life work to know the Indian and the ation of his songs to his worship, his pleasure, and toil. For the sake of accuracy I made phonomultic records of those songs which I wished to scribe. The manner of procedure was most inresting. The singers, with their drums and flutes, rearranged about six fect in front of the recordmachines. The leader and timer of the songs in front, rehearsing the singers, humming low, re each record was made. The war chief, with interpreter, was there, inviting himself to find out it was all a' out, to sanction or prohibit the rein, of songs he wanted or did not want sung. ter recording a song we reproduced it for the singto know if it was properly recorded. Near the ztor was an educated Indian boy, acting as an inpret r. The record-making ended with a feast and ing over all of the songs recorded. Writing the can's songs exactly according to our scale is an immibility, as he uses intervals which are not found in sale of whole and half steps. There are, however, septions to this statement, as in the love songs of Sioux and in melodies played on the flute. I have men a number of the love songs and flute melodies themes for composition because they harmonize well are often beautiful. Music is the principal medium which the Indian communicates with the unseen. hunts, fights, plays his games, and worships with ng. His one instrument, excepting the drum, is the live flute made of two pieces of cedar hollowed out. atd together with pine pitch, and tied around with tews. He llows into it from the end and has from to six tones of the scale. Semitones are produced cross-fingering, at intervals, and between phrases blows a trill or tremolo on the lowest tone. The ians are good listeners, but poor demonstrators. the have exceptionally good voices, and like to sing. thy prefer to have a drum or something to beat on. It is strange that the drums are used very sel-The second is a nute instant marker in the second is a nute instant marker in the down while dance step. They will leat a straight 4-4 Less, a Northern Cheyene. This was taken down who then sing the song in an entirely different *tempo*. in April 1912 and is the best fine song I have ever Parts of their songs have words, and for the balthe they will use a "Hi, hi, hi," For a hullaby an ian woman will sing "We, we, we," all through tong, excepting where she sings a direct sentence to papase, Many of the sours liave no words at all represent the feeling, imitation, etc.

Below are given interesting Indian themes. The first is a love song, sung by Frank Double-die-the a Sioux. This is a beautiful melody and splen-is purposes of composition. I have harmonized by Silver-throated France, "Is of the poem is entitled." Note that the second second

which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.

6 · · · · · · · · · The red sun floods the east, My ell - ver throat - ed fawn, My love -

song to thee borne up - on wings of the dawn.

JOHN YURKEY-LEGS PLAYING & CHEVENN, M 1007.

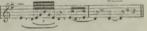
The second is a flute melody played by John Turkeyrecorded. The yocal text set to this mell y is envited "Pakoble, the Rose."





THE ETUDE

cense by the indians for ceremonial purposes and all the t acc planting ongs are of religious nature. They are of slow and maestoso style and the drums Crow Maiden's Pray 11k Teeth." A mg the Crows 11 is a stomary for the young bucks to ave up clk teeth for the advised of the good so if the bride -t -be Differem tr bes have varying cust m deer, tan the hide, and make the boots for his bride ti-lie. She of cards her government wearing ap rel-dons the loots, and the other garb of a squaw, and so



The purth is a flute of the Red Willow Puello Indians. The text is a farewell. Pu-pup-pin must not marry away from her own tribe. The son of the lover was confided to the author, and recorded with Pu-pup h (Deer-Flower) one if the beau ful daushier of the present chief of the line Wilsow "Bow Hawk."

62	et : ; * ; !* ;	
-0.2	"Sietz - e = a - wa slots - e - a	• WA"
Ģ,	Like a cloud he somen. A God -	bring-ing
2.7	Like a cloud be tomate. A cost	
E	Elk testh rare for Red	Bird
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E⊖=	a state	1
2	fair, A bride to be	of war an

victory, tributes to the chiefs, b me-coming for owl squ w. and a hen, and for the office anim I dance. I have also son s of the different games and of the solid and class fith humi Lie, Pawnee, M che Rel Will w Puello Augelo, Navah .. The Indian is naturally entword with a n phy ique, and pose set a lighting. Houngs for lours and even for days at the data will not tit the yourself the En lieb on a thet ion H B a good litener id it matter not whill rit mu of a class or p - 1 r - 10 A for sel-see xellient jurf american herrow beitriments 1 very band which ranks with the last American and Balance bands in the United Satus. Our we gui the a Carlifle gouate, very ntilligent liking to all of h I day, and ri while Indian n H plays le tromb ie an mit n ind ees to he hief mulcian nife r erv tim On w of the that he will pr fir rem in in the East the inter narde an Indian irl, whi as edu ted at Hackell the back of the line that and prime the line to the line the line that and prime to the line back when the line back when s Ir I and in braids like the bia II with ath r in it, chlorate hat ba n f swelry H deen't farm his own land but as it. All Indians speak English, except the very

live together in villages, divide with one another. The chief is not a rich man, but a leader. The only grafter among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEEDE.

Nor many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"-that is, end with the right fingers, forgetting that a musical scale and a problem

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effects in spite of incorrect fingering and not because of it. In any case it is very evident that ordinary mortals stand a very poor chance of attaining smooth scale passages unless the finger-ing has become invariable and automatic. In addition to the finger dexterity which should

result from scale practice the pupil should acquire through the same medium that sense of key relationsl ip which is necessary for the proper understanding of music

It is evident, then, that every teacher of music should exercise all his powers in making scale playing interesting. The pupil's expectations should be aroused and his interest kept alive by every ligitimate means, and finally scale work will become an exceedingly interesting part of the lesson and, consequently, of the practice hour. The connection between the scale and even the simplest piece of music must be established, and the distinction between "scale" and "key" empha-

The meaning of the word "key" is perhaps best explained by taking some well-known tune, America, for example, and playing it in various keys, calling the pupil's attention to the black keys used in the transpositions. Or the teacher require the pupil to sing the scale of C When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two ocin graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: The pupit should have a hot of the move starts finds C—no sharps; G—one sharp F; D—two sharps F, C; A—three sharps F, C, G; E—four sharps F, C, G, D; B—five sharps F, C, G, D, F is harp—six sharps F, G, G, D, A, E. Then a similar list of those with flats should be written out and committed to memory, until they become part of the texture of his musical mind. The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of The reasons may be carried by opening a volume of music (Bach's Preludes and Fugues, for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale cach week for special study, in addition to the regular

old ones. Each tribe has a different language, and the only way all can talk is with the sign language, which is universal among the tribes. They are great socialists, exact speed being ascertained and maintained through the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the ingering. This can be tested by a series of questions, which the pupil should answer series of questions, which the pupil shound are be-without placing his fingers on the keyboard, or bet-ter still, with his back to the piano. The questions will run somewhat as follows: "Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the

fourth finger?"

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale." This close study of the scales, if steadily persevered

, will eventually give the pupil that most desirable It has been said that Chopin never used correct fin-gering in playing scale passages. If that is true one effectually prepare the ground for the study of inter-

MR. THURLOW LIEURANCE RECORDING INDIAN MELODIES

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was against the rule." The C flat of the G flat scale will be an exactly

similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

THIS principle is to be understood throughout the entire practice : All little difficulties are surest, quickest, element is at once made a thorough study in all its

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

MENDELSSOHN'S name is associated with so much that is delightful and fairy-like that it is not surprising to find the wintry Kris Kringle and the composer of A Midsummer Night's Dream music on the friendliest of terms. The following letter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at this time ninetcen years old, as the letter is dated December 25th, 1827-the year, it will be recalled, in which Reethoven died.

"The Christmas-candles are burnt down, the beautiful presents stowed away, and we spend our Christ-mas day quietly at home. Mother is asleep in one corner of the sofa, Paul in the other, Rebecca absorbed in the Fashions, and I am going on with my letter. On days like yesterday, we miss you more than generally; and as 'generally' we speak of you every thir-ty minutes, you may draw the conclusion. Our Christmas-eve, however, was very merry and pleasant. Felix had written for Rebecca a children's symphony with the instruments of the Haydn one, which we per-

formed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small orchestral accompaniment on the chorale, Christe, du Lamm Gottes, I have played it several times to-day. It is most beau-

The happiness which was Mendelssohn's in his home life seems to have in no way deserted him after his marriage to Cecile, for after the Christmas of 1836, in a letter to Fanny dated December 31. he says:

"Oh, Fanny, this has been such a Christmas for me! I have never seen anything like it before, and never shall again. I have been spending the most glorious time, the most perfect days, in which the mere fact of existence is enough to fill one with fresh joy and gratitude. I cannot describe it to you as you do not yet know my Cecile. How I wish you did !"

WE CAN LEARN FROM OTHER THINGS.

ARTHUR SCHUCKAL

My teacher once told me to watch a cat. I did watch a cat and learned many surprising thingsabout piano playing! For instance, I was ex tremely awkward-extremely so. It seemed impossible for me to go 'round a corner; I was built on square lines. If I knew my lesson ever so well I was sure to spoil it by mere clumsiness. Now a cat is nothing if not graceful. A cat never knocks anything over. Her every move ment is pure grace, and as I watched her my playing began to lose its stiffness. I no longer held my wrist like an iron rod.

Then again I always played in a hurry. thought that was the way to show I knew my lesson-by playing fast. And I would drive away with great energy, leaving a world

of dust behind and whole blocks of dead notes, and my teacher-half stifled and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes. She may be going ever so fast and yet she seems to creep. A cat very seldom shows mental haste and confusion. She calculates. In all this there was a lesson for me.

Of course I didn't think of all these things by inyself. My teacher pointed them out to me. But I realize now that the lesson he was trying to teach me was this: just as I learned something by watching the cat so I should examine everything that came my way and try to learn something from it. I remember this surprised me very much. You see he wanted me to think of my music even when away from the piano! So many students never think of their music until the practice time comes (or some one calls their attention to the fact that the practice time has come) and they straightway forget all about it when the period is over. It seems to me the good student-well, he can learn a lesson from almost any thing. For instance, here is an easy riddle: Why is and most permanently overcome if their fundamental a good student like a good watch? Of course that i too easy-but suppose you try to make some riddles like that.

THE ETUDE

Our Humble Beginnings in Music

By LOUIS C. ELSON

when NOTE. Her Kinne is pileadidit equipped in write mans this interesting subject as he is the archer of the most companisative history of Americana Hames in most market Argenting. Esther, Christofort is created within in the very finale them Bolon was now over its certain underlip of the Bratic unan Hames in most pile in registering. Esther, Christofort perfected his pinsofort and their west final most of Americana Hames Hames finale produced pile in registering. Esther, Christofort perfected his pinsofort and their west final most of Americana Hames finale produced pile in registering.

ad a very harren existence and where a spinet ano was a sign of such luxury as to be quite table. That was the American Colonies, before ease the United States. Many proofs of musicentry in the Colonies can be given. In the s it would have been an unheard-of extravato supply hymnals or psalm-books to all of the tion. Only the minister and a deacon or two d the printed music and words. Nevertheless, mms were at first avoided in New England, and salms were sung to about half-a-dozen tunes, nember of the congregation was usually familiar

led to the practice of "lining-out" the tune. runate deacon who owned the book of the real them line by line to the congregation, which each line as it was doled out to them, and then for more. Sometimes this played havoc with me of the words as well as of the music. Thus, deacon read, (as he certainly would in this case) sparate lines of the following sentence-

HE ORTHODOX BASS VIOL. New England there was a vioprejudice against supporting es in church with an organ. the forefathers allowed the viothe breach and "set" the tune,

s was not the only time that the pious judge

have with the music, for we read a little later same diary-

by 5th, 1713. Mr. Stoddard preaches P. M. I tried Low Dutch tune and falled. Trted again and fell he tune of 119th Psalm." "setting" was an accomplishment that came incolonies from England. In Shakespeare's "Two

men of Verona," Lucetta says to Julia-

at I might sing it, madam, to a tune, be me a note; your ladyship can sel." ing that Julia had the ability to pitch a tune.

Playford's "Introduction to the Skill of " 1664, we read about this matteris, observe, that in the Tuning your first Note of This Song you equal it so to the pitch of your stat when you come to your highest note you may a sthout squeaking, and your lowest Note without st

was an injunction which Judge Sewall could aftere to, yet he certainly persevered, for six a ler he states that he set "Windsor" all right. excuse may be found for the prejudice of m and Puritan against using the organ in church. The spin of the instrument, Judge (What was the most instrument spin of means an opponent of good music (What was the most instrument write possence second as an examine for themsilves).

rupon a time (since some of this article will his wife fre, ently played; but even he was utterly of the old lustruction was at the all nee of all or upon a time (since the other was a country where repelled by the florid style of the treatment of the classical music is absolute. The greatest for that

RIDICULOUS INTERLUDES.

It will seem almost incredible to what lengths this ornate "group out" and still more embellished inter-rattle of the muskerty." The auditor very rebland

for the Organ or Harpichord, as they are plaid in church rejected the gift it was to be offered to the Churches and Chapels, in the manner given aut: as Euscopal Church in B ton. The Brattle unsh reconcreases and chapters in the manner given out as the proper control in the other accepted in "W d mat tolnk it proper to use the tame in the pull, we

The second and the se The second secon

AN EARLY HYMN TUNE WITH THE AMUSING INTERLY OF INTERN (EF IN FORMIS VELOC

Boston, but not in Philadelphia, the early concerts were

generally combined with a ball

• Letter or experient stort, trainers "This is to give another that there is lately seen over from fundee, it shape collection of marking its realizers com-construction, the shape collection of marking its realizers of the shape collection is the stort of the stort of for all these instances methods in stort instances for the shape of the deadmarkers methods in stort instances, its following where some the transfer method have fastered as in the deadmark in the deadmarkers of the stort of the stort where the transfer and the stort of the stort of the stort where the transfer and the stort of the stort of the stort of the stort of the deadmarkers of the stort of the stort where the transfer and the stort of the stort of

It is true that Mr. Eastone dis not sell either dra or wet goods with his "Musickal Instruments," but

psalms by the organists in England. He writes from the young ladies of the 18th century generally attempt O Wall ne give a mattergroup upon an a lover of Mash. "I herd a service at St. Mary's. I am a lover of Mash. to a fault, yet I was unnexy there; and the position out of the Institution of Manging Patish, but the biotecterous measures in a minist mode fir. "the crise of the of the Matterform of Masher and the position out of the mattergroup of the crise of the prank Matter of Relphon terresonate." J hann Christian Each a son if the great manager. bet re 1700, has these wonderful eff its at well as a set of scales which are labelled "charge of the as he

859

luding of psalm tunes was carried. Nowadays there imagined anything that he was tild to do in those good are clergymen who fret even at an interlude between every two verses of the hymn, but two centuries ago. The ostracism of the heterodox organ was emphaevery two verses of the hymn but two centures ago. The ostracism of the heterodox organ was empha-in London and sometimes in Xer York and in Yir-gina, there was an interlude between every line of the psalm. That our readers may not supper casa-the psalm. That our readers may not supper casa-has dubts allowt their a septing at and sums are geration in this matter we append here a pailm thus that a man be brown from 1 motor is "Play sorting treated. It is reprinted from "The Psalms set full and with a load Naise," upon the instrument. If the

The mask tackets in these early days, had earnest a ship of God^{*}, said the Congregational earnest and the work to make both ends meet. There advertisements Cotton Mather gave forth will abreke of lemma a

used at all in Beston. But it was used, nevertheless, it must have beautiond the service

OUR FIRST COMPOSERS were not f a very ami i su rie It had en the cuit min the 1 h centu, t la rr w whate er t we n ied er n uar om fr kant med tile B rin Con

The production prove excellently, and have a strangedy pathetic ring, for they taught almost a set the King, and Heart of OAX were almost real frame. The there is no existing the the terms are the king, and the provesting as an adjunct to their toral endeaver and Entship part. For they set the terms of the terms are the king, and the provide the terms to have a strangely publicity ring, for they bugst admissive a strangely publicity ring for they found indexvery the strange of t bring in a few dollars to their net. The early music stores were versatile in a similar manner and one finds goceries and dry godes armo-hined with the products of the Musex in some bid adversing. For in Clarateson, in New Yrek, in gestuppering, for in Clarateson, in New Yrek, in Researd, but on in Philadelphia, the early concepts were determined in the Musex matrix and the state of the state set of the Musex matrix and the state of the state set of the state of the state of the state of the state set of the state of the state of the state of the state set of the state of the state of the state of the state set of the state of the state of the state of the state set of the state of the state of the state of the state set of the state set of the state set of the state set of the state of the stat

But much more type I than I on r H American renerally combined with a team of the Boston News the first main way and the first main way it aurally he nearly un That we With-fings. He was I m in I at n in 746 and there in 1800 He was the first American when we wildly enthusia to far mule the tart three f. harmony exercises with calk on the ofference When he same in there hi stent man dress that ver the clie in the vision to make the fessed that hi Art has a humor while is while it while Mrs. Enstone kept a beardine-house "where young ressent that his Arri has a humor where where young unintentional He has a humor where the state of and r for as uple f mourse was selected f tone." "Icn x" is a time of this kind which inst emi-

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to (bass viol) to creep in canbe explained, but that instrument in the odor of sanctity, while rgan was distinctly heterodox. note often there was no instrutat all to lead the flock, and one he deacons usually flung himself

s he gave the pitch and started first line. This was not always



The chief is not a rich man, but a leader. The only grafter among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEEDE,

Nor many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudg-ery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"-that is, end with the right fingers, forgetting that a musical scale and a problem

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In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in ?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two octaves in graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C-no sharps; G-one sharp F; D-two sharps F, C; A-three sharps F, C, G; E-four sharps F, C, G, D; B-five sharps F, C, G, D, A; F sharp-six sharps F, C, G, D, A, E. Then a similar list of those with flats hould be written out and committed to memory, until they become part of the texture of his musical mind. The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of music (Bach's Preludes and Fugues, for instance), and omitting minor keys for the present, asking the pupil. to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular bearings .- KULLAK.

old ones. Each tribe has a different language, and the scale work. This scale can be played jirst in two oconly way all can talk is with the sign language, and the scale work. This scale can be payed private two to be is universal among the tribes. They are great socialists, exact speed being ascertained and maintained through live together in villages, divide with one another, the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact The "special scale plactice should also include could knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer without placing his fingers on the keyboard, or bet-ter still, with his back to the piano. The questions will run somewhat as follows:

"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the fourth finger?

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale." This close study of the scales, if steadily persevered

in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and



Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the once, and once only, in each scale

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp scates another that the initial of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

THIS principle is to be understood throughout the entire practice: All little difficultics are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

MENDELSSOHN'S name is associated with so much that is delightful and fairy-like that it is not sor-prising to find the wintry Kris Kringle and the conposer of A Midsummer Night's Dream music on the friendliest of terms. The following letter from h friendliest of terms. The following fetter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at the Mendelssonn housenond, artnoctssonn was at the time nineteen years old, as the letter is dated Deem-ber 25th, 1827-the year, it will be recalled, in who

"The Christmas-candles are burnt down, the beam ful presents stowed away, and we spend our Chint-mas day quietly at home. Mother is asleep in encorner of the sofa, Paul in the other, Rebecca absorber n the Fashions, and I am going on with my letter On days like yesterday, we miss you more than gr-erally; and as 'generally' we speak of you every the ty minutes, you may draw the conclusion. Our Che mas-eve, however, was very merry and pleasant. Felix had written for Rebecca a children's symphony wi the instruments of the Haydn one, which we per-

formed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small orchestral accompanimer the chorale, Christe, du Lamm Gottes, I have played it several times to-day. It is most bear

The happiness which was Mendelssohn's in M home life seems to have in no way deserted him after his marriage to Cecile, for after the Chrismas of 1836, in a letter to Fanny dated December 31. he says:

"Oh, Fanny, this has been such a Christmas i me! I have never seen anything like it beiand never shall again. I have been spending most glorious time, the most perfect days, which the mere fact of existence is enough to i one with fresh joy and gratitude. I cam describe it to you as you do not yet know n Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS

ARTHUR SCHUCKAL

My teacher once told me to watch a cat. 10 watch a cat and learned many surprising thingabout piano playing! For instance, I was tremely awkward-extremely so. It seemed possible for me to go 'round a corner; l we built on square lines. If I knew my lessen o so well I was sure to spoil it by mere cluster Now a cat is nothing if not graceful. \ never knocks anything over. Her every more ment is pure grace, and as I watched her playing began to lose its stiffness. I no be, held my wrist like an iron rod.

Then again I always played in a hurr thought that was the way to show 1 k my lesson-by playing fast. And I sdrive away with great energy, leaving a wo of dust behind and whole blocks of dead notes, and a

teacher-half stifled and helpless in his chair. Non cat is never in a hurry. She never makes mistar She may be going ever so fast and yet she seen creep. A cat very seldom shows mental hash confusion. She calculates. In all this there was 2

son for me. Of course I didn't think of all these thin myself. My teacher pointed them out to me realize now that the lesson he was trying to teach was this: just as I learned something by wat the cat so I should examine everything that my way and try to learn something from it member this surprised me very much. You set wanted me to think of my music even word ? from the piano! So many students never think their music until the practice time comes (or one calls their attention to the fact that the practice time has come) and they straightway forget all a it when the period is over. It seems to me the se student-well, he can learn a lesson from almost thing. For instance, here is an easy riddle: U a good student like a good watch? Of course too easy-but suppose you try to make some

like that.

THE ETUDE

Our Humble Beginnings in Music

By LOUIS C. ELSON

perroa's NOTE--Mr. Elons in submitting equipped to write upon this laterating subject as he to the author of the most compreheast e hadron of the most ecompreheast e hadron of

y a piano was a sign of such luxury as to be quite Oxfordmarkable. That was the American Colonies, before they became the United States. Many proofs of musi-cal poverty in the Colonies can be given. In the churches it would have been an unheard-of extravagance to supply hymnals or psalm-books to all of the congregation. Only the minister and a deacon or two assessed the printed music and words. Nevertheless, since hymns were at first avoided in New England, and all the psalms were sung to about half-a-dozen tunes, very member of the congregation was usually familiar with the music.

This led to the practice of "lining-out" the tune. words, read them line by line to the congregation, which sang each line as it was doled out to them, and then paused for more. Sometimes this played havoc with the sense of the words as well as of the music. Thus, if the deacon read, (as he certainly would in this case)

THE ORTHODOX BASS VIOL. In New England there was a viotent prejudice against supporting the voices in church with an organ. Why the forefathers allowed the violoncello (bass viol) to creep in cannot be explained, but that instrument was in the odor of sanctity, while he organ was distinctly heterodox. But more often there was no instruthe gave the pitch and started the first line. This was not always the diary of good old Judge Sewall,

This was not the only time that the pious judge made havoc with the music, for we read a little later

This "setting" was an accomplishment that came in-to the colonies from England. In Shakespeare's "Two Gentemen of Verona," Lucetta says to Julia-

"That I might sing it, madam, to a tune, Give me a note; your ladyship can set."

Meaning that Julia had the ability to pitch a Playford's "Introduction to the Skill of Musick," 1664, we read about this matter-

"Lastly, observe, that in the Tuning your first Note of your Plain Song you equal it so to the pitch of your view, that when you come to your highest note, you may reach it vithout squeaking, and your lowest Note without stimuling." This was an injunction which Judge Sewall could

not adhere to, yet he certainly persevered, for six months later he states that he set "Windsor" all right. Some excuse may be found for the prejudice of Pilgrim and Puritan against using the organ in church. In England (and even in America) there was sometimes a most senseless and tasteless display of em-Newall was by no means an opponent of good music. What was by the tries pepils for a series for a same of his kind which is re-and he had a spinet in his own Boston home, on which like second many for the series are related to an examine for themelves.

Oxet Boon a treat of the second part of the second

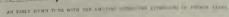
"Theard a service at St. Mary's. I am a lower of Must-k to a fault, yet I was uneasy likere; and the post ag out of the institution of Singing P-saims, by the tere so Organ, is that which can mare be justified before the grant Master of Religious Geremonics."

RIDICULOUS INTERLUDES

It will seem almost meredille t what lengths thus ornate "giving out" and still more embellished interluding of psalm tunes was carried. Nowadays there are clergymen who fret even at an interlude between old times. every two verses of the hymn, but two centuries ago, in London and sometimes in New Y rk and in V r-

The fortunate deacon who owned the book of the ginia, there was an interlude between every line of mede real them line by line to the congregation, which the psalm. That our readers may not suspect exect. geration in this matter we append here a psalm thus treated. It is r printed from "The Psalms in full

from the state of The fit and a state of the set in the deacons usually flung himself



not writes-Too, be, 28th. Mr. Fuenchertan prays excellently, and Too, be, 28th. Mr. Fuenchertan prays excellently, and there a stran. (dy paths: ring, for they set almost seven to me to set the tune. I intended Winder, but Since planos were search they offer to lead the pupils of another tune of the tune. I intended Winder, but Since planos were search they offer to lead the pupils of another tunes of the set to be an interval of the second of the pupils of another tunes. The fuence of the there over this mark is a set of the second of the pupils there over this mark is a set of the second of the second of the pupils there over this mark is a set of the second of the second of the pupils there over the second of the seco dancing, arithment, crawing anythin, that would bring in a few d lars to t or n .

The carly music store were visatile in a imilar In the same diary— "Juby 5th, 1713. Mr. Stoddard preaches P. M. I tried is off Law Darkh tune and failed. Tried analm and fell bub the tune of 110th Pathm." This "setting" was an accomplishment that came in-bils "setting" was an accomplishment that came in-self-supporting. For in Charleston, in New York, in Boston, but not in P iladelp a, the early e no rts were

generally combined with a hall Here is an advertisem of from the "Best of News

Letter" of April 16th. 1716 -

Addite of anythin addite active explaints to give another that there is intro yourd over from working of fingers, during the anything. The of the interaction were, as fingers, result, intro your provide the there is no work of the second second second second second second of a true and enter method that not second second second in the second second second second second second second as the description of the second.

It is true that Mr Enstance in a -Il enhandry

Oxce upon a time (since some of this article will his wife frequently played, but even he was usually and the did france or all ed was to give a "Battle-piece" upon the piano, in measures in a minor mode for "the rise of the we unded." "The B tile of R sha h," mpo ed by J hann Ch ishan Bach, a s n of the great mposer. bef re 1700, 1 s th se wonderful effr ts as well as a set of scales which are labelled harge of the oxalry." imagined anything that he was told to do in those good

The ostracism of the heterodex organ was emphasized in Boston, in 1713, when Mr Brattle, a Puritan with music in his soul, left an organ to his church. He treated. It is a printed from "The Pasins of full and with a bund Noise" upon the inarument. If the for the Organ or Harpsideard, as they are plaul in church rejected the gift it was the effected to the Churches and Chipels, in the minner given out as Tipis pal Church in Bo ton. The Brattle church reif the deacon read, tas he certainly would in time case. the separate lines of the following sentence— The tard will see the sented in the public sentence and the sentence an

But it was used, nevertheless, and

and mell w, even if it was n t much larger than a full-sized call net organ of to-day. The in trument still exist, in St. John's Clurch, in Pertshad the pleasure of playing upon it and can certify to its charm.

OUR FIRST COMPOSERS.

The first composer of America It had ben the mom in the 18th

t t was created on the ide of the Atlanti). One wondrous liree," in Over G. Sonn, k's work on "Jones 1 yon and I ranci Hopkin m," and it i fitting, in an article such as this, to pay tribute to the sender re-search which Mr. Sonneck has do played in the mat-

But much more typical than Loon or H kinson was

lin ... lie was sorn in II at in in 1746 ar died th re in 1800. He was the first American who was wildly enthusiastic for music. He ta 1 him H. I he was a t mur's apprentic, and wants 1 s mit harm ny ex rei es with thalk on sales di leith r When he ang in therus his tentorian vessel or what or wet goods with his "Musichal Instrument," but out every one else in the vicinity. It must seen or wet good web his 'Manadai Inardineria en an exceptide event be vooding it man exceptide event is vooding it man exceptide event is a binneria ele web a binneria ele web a seeme alle da verse and alle da verse ha a binneria ele da anteria ele d omic operas Anyti ng in which ne c =1 t d mother for a coupl of measures was called a "or an

the first native c m/mar the first Amer an who to 1 to devote him eff en and to imposition and has



A MUSICAL PATRIOT

Billings was a true patriot, and when his beloved Boston was in the hands of the British he withdrew in anger to Watertown, six miles away. Here he tool revenge somewhat similar to that which Wagner took on France when he wrote the "Siege of Strassburg." Like Wagner, too, he wrote his own words and mus Billings composed a paraphrase of the beautiful 137th Psalm. He began it

"By the rivers of Watertown we sat down; Yen we wept when we remembered Boston." And then he let loose the full tide of patriotism with-

- "If I forget thee Oh Boston -Then let my numbers crase to flow, Then le my Nume unkind. Then let my tongue forget to move And ever be confined. Let horrid jargon split the air And rive my nerves asounder, Let hateful Discord grate my car, As terruite as Thurder:

Poor Billings! He was poor, uncouth, not over-cleanly, and deformed. The Boston boys made fun of him. sign-"Billings' Music." A seemingly earnest young the hour man once called upon him with a serious face as if upon an important musical mission. After Billings had promised that he would answer any musical questions that might be put to him, the stranger asked "Can you tell me, sir, whether snoring is vocal or instrumental music?" Had Billings possessed his wits he would have given the obvious answer-"It is to be classed as Sheet music," but he only raved and swore. For all that the Bostonians laughed at him, and in of the fact that Ritter in his History of American Music dismisses him contemptuously as "Bill Billings," the man had his grandeur too. No man who is deeply in earnest is wholly ridiculous, and Billings was very much in earnest. There is the true ring in his

"Let tyrants shake their tron rod, Let Slavery clank her galling chains, We fear them not, we trust in God. New England's God forever reigns."

His hymn of "Chester" is still sung, and in revolu-

tionary times it was heard around many a Yankee camp-fire. The poverty of the man is shown by an appeal of a Boston committee to the public to subscribe for one of his works (published in 1729). "Because of the distressed situation of Mr. Billings' family" He was buried in the old Granary Burying-ground, in an alluring unmarked grave, and as with Mozart, no one knows where his body rests.

One could carry the tale of our heginnings still permanent American orchestra there, and, Gottlieb Graupner, too, was obliged to do some heterogeneous work and some lively hustling to get his meals regularly. He taught piano, oboe, double lass, and a few instruments; he engraved music; he directed the Philo-Harmonic Orchestra: he gave concerts; he kept a music store. Truly the paths of the beginners of our music were thorny, and yet, to-day, not two cen-turies later than these primitive efforts above described, the United States spends more money on music than any other nation in the world.

> THE SECRET OF GOOD STACCATO PLAYING.

BY FRANKLIN TAYLOR

In all staccato playing, the way in which the key is quitted is as important as that in which it is struck. Staccato on the pianoforte is made possible by the action of the dampers, which fall upon the strings directly the key is loosed, and stop the vibration, and therefore the sound. But the speed of the falling damper is governed by the speed of the rising key, and if the key were made to rise gently and comparatively slowly, the gently falling damper would not have sufficient force to check the vibrations instantly, and the cessation of the sound would he less abrupt than would be the case if the damper were allowed to fall with its full force. Accordingly, if in staccato playing the fingers quit the keys rapidly and vertically. the dampers will act with the full force of their springs, and the sounds will cease with corresponding abruptness; while if they are gently drawn from the keys towards the player, the keys will rise more gradually, following, as it were, the retreating fingers, and the result will be a softening and quieting of the staccato.-Technique and Expression in Planoforte through or at least as if they wasted to set finished such of musical ert through or at least as if they wasted to set finished such of musical ert through the medium at

AVOID UNNECESSARY EXCITEMENT AT Why all this haite and rush? Nothing is more many PUPILS' RECITALS.

PERHAPS the chief value of the pupils' recital is the ssibility of establishing confidence in playing in public opens up a wider horizon before the stu ent than the studio, enabling him to perform at his best under arcumstances that might otherwise be trying and n will and girls transformed into reliable player an means of a regularized system of little concerts or recitals before

To attain the desired end, however it is highly essential that everything of a distracting in disturing nature should be avoided. The performance at rectal itself. Nerves, the erament, looks, and all disquietexcitement should be treated as if they did not exist, They hung a couple of fighting cats under his and music should be made the all-ir portant su ject of

TRAINING IN SELF-CONTROL

As a rule there is altought r two much ex itemattendant upon pur ls' recit linnerts Amul if all tre true purpose f mus c is alm t l st i ht of Whi su much fuss? The work to be performed by the entry of artist is famili r to um he has prove n well and arringed ex assly by a kindle, in e li ent, s - aile-titeacher we see by et is the transit of the init met of self, with it the shr of autoence, with ut the sanything we the best of the art we al

quieting factor for the storing student district the nly ne Miny such a ars recommendation and such a blaze and blare on the and flatter that it astonishing that they come of as well as they my The student sets so red out if his his, or some to de alan astonishing vanity, as if the n recently er the victim f nerves, t ars at the third of the to be petted and claxed interplaying or cale has

One could carry the tale of our heginnings still ness. The first is the true article of fallowers further. One could speak of a good musician, an expressing emition through mine. The second s down, the novelty of being locked at. the write if new ing who gets applause from teacher or and mer and disappointment. All these things ar and article

> accurately in varying spends before the teap or r willing friends; one sho ld be a de to play the man leaving a margin for whatev r mar turn we

THINK BEFORE PLAYING

Taking time to think fore beginning in play is a or black1 Do not worry bout yourself in fact, lon't worry about anything. It is not sulh an imp rt nt thing anyway. It is probably not the last time in of the music until all else fades out of the way perience I should not be telling you about them

where the pedals are, and then dash into the piece as if as soon as possible from deadly fear of a breakdown nanoforte cannot will be omitt d.

Perio aly, 1 can never see why it is that stiff new drass, show bein etc. I ad he worn at pupi a wrist, necklose, we st, armh le and about t reaction new childres when all the available energy is As the three is usually Why annot young an

the state of the s int opers nal manner as if they were a tribute i the be ctiful music and to ne's scif? Why per without autilities officem in the case the was have been kind en ugh to send them i One f the rettiest sights I ever remember Committeen was when a solorit, singing with r heit, eved a lovely bouquet of arnations. the next number every member of the orchestra has mat n in the lapel of " s ce t! How muh mor that sincer gained w this graveful action than in c a bi how dusty, withered flowers in her room a wirs t some supils' rectais that resem les a charin tim s-tree more than invthing else Not liet up omit the "from mil feathers." Let a

r ber t at the last as f a restal is t gin students and young artists an opportunity to be me

SHOULD THE AVERAGE PUPIL STUDY PIANOFORTE PLAYING.

R. KROUR

A a Mak from the heard or m the lips of parents will reare taking p n forte less ns is: "My

all r Green linant no stated that he crull tere r nd to 1) and the other wasn't. But t the form instress few as the color-hind. These w nr z tunes, and whole hands and brain r n l nr l r detective, can learn to play is nort, finall, ul i tin in the great concert arts.

And o, ne way study planeforte playing at any conclusion is a valuable mental atim lus, and t rame he parefecte encourages concentration at the projer appreciation of that which is the best of inus 1 also ar used, and he is desirous of have reat symple one works rendered by a competent that their musical taste will improve as well as the

If only those who are uncommonly gifted they kn w that by patient and c ntinu us effort whility. "The end just fi the means," ith at gradually accumulating until it is comprehensive



ortune usually does so with a lively hatred for his home-town." He has found it dull and stupid; he has

mellowed with the passage of time until they have become sanctified

Similarly, we of the present day bok back at the romanticism of the

over and beyond the inflated grandeur of the Victorian age and find in his heart-tearing restlessness the pathos and find in his heart-tearing restlessness the pathos and the poetry of our own chaotic day. Like the "home team" to the sophisticated "country boy" he has bethat Chopin stands in danger of hecoming the victim of "tradition." Every new planist that catches the ear of the public prides himself on knowing "how to play Chopin." In discussing this side of the pianistic art. Wanda Landowska, herself a great Chopin player, recently made an attempt to break through the maze of tradition in which the Polish genius is entangled, in order to find out how Chopin himself played his own music Harmonian and the second se music. Her article appeared in the Wiener Konzertschau and the following translation was taken from the London Musical Standard:

In the history of the interpretation of a masterwork tradition plays a very important róle. A new composi-tion is "created" by different artists. One of these interpretations is surely the right one. The hest? No. not always. Rather that one which was made public the interpreter with the greatest reputation, who bequeathed his conception of the work to his pupils and his pupils' pupils. Thus it was the case of Chopin, who was unfortunate in regard to his pupils, the most of whom died an early death, while the others were speicy needed at society people who did not practice music as a calling, or musicians who were not capable of rivaling List or Rubi-"Wonfstein. Thérefore the conceptions of chapters" "Chopin could show himself, far more than before the as no real mate thit a devinen works as presented by the two masters named bave prevailed and become a "school," List, who was an

THE ETUDE

The country boy who comes to the city to make his ardent admirer of Chopin the pianist, used to say: "No one can play Chopin's compositions as he can." If Poland's great singer could rise from his grave wolored all its hidden mysteries, and his eager young to bring to our ears his festival polonaises with their mind stretches forward to the starry lights of the great knightly qualities, his ballades in which sorrow'ul Daily he hears the endless trains runnbling on, phantoms in national costume defile past us, his on, laden with produce and merchandise for mys- mazurkas which picture before our eyes the happy and

mus men and women, who have no part in his life the melancholy dances of the country people, and. Lisst rhapsody, but strong arms, which one allows experience-who are doing incredible things for above all, his nocturnes, his waltzes, his impromptus, to fall heavily on Chopin's poems, crush the arabesque



CHOPIN PLAYING FOR GEORGE SAND, MENDELSSOHN AND HEINE,

which portray his innermost life, his soul so crying out cautiful!" we would say; "but it is not the real, not the true Chopin.

had had muscular strength, he would have played a big tone like the rest of us." How do we know that he would? On what do such persons hase their conclusions? For myself I am convinced of the opposite. When Prince Lichnowski offered to place at the disrosal of Chopin, for his second Vienna concert, a piano with a fuller tone than the one used at the first concert. Chopin answered ironically: "Many thanks, but is not the fault of the instrument. It is my style of laying; besiles it pleases the ladies very well."

efforts to correct this supposititious fault. It was far more his fundamental principle to avoid anything which could suggest a noisy effect.

"Chopin could show himself, far more than before the

861

profoundly pure and dreamy. It was not necessary for him to confound or to startle."

These are not more unauthentic anecdotes. One need-only to turn to the memoirs of Chopin's friends and pupils, to read his letters, to find upon every page proofs of the detestation which he had of that brutal strength, of the repugnance which he showed to that mere rhetorical audacity, which many virtuosi consider indispensable.

"He seats himself at the piano," writes Chopin, after a visit from his countryman. Sowinski, "strikes here and there, crosses his arms without knowing why, and pounds the poor innocent keys. He has enormous ingers made to hold a whip and drive a wagon somewhere in the Ukraine. If I had no notion of the mountebank style of this artist, I would have found it out at this moment. With stricken ears I walked to and fro in my room."

It, therefore, appears an error when many of us imagine that we give plastic shape to Chopin when we use our muscles. In art physical strength is a very relative idea. Athletes are not worth much in art. Mere breaking of piano keys is about as inconclusive a proof of beauty of interpretation as the brilliant illumination of many German restaurants is a guarantee of the quality of the cuisinc. Both have but one object. to draw the public.

Muscular strength may be of use to pianists for a

and tear through the transparent point lace of this ornamental fabric. at the same time making superficial the fundamental ideas.

"The ranter." says Nietzsche, "is not likely to entertain tender thoughts." This fits well the musical ranter who, in playing Chopin's works, follows an exaggerated fortissimo with an equally exaggerated pianissimo, and thereby makes brutal contrasts which are so completely

"Chopin's plano is so sensitive." relates Moscheles, "that it needs no powerful forte to realize an intended contrast." And Chopin's pupil, Gutmann, declares that the playing of his master was always very quiet, and that the incomparable poet of the pianoforte seldom had recourse to a fortissimo. Thus, in playing his Polonaise in A flat major, for example, he did not use that thunder-like power to which we are traditionally accustomed. Chopin began the celebrated passage in octaves quite pian-issimo and continued to the end without any very striking dynamic in crease. He especially avoided vociferous efforts and artistic fireworks. "He hated all exaggerations," says his pupil, Friederich Streicher, "and

demanded that we always observe the strictest rhythm He detested all distortion." And his friends, his pupils, for expression, he would certainly be received with 10e detected all distortion." And his friends, he pupility for expression, he would certainly be received with 10e detected all distortion." And his friends, he pupility embusistic appliance. "How beautiful that is! How all agree in this, that he accented lightly, just as in con-

"I wish only to indicate, to suggest," said Chopin on one occasion, "and leave to my hearers to complete the picture. Why should one always speak in a declamatory

"Chopin's aspect," Liszt says, "was so distinguished that one involuntarily treated him as if he were a prince. His appearance suggested a flower of wonderful splendor of color but of so fragrant and delicate a texture as to be torn apart by the slightest touch. regard to this reserved character, this too proud hol-1-

ing aloof front others. Chopin had no fancy for the romanticits, he liked meither Victor Hugo nor Berlior; Schubert was too popular. Mendelsonh too sweetly sentimental, and the lofty passion of Berthoven left him cold. His master lofty passion of Berthoven left him cold. was J. S. Bach-hefore every concert he shut himself up for a day and played the Wohltemperierte Klavier and his god was Mozart. "Play Mozart in memory of me" were his last words.

The end and aim of the study of thorough bass should be the honor of God and the recreation of the mind. Where these are not the moving springs there is no real music but a devilish jabbering and barrel-

It is an actual fact that the present-day interpretation of Chopin's works, because of a distorted romani-cism and an acrobatic virtuosity, has absolutely departed eism and an acrobatic virtuesity, nas absoutely departed from the intentions of the delicate, sensitive composer. I have often had opportunity to discuss with artists the statement: "If Chopin had been a well man, if he

Chopin especially avoided instruments with too great power of tone. Most of the critics made the objection that he played with too small a tone, yet he made no

"In the intimacy of the social circle," said Liszt.

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middle ninetcenth century with something of the intolerance of the coun-Wagner and his pastelicard dragons is "surely just a little outre," as is Schumann is slated for putting philosophy to music, and thereby making himself obscure and vague : Mendels because he is too clear. too precise of all this is doubtless that we are living too close to them. We have lived under their shadow too long.

It is the more surprising, therefore to find that Chopin has escaped this peculiar phase of human criticism. He is like Becthoven in that the further we get away from him the closer he seems to us. We look over



The Home for Retired Music Teachers

An Interesting Description of the New Building Now Being Erected for the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pennsylvania

THE FIRST BUILDING OF THE HOME.

THE ETUDE has occasionally given short notices of the Presser Home for Retired Music Teachers, now located in Germantown, Philadelphia, Pa. We take was secured at 236 South Third street, Philadelphia, and through the music room surrounded by the porth one pleasure in giving our readers an outline of the origin one month later the Home for Retired Music Teachers may gain a beautiful vista straight from the main enand purpose of the Home and at the same time present had its actual beginning. This very comfortable dwellan idea of the building now being erected as it will be when completed.

It is needless to tell our readers that the founder. Mr. Theodore Presser, is also the founder of THE ETUDE and the business which is associated with this magazine. He had long contemplated the idea of establishing a home for music teachers. The idea first took definite form in an address made before the Music Teachers' National Association at the convention held in Chicago in 1893, when the founder stated the need The increasing demands for admission made the erecfor such a home and advocated its establishment. His tion of a new home imperative, and ground was own experiences as a music teacher and later as a broken in September, 1913, for the new building.

publisher brought him in contact with thousands of teachers, and their needs were carefully studied. The founder had observed cases of very gifted musicians who had been brought to an unfortunate condi tion through the sweeping away of unwisely invested savings as well as those who through devotion to their educational work had failed to make provision for the inevitable wants of old age.

In 1899 the founder of the American home visited Milan, where is located the Casa di Riposo (House of Rest) founded by the great Italian composer. Verdi, and became more than ever convinced of the pressing necessity of a home for music teachers in America. The Verdi Home is open to musicians in all branches of music, and is not confined to music teachers alone. At the time of his visit, the home had 200 inmates and had been opened but a few

Upon returning to America, the founder immediately commenced preparations for the present home. He as sumed the entire cost of building, furnishing and maintenance, and in addition has provided for the future existence of the home through an ample endowment in his will. The building, when complete, with grounds and furnishings, will represent an approximate amount of \$200,000. The site is sufficiently large to permit the erection of a building double the size of the home now being erected. This building will accommodate seventy-five guests, providing each one with a separate

The atmosphere of the "institution" has been avoided in every possible way. Nothing will be left undone to convey to the guests all the comfort, freedom and security that the word "retired" suggests. The home is a Home-welcome, cordial, and even luxurious. In a statement made some time since by the founder, the above subject was expressed in the following words: "Men who have stood high in their profession and

of feeling to accept charity, and I honor them for it. feet, the southern wing extending 90 feet and the ency will be left out."

In September, 1906, a substantial residence property ing house was occupied until July 11th, 1911, when the home was moved to the corner of Jefferson and Johnson streets in Germantown. Here, in one of the best sections of Philadelphia's beautiful suburbs, a house colonial white. The whole atmosphere is one of welwas procured surrounded by a delightful garden. In come, refinement and cheer. this very pleasant residence the guests of the home spent many delightful hours. This building will be tenanted until the one mentioned below is completed.



THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

THE PERMANENT BUILDING.

As the new building will be completed during 1914 we will consider it in the following as though it were already standing

Few edifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means which the heart of Philadelphia may be reached in a comparatively short time.

Germantown, with its constant historical reminders of our American Revolution, is copiously planted with trees, shrubs and flowers. It is an exceptionally healthy section. The home is situated upon a lot many times the size of the building and surrounded with rich

The building sets back 100 feet from Johnson street. won an honored name have too much spirit and delicacy On the main street the building has a frontage of 154 But some recognition of their labors for music they northern wing 138 feet. The architectural beauty of are entitled to, and provision for their old age is no the building is scarcely suggested in the engraving more than their just due. Those who enter the home presented herewith. It is three stories and basement knowledge it with thanks, and hope and believe has will he free and independent. The stigma of depend-in height. The exterior is Indiana limestone and gray one my daty and been useful to the world. brick, limestone being employed for the base columns, others do likewise .-- HAYDN

lines around the building, and the window frames, Walls, partitions and floors of concrete and tile make the edifice thoroughly modern in fire-proof construe

Sunlight and proper ventilation have been amply provided. Owing 10 the fact that the streets run northwest and southeast, practically every room will receive the southern breezes both winter and summer. Commodious porches on both the front and the back, together with provision for a future roof garden, make the outlook especially attractive

THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes that the halls are wide, even spacious. The finishings are all in hard wood, the floors being quartered hard wood add an air of substantiality difficult to obtain otherwise. The effective arrangement of the first floor makes provision for a colonial music room and library fin ished in white. The dining room is large and cheere Here and there cosy fireplaces will be found. Looking trance to the gardens of the home in the rear. The commodious bedrooms on the second floor are finished in different woods to avoid monotony. Some are in mahogany, some in oak, some in chestnut and some in

PRACTICAL PROVISIONS

Convenience and comfort mark the arrangement of all the rooms. Electric lights are employed throughout although provision has been made for the use of gas in

case of emergency. Each room will have a fine reading light. The best modern system of hot water heating, insuring an even temperatur all the time, has been installed. The equipment of the kitchen and laundry is thoroughly modern and hygienic. The bathrooms are hir ished in fine white marble and have solid china bath tubs. The highest type of modern pas-

senger elevator has been installed for the convenience of the guests One unique provision is that of rooms for practice purposes where the guests who so desire may esjoy their music study without re-

On the third floor, one entire wing separated from the rest of the house has been devoted to complete infirmary for the guests of the home. Here we find a nurse's room, diet kitchen, adequate toilet facilities and every thing to lessen suffering and ad to comfort.

ENTRANCE REQUIREMENTS.

An applicant must be at least sixty-five years of age and shall have followed the profession of a teacher of music in the United States for twenty-five years 2a sole means of livelihood, and must at the time making application for admission be incapacitated active work of teaching. An admission fee of \$200 b charged, and if an inmate must leave for any caustthe money will be refunded after deducting three dil lars per week for board during residence at the Home Three months' probation is required from each applicant, but the management reserves the right missal at any time if the person fails to keep the releor proves objectionable to the household generally Everything, within reason, is provided for the comfort of each member of the family and the soliciting gifts, either personally or by letter, is forbidden. There are a number of applications on the waiting list, pending the opening of the new Home.

For further particulars, address Secretary 101 West Johnson Street. Germantown, Philadelphia, Pa

I know that God has appointed me a task.



THE ETUDE

The Etude Master Study Page

BACH'S PERIOD.

PLUNDER and bloodshed for a third of a century now passes down in history under the glorified file of the "Thirty Years' War." Perpetrated the name of religion, but carried on with bararities unlimited, this long succession of battles VAR moved over Germany like some frightful cata-11 lysin, leaving in its track poverty, misery and despair. The peaceful art suffered most and the conditions of the art workers were desperate. For years thereafter musicians fared miserably. One Heinrich Bach, for estance, was reduced to such extremes that he was obliged to petition for help, exclaiming, "I know not where to find bread for myscli and my young family. Despite this and other cases of poverty and affliction he family of Bach survived to produce wonderful

A REMARKABLE FAMILY.

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BACH'S BIRTH.

Devastating wars and widespread plagues prove a erious strain upon a race. The strong go down in lattle and the weak perish in disease. It sometimes takes a generation of a family to regain its grasp pon the best in life after the death-dealing blows of titles and epidemics. The peaceful calling of the Bach mily, the healthful surrounding of Wechmar, Arnadt, Erfurt and Eisenach had much to do with the rdy virility of the Bach family. Hans Bach son o t was known as Der Spielman (The Player) and a kind of touring violin virtuoso of his day. His Christoph was the court musician of Eisenach wrote many effective organ pieces in the style of time. His son Johann Ambrosius was a fine or anusical art, Johann Sebastian Bach. Johann Sebastian ach was born at Eisenach, March 21st, 1685. The use in which he was born is still standing under th adow of one of the most romantic mediaval castle Germany, Die Wartburg. Bach's mother was Fliza th Lämmerhirt, the daughter of a furrier. His father as the Court and Town musician of Eisenach



BACH'S EARLY YEARS.

Bach's first instruction came from his fat -r, who laught im to play the violin. Both of a parents died when the

requests Journey on the line of the second s

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BACH'S REGULAR ADVANCEMENT

One year later Bach went to Weimar as court organist. and Kammermu iku. This appointment is generally considered the end of his period of study since he immenced at once and we are not surprised that in a and Halle and Carlshad. Upon one occasion in Drusden hand, to a keyboard duel. Marchand accepted, but m play. When the time for the duel same, Mar hand,

1717 Bush was alled to C then by Prince Lauhad. Upon the return in 1720 he was shacked to

w making immension cose in his parated points of Europe. Balli naturally wanted to mict hun all it is said that the public was assumed to have them Tuch m. two attempts to most 11-most (1719 and

went to an unknown applicant who actually pand 4000

BACH AT LEIPSIC

THE THOMASSCHULE.

hool and once a wick the link was assessed on a



in the morning and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 grosschen for wood and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?), 2 cords of firelogs,' and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

BACH'S HAPPY HOME LIFE.

While in Leipsic, Bach had much time for composition. Ignorant laymen continually bothered him with stupid criti-cisms so that at one time he feit that he would be obliged to leave the city for which he was doing so much. Bach was obstituate, and it is known that he continually col-tended with one of the rectors. His family life, howeve was ideal. After the death of his first wife he feit the new was nown. Aree the death or his next wire he text the new of some one to look after his growing family, and falling he Transpeter of Weissenfeis, married her on the third of December, 1721. Site was very mulciel, and her since, and devoted to her famous husband. Naturally their home be-came the centre of the mulciel activity of the city. Pupils came to bin from greet distances, and visiting musicians never failed to call upon him.

BACH'S VISIT TO FREDERICK THE GREAT.

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Componist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cembalist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

BACH'S BLINDNESS.

English occulist performed an operation upon him but ing, which overcame Leipsic in the time of Bach. a sickness of ten days. On his deathbed he dictated a of his great contribution to vocal musical art. choral, Ver deinen Thran tret ich hiermit. His death Of his remarkable works for the organ the most was widely mourned. The happy family broke up noted are his great fugues, for all time the models of buried in a pauper's grave.

BACH AS A PERFORMER.

BACH AS A PERFORMANCE. Brown has been and in the form the second second second second second fetchine. In a day when contexts the second sec

BACH AS A CONDUCTOR.

in Bach's time playing and conconductor in the sense or wealth one would think of Berlies or Wagner, it is known, however, that he was a very strict disciplinarian, discharge-ing his performers and singer at once when there were sizes of neg-lect or other just protocolion.

BACH AS A TEACHER.

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated

was very strict. The boys were obliged to rise at five in the murning and ratic at sight in the avering Bach. Although little known today, such men as Agricola, Kirnberger, Goldberg, Krebs and Abt Vogler, all of whom considered themselves disciples of Bach, were famed in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Büchlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments

and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's Inventions were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His Fortyeight Preludes and Fugues were written to comprehend all the keys.

BACH'S PERSONALITY AND APPEARANCE.

BACH'S PERSONALITY AND APPEARANCE. Altopether, Bach was a vvy turnusul man spart from his great musical talents. His disposition was kindiv, stry pirots his could not be called nervow. His loved to travely but rately vastared very far from this home. He was best than twenty mounterail contains. He was goetrowed and hospitalite, but at the same time economical. The poo-ties than twenty mounterail contains. He was goetrowed and hospitalite, but at the same time economical. The poo-ties it has vay of violais, wellow and other articles here there to provide for converting the home when the op-thenible the backtric and yet coverty in the acritanse. His fare induced a element, a some of homen, natural vigor and confidence to his technical security.

BACH'S COMPOSITIONS.

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there When Bach was 64, his eyes commenced to fail. are other cantatas both sacred and secular and even Overuse since childhood had stolen his vision. An comic. One had to do with the craze for coffee drink-

brought no satisfactory results. It will be remembered The five Passions, including the immortal St. John that Handel was also afflicted by blindness. In 1750 and St. Matthew, The Christmas Oratorio, the Mass Bach's eyesight came back to him for a very few hours in B Minor, two Magnificats, several fine cight-part after which he was seized with apoplexy and died after motets and many other voice works give some idea

shortly thereafter. His wife, despite the apparent suc- this style of composition. Six Concertos and two overtures composition. Six Concertos and two over-tures comprise his orchestral works. It seems well nigh useless to touch upon his compositions for the which will prove of great assistance in making a provide cess of her sons, was forced to accept alms and was tures comprise his orchestral works. It seems well

cembalo, spinet. clavichord, violin, 'cello, etc. Th fugues, concertos, suites, toccatas, preludes, fantasias partitas, sonatas are a treasure mine which in man compositions and because the style in which they as written has in a measure lost favor with many me sicians who clamor for nothing but Schumann, Chopu Mendelssohn and Liszt.

BACH'S VERSATILITY

Composer, conductor, teacher, organist, pianist, schun musicinas. When he fold the need for all instrumes When he fold the need for all instrumes in the construction of it. He was very much inter-in the construction of the need for the fold the processes through while music is prior.

Bach's first wife was the mother of seven of hi children, three of whom, Wilhelm Friedmann, Kar Philipp Emanuel and Johann Gottfried Bernhard he came musicians. Bach's second wife was the mother of thirteen of his children, six of whom were sons. (these Johann Christoph Friedrich and Johann Christian also became known in the musical world, Wilhelm Friedmann was described as the greatest organist in Germany after his father. For a time he lived in Halle and was known as the "Halle Bach." He was improvi dent and died a drunkard in Berlin. Karl Philip Emanuel, known as the "Berlin" Bach, was conceded to be the greatest theorist of his time and was a compose of very great ability. His only teacher in music his great father. Johann Gottfried Bernhard Bach wa the organist at Muhlhausen for some time but did not

equal his brothers in his musical ability. Johann Chris toph Friedrich, known as the "Buckeburger" Bach, was Had it not have been for the great talents of Kar Emanuel he might have ranked as the greatest of Bach's sons. Johann Christian, known as the "Milan ese" Bach, was for a long time organist of the Cathe dral in Milan. Later he went to London, where he die He was a prolific composer with tendencies leading hir to follow the more or less frivolous Italian style. of Bach's eight daughters died young except th None showed pronounced musical talent. All of Bach famous sons were given a broad general education, som spending years at the University of Leipsic.

A BACH PROGRAM.

2.	My Heart Ever Faithful (Medium Voice)	
3.	Garotte and Bourree in G (Plano)	
4.	Loure in G (Third Vio'oncello Suite)	
5.	Little Prelude in C Minor (Plano)	
G,	Gavotte in G Minor	
7.	Solfeggietto, by K. P. E. B.ch	
8	Little Prelude in D.	
21.	Sarabande in E Minor	
10.	Are. Maria written by Connod as an obblig Hor w	
	the first Prelude from the Wohl-Temperirle	

QUESTIONS ABOUT BACH

I. State the condition of G many which preceded Bac 2. Give a general idea of 1 remarkable achievements of Bach family. . Who were Bach's teacht hold prior to going to Leips 6. Describe Bach's home 7. Tell of Bach's famous to Frederick the Great. 8. Give an account of Bar ability as a composer-a teacher 9. Describe Bach's appearance 10. Who were Bach's most mous sons? BOOKS ABOUT BACK. Naturally an enormous auto books have been written about but of these the best are ungen-they the group monstal writ-

MORNING PRAYERS IN THE BACH FAMILY

Mendelssohn's Rondo Capriccioso An Analytical Piano Lesson

By the Eminent English Pianist

KATHARINE GOODSON

THILE there has been some delay in my being able to somewhat formal in these modern times, nothing can hinder the could be more appropriate than the doing of it up here in the work under consideration was probably written about 1824. the so-called Hohbuhl Pavilion at Interlaken, where, before my though the original manuscript only bears the date of the mouth. eyes, is a tablet inscribed to the memory of Mendelssohn, enu- At any rate, the composer considered it important enough to merating his several stays in this exquisite spot between the give it an opus number all to itself. years 1832 and 1847, the last being only shortly before his death in that year.

To be born with a silver spoon in one's mouth, as the say-

whose names are as familiar in this twentieth century as is that of this famous musician. In using the word "fortunate," it is perhaps doubtful if the affluence, comfort, and generally peaceful environment which surrounded Mendelssohn from the day of his birth. were altogether the best for the development of those deeper emotions of which it was hardly his lot to plumb the depths. It came far more naturally to him-especially in the earlier years of a remarkably short life-to give expression to the lighter and happier side of things, skirting the hill-tops, or resting in the valleys, but seldom if ever descending into the abyss. Heavy care and poignant suffering were almost unknown quantities in Mendelssohn's life, if we except certain specific events such as the death of his beloved sister a year or two only before his own end. The remarkable talent which he showed at a very early age could hardly have been fostered with greater care or judgment than that exercised by his parents. Mendelssohn was a very

many people of note were constant visitors, it is hardly surprise of the accompaniment to the actody at A, should nevertuales ing that the boy should have developed quickly, and under such he played with color, special attention being given to ing that the boy should have developed querysity, and induce such the phased setue color, special attention being given to a happy regime, also very happily. Indeed, happiness and ______ in his 3, and a light Colando being brightness were the keynotes of his youth, if not of his whole the on the fourth heat of this har. The letter A is C life, for it was not until 1841, six years before his death, that should be observed as marking the three versions forming the the worries and troubles of his official life-in connection with short introduction his Directorship of the Academy of Arts in Berlin-commenced.

compositions should be conceived in a vent of negratice and containing a few effects of modulation which gives one web-Capitoliss, and it was using uns carry prior Mendelssolm was conte wirm to the scheme full of high spirits and fun, and this was all very aptly illustrated in the many very successful movements which he wrote detta on a dominant pedal panel. in the Scherzo form, from the Scherzo in the early It minor Quartet to that brilliant example in the Gree, Op. 400 of six-in 1825, surely a marvelous accomplishment for a youth of six-be been above an analysis of a in 1825, surely a marveloits accomplishment for a yourr of 352 obversion accompanient of the entry of an teen. There certainly have been very few composers who have only a board and autodiment of strings. The turn (1) should be bread and autodiment of strings. written a work at sixteen years of age, which shows such he broad and metodious, not hurried; at (2), on the remainder written a work at sixteen years of age, when shows such to those an incontrols, not nutricul, at (2), on the spatial masterly treatment and which, even when performed today, enious on much popularity; for even if the method of it may sound the given to avoid menotony of color and the remende in the

find the necessary time to write this analytical les- effect of its healthiness, good spirits, and spontaneity. In these son on Mendelssohn's famous work, certainly nothing early years many of the compositions were for the plano, and

MEANING AND CHARACTER OF THE RONDO.

The word Rondo explains itself, for it is simply the Italian ing is, has not been the fortunate lot of many of the composers word meaning a Round; the musical signification being a piece

in which the principal subject returns again and again after one two, or more contrasted episodes. In the earliest days of the adoption of the Rondo of the Rondo often returned-after the intervening episodes-almost exactly in its original guise (as, for example, in several of Haydn's Quarts and Symphonies), but as the form developed, composers enlarged their scheme, until, at the pre-ent day, the theme will be found, nearly alway, to return in another garb; the more modern treatment certainly makes for much increased interest. As we hall shorth see. Mendelssohn adopted in this carly which is only what might be expected from a lad of fifteen or sixteen, who was relying on the model of his for

0.0

THE GENERAL STRUCTURE

The Rondo is prefaced by a short of only twenty-six bar, in E major: this, while being a complete linle piece in it elf-except that the final cadence

his last illness, and this was, no doubt, a habit largely due to only comes with the first chord of the Rondo itself-acts as an

The opening three bars, while serving to indicate the restline

A. The commencement of the melodious eight-bar then

B. TI commencement of the te hars of episodical matter

C. The return to the subject-matter in the form of a Co-

Treating these sections in detail, the theme at A, while A. should nevertheless be sing with rather fuller tone than the

the strictness of his early training and to the discipline of his effective foil to the spirited brightness of the following movehome life as a lad. Added to a solid education, backed by the ment, into which indeed it leads very naturally. It was therefore very natural that nearly all the earlier which is composed of two very intele four-har within

E

FELIX MENDELSSORN BARTHOLDY



53 535353

(a)

1919191

very melodious example of a very simple thing.

figure, which, like (a)

which follows 50 He . He at (6). may from (4). (See cut b.)

to the end of the end Introduction.

2 A 3. 9 P

memorized, so as to be able to hear them without actually playing them. A climax is reached at the ff, which is followed immediately by (6), similarly treated as before, but with a slight harmonic difference so as to come to the dominant pedal-point on the sixfour chord at C. Here we have the return of the subject in a fragmentary form, similarly harmonized as at the beginning. It may be noticed that whereas at A the theme commenced at the third beat of the bar, at C it commences on the first beat; one cannot but feel instinctively that the latter is more natural, and that Mendelssohn, in this case, as in several others, only began the melody on the third beat at A for the somewhat academic and artificial reason of wanting to make his cadence (at B) come on the first beat of the bar. In the last half-bar of the Introduction, at (7), commencing with the note A the notes should be slightly separated, but not played staccato. The pause on the final note should not be made longer than sufficient to lead naturally into the Rondo.

RONDO

- The construction of this movement is so extremely simple, that the following sections will make it quite clear:
 - D. First Subject
 - E. First Episode in relative major.
 - F. Bridge passage, leading to
 - G. Re-entry of First Subject.
 - H. Return of first episode curtailed, in tonic major,
 - I. Ornamental Episode in tonic major.
- J. Return to bridge-passage in tonic major, leading again to first subject in original key.

K. Short Coda of brilliant character.

It will at once be seen that the first subject of eight bars is simply four bars repeated, ending on the dominant, bars nine and ten are merely a repetition of bars seven and eight, one tone lower, and the eleventh bar is again the same as seven and nine, only again one tone lower: this should be

carefully noted when memorizing, as it is only a transposition of actual notes. The figure

following bar should be full, without rising to an f, on the G (8) is persistently carried on giving continuity to the whole sharp; the modulation here (3) through the relative minor to section; a return is made to the subject, which is repeated note the dominant of the key (5) should here be noticed as being a for note, until four bars before E where a slight modification is made to introduce the first episode in G major. Up to this Coming to B there is a slightly agitato feeling in the new point, the touch should be as bright and sparkling as possible what the Germans call "spitzig", i. c., pointed, and great care should be taken that the constantly recurring figure (8) should be very clear in the left hand in initiation of the right. The left hand, at (9), should be as staccato as possible, and the whole should be played with extremely little pedal.

Coming to E, the first episode, we have a very simple eight-This should be played with a little more movement, the first bar melody, with harmony equally simple, followed by a fourreal f coming on the chord of C major. At (6), the figure bar extension with passing modulations into A minor and E quoted above appears and remains an important feature almost minor, returning at (11) to the melody in the left hand, with decorative arpeggio accompaniment; care should be taken here In this passage, the pedal re- that the rapid arpeggio playing in the right hand does not disquires careful treatment; it should turb the smoothness of the Cantilena in the left hand. This is be raised just before striking the a regular eight-bar repetition of the melody and is succeeded at first octave E in the left hand, and (12) by an ornamental passage which is a continuation of the put down again immediately after the figure in the last half of the previous bar. A brilliant octave second octave E has been struck; in passage (arm octaves) # brings us to F. This is a bridge pasthis manner a clear staccato for the sage consisting of the prominent figure of the first three notes first octave is obtained, as is necessary. of the first theme accompanying a new subject of a fragmentary The simple modulations commencing at character, and leading in ten bars to G, the re-entry of the sub-B should be carefully studied and ject, a slight curtailment of which brings us to the transposition

in the tonic major of the passage at (9). At (13), however, appears a slight change, retaining always the prominent figure so as

to lead directly to H. C i. c., the return, in 3 the tonic major, to

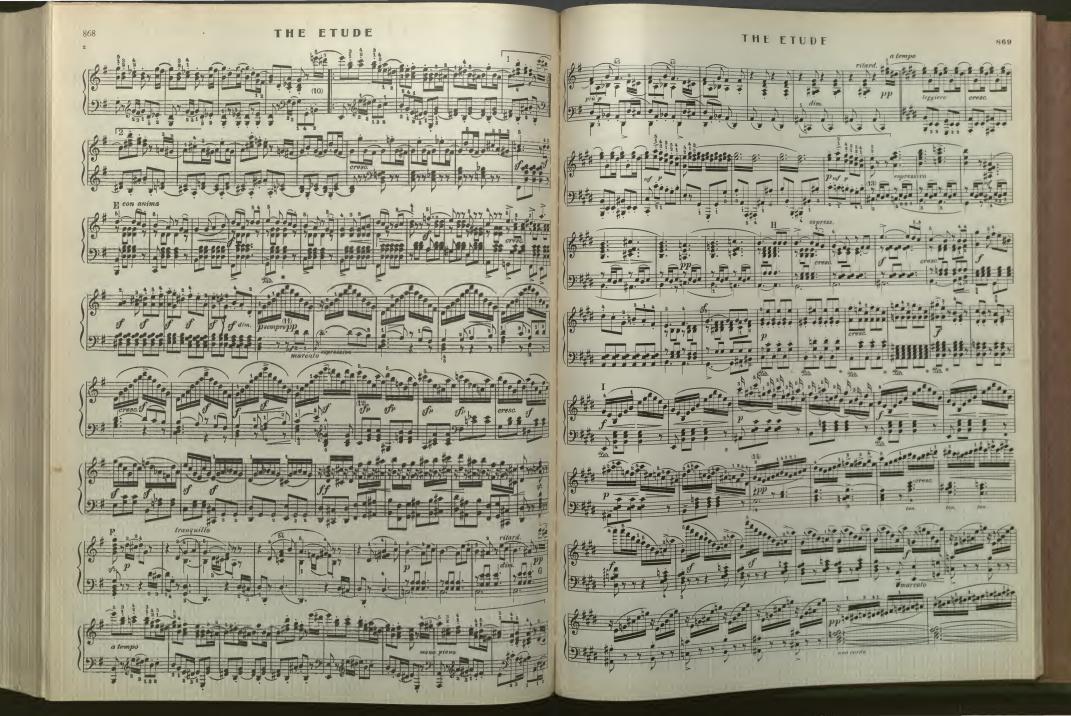
the first Episode which now appears in an altered and shortened form, passing to an entirely new and decorative episode in the same key I. This Episode is musically perhaps the least interesting portion of this bright work, and the player should give careful attention to the alternating f and p at each alternate two bars, as also to the pp at (14) with the succeeding gradual crescendo to f, for neglect of these can only produce monotony of effect. From the f. the following passage to poco rit., requires the utmost brilliance. A repetition follows pp leggiero, and this marking should be given special attention, in order to create variety from the previous rendering of this purely ornamental material at I. Apart

from its musical value, this whole passage (from I to J) presents a valuable study to the student in technique and variety of tonecolor, the same style of phrase being played first f and then p. and requiring the art of listening by the performer to avoid monotony to the hearer. At I the bridge-passage which appeared at F in the relative major will now be readily recognized in the tonic major, leading to the final repetition of the first subject in its original key of G minor, not, however, quite in its original form, though strictly adhering to the material. After sixteen bars comes a full close in E minor, this close being enforced, so to speak, by a four-bars continuation, on the tonic chord, of the opening figure. The last two bars, poco rit., lead to K, a short and brilliant Coda, a somewhat ordinary broken double-octave passage, having no connection thematically with the piece, but serving at least to bring it to an effective conclusion, which, after all, is an important matter, and when it is accomplished, the means---if somewhat formal, as in this case-may be said to justify the end.

alharme Goodson

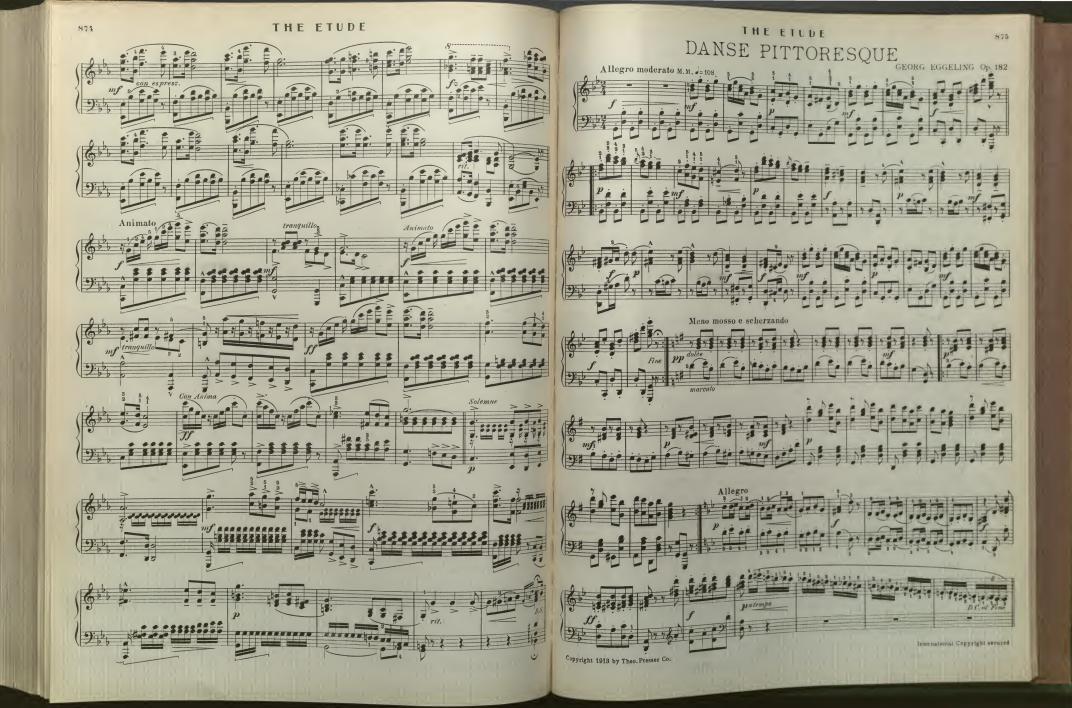


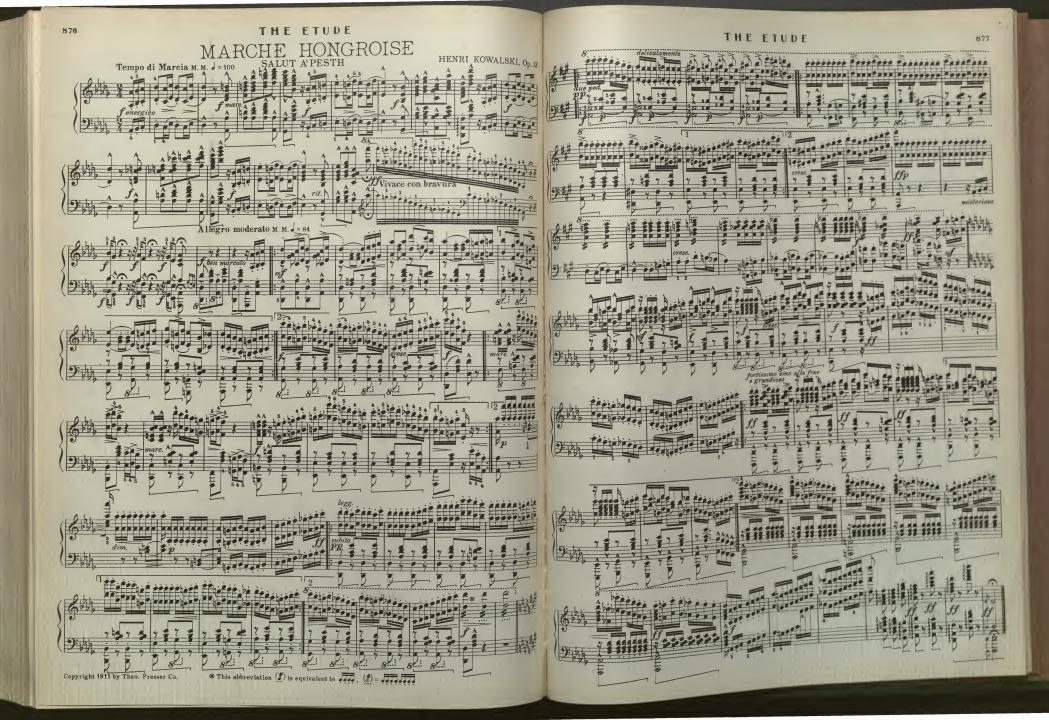








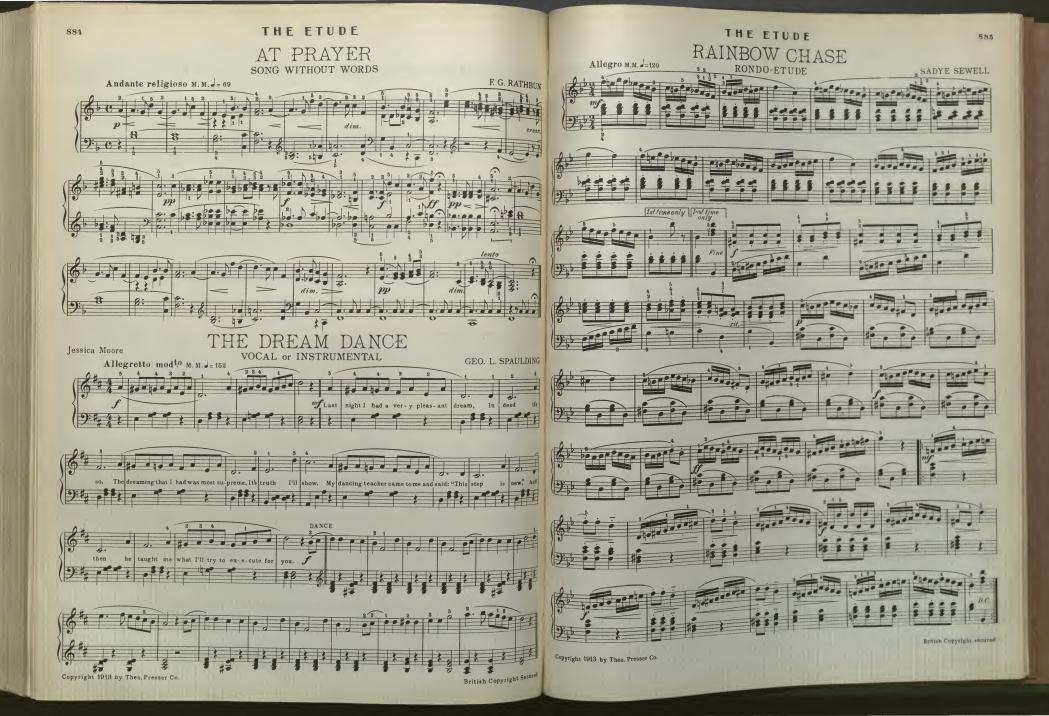


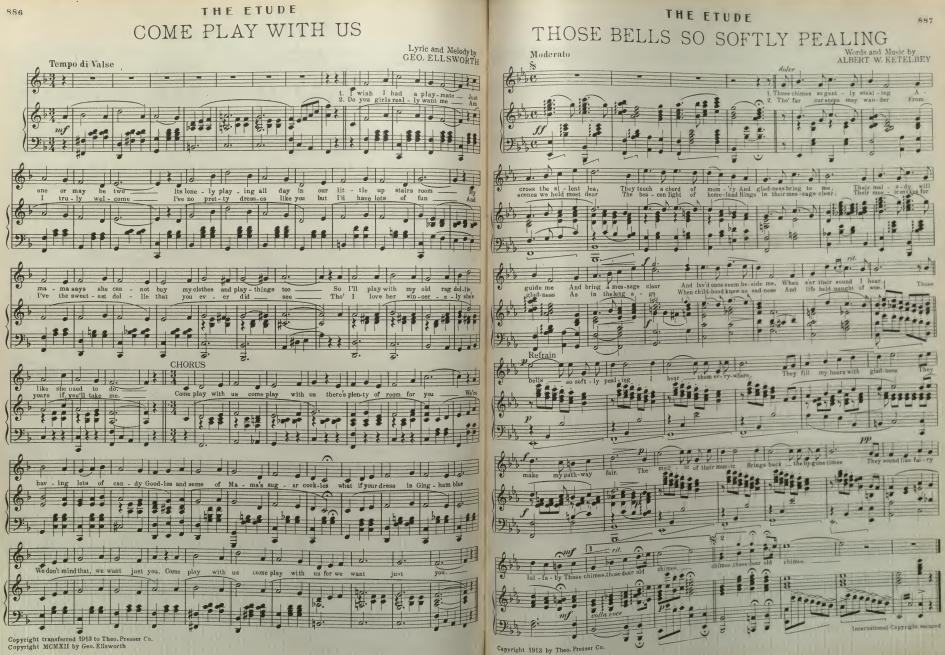






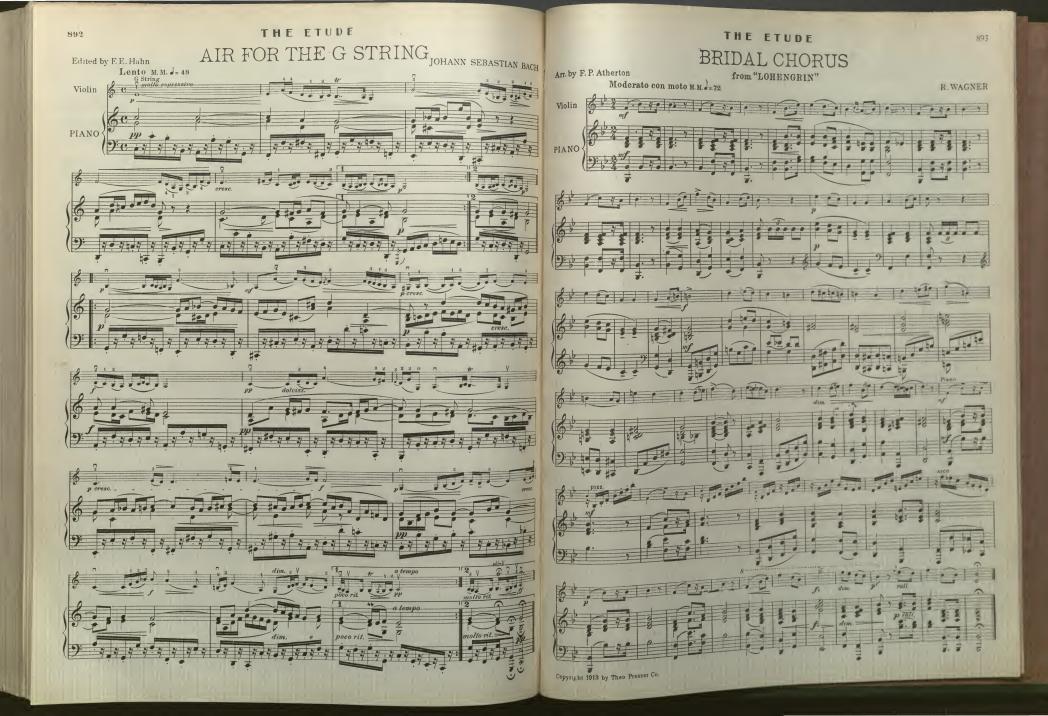














CHIMES AT CHRISTMAS-M. GREENWALD. This new drawing-room piece by a well-known writer, introduces the popular device of imitating the chimong of bells. The method employed may seem dissonant a first hut the notes given are merely a reproduction of the series of over-tones as thr wn ff by the dla advanced Third Grade piece.

DANSE PITTORESQUE-G. ELG LING. Datase First Starts and the spheric first start of modern char-acteristic writing. It is in the style of a piece of hallet music and it should be rendered with strong dynamic contrasts and in the orchestral style. The will make a good Fourth Grade recital piece

Under the Williones is a graceful drawing-repiece of the rit rue type. It is an exceedin ly written example of this style of composition and it is particularly effective in the middle section. The entir

ROCKY BROOKLET-W T WETTACH This is a very useful teaching to the which at the same time will prove ple sing to the strengt. It af manner. It is one of the Indian songs that recorded with perfect intervals. The singer is an educated Indian, a fair musician, with a splendid voice. The fords particularly good practice in some of the me used it to E minor so as to be in accord with the

This is a graceful drawing room piece with considera-ble variety in thematic material. For teaching purposes this composition will prove saluable as a study RAINBOW CHASE-SADYF SEWELL

This is an easy teaching piece which should all prove attractive as a recital number. The running passages in sixtxeenth notes will aff rd valuable fin e would never be played in the presence of his triends. In the left hand the octaves should suggest the drums most automatic precision Part of the stope must be dayed with a most automatic precision Part

THE DREAM DANCE C & SPALLING specially those while mye are more not structure. The

Valse Lspari e G duet number which uses ut care in Walse rhythms in the Spanial series dwar after the

the dimension between the second seco

In spite to the Life popularity of Vortici P Transformer, and of its onest dramat means The forward a demand for side a fra Scholan My White My Scholar and Scholar an

TRABABLE COPPERSON

Well Known Composers of To-day



HARLES WHITTEN COMMENTER & Buck port n 1872 and four years lift r he was taken from an original distance light in distribute from motor terror on the Parit Court While these wateres ho methods a mean with deficults Harrison her can thew set. Mr. Come de

and any constant of a sour of ent who have special so-

The address of 1984 from Mr. Consults in Diverse der at the residue of organization and conferences in MISERERE (PIPE DECAN'S VERIAL AVEL) 1547 to contrast of them out to the second state Game the Mrly Commiss, Mrw York whether

(11) Vir da Martine La Vir el La Santa de La Vir el Vir el Vir el La Vir el La Vir el La Vir el V

PLANING VITTI KTTY-1 STYRED A prove limit Second Course will the character or old this is to reduction a result down.

ic. When I recorded this I promised him that it would never be played in the presence of his friends. tom toms. The triplets in the treble being characeristic of the Indian yell, are inserted for effect only, as the love song has no drum or other grotesque mannerisms associated with it. Play in moderate cmpo, counting six in the measure. No. 3. "TOBACCO DANCE SONG"

ther numbers in this suite.

THE REAL PROPERTY OF THE DESTRICTION

Study Notes on Etude

Music

By PRESTON WARE OREM

INDIAN SUITE. DESCRIPTIVE NOTES.

BY THURLOW LIEURANCE.

No. 1. "Love Song"

This song was sung for me by Wm. Sylvester, a ros Ventres Indian, from Ft. Berthold, Montana. It as composed by a Sioux who was in love with the same Indian maiden. The text was in the Sioux dia-lect, and translated means, "I Want You All the Day."

This should be played slowly and in a very plaintive

shonograph recorded this song in F minor. I trans-

No. 2. "Love Song"

Another song by Wm. Sylvester, his own love song. Ie used the Sioux dialect because he did not wish his

wn tribal friends to recognize the song, i. e., the

bionographic record, should it ever be played in pub-

The tobacco dance is a religious ceremony of the Crow Indians. Tobacco is hurned as an incense during the prayers and dancing. Count two in the measure. and play the octaves to suggest the drums, not loud or boisterous. This song was recorded on the Crow

servation at the Reno Lodge, just below the Custer attlefield during the Indian dances at Christmas time. No. 4. "WAR DANCE SONG"

No. 4 is a war dance song often heard. Its origin is unknown or is a war cance song otten heard. Its origin is unknown to me, as I have heard it many times in different tribes. The sixteenth notes represent the ubratory tones of the singfr. He sings ribrato and promotion and accents the first of each measure with the sing and second seco nice. The drums heat eighths in fast tempo. Certain members of the tribe give a yell of some significance on the first eighth of each measure.

Note .- The intermezzo is not Indian and is only intended to link together the several numbers of the suite. I restrained from too much elaboration.

RONDO CAPRICCIOSO-F. MENDELSSOIIN. An able analysis of this standard repertoire piece, Madame Katharine Goodson, will be found in anher department of this issue. Rondo Capriccioso Our dispartment of this issue. Ronda Capitel via bladd has studied by very painor student sufficiently dramed burger built its technical demands, hut it bondd be burger in mind that pieces of this refined and delicate type require a technical mastery some-what beyond the grade in which they would ordi-tarily be classified. Some catalogs give this piece and torate VI, but before taking it up it would be cas for the student to be well on in the Seventh Capital and control would be accounted and the case. lechnical work and to have developed a light and facile ouch.

MARCHE HONGROISE-H. KOWALSKI. Marche Hongraise, also known by the title Salut Posth, is a standard concert or exhibition piece, one the best of its type. It gains its title from the char-tr of its for them with a most thething a style tr of its first theme and its general rhythmical style both these respects it is similar to the celebrated ungarian Rakoczy March. It will afford splendid hady in octave work and chords. We would class his



CHIMES AT CHRISTMAS-M. GREENWALD. This new drawing-room piece by a well-kn wn writer introduces the popular device of imitating the cluming of bells. The method employed may seem dissonant at first but the notes given are merely a reproduction of the series of over-tones as thrown off by the hells themselves. In the bell imitations each shard should be slightly emphasized and the pedal used as marked. An advanced Third Grade piece.

Study Notes on Etude

Music

By PRESTON WARE OREM

INDIAN SUITE.

DESCRIPTIVE NOTES,

BY THURLOW LIEURANCE.

No. 1. "LOVE SONG"

(Sioux).

No. 2. "Love Song" (Gros Ventres).

No. 3. "TOBACCO DANCE SONG"

No. 4. "WAR DANCE SONG"

MARCHE HONGROISE-H. KOWALSKI.

udy in octave work and chords. We would class this

DANSE PITTORESQUE-G. EGGELING. Danse Pittoresque is a pleasing bit of modern char acteristic writing. It is in the style of a piece of ballet music and it should be rendered with strong dynamic contrasts and in the orchestral style. This will make a good Fourth Grade recital piece.

UNDER THE WILLOWS-CHARLES LINDSAY Under the Willows is a graceful drawing-rom piece of the reverie type. It is an exceedingly well written example of this style of composition and it is particularly effective in the middle section. The entire piece is rather easy to play and should be classed in

ROCKY BROOKLET-W. T WETTACH This is a very useful teaching piece which at th same time will prove pleasing to the student. It af fords particularly good practice in some of the more familiar arpeggio work, also good chord practice. Thus number may be used well along in Third Grade work.

This is a graceful drawing room piece with considera-ble variety in thematic material. For teaching purposes this composition will prove valuable as a study n style and expression and also in certain conventional RAINBOW CHASE-SADYE SEWELL

This is an easy teaching piece which should also prove attractive as a recital number. The numme pas-sages in sixtxeenth notes will afford valuable fuzer practice. Pieces of this type must be played with a most automatic precision. Rainforde Cruse lies mulwa

should be played in the organ style. In fact, this precisited in this to it on an most of long would make a very good organ number.

THE DREAM DANCE G. L. SPAULDING Mr. Spaulding exects in Fig. 1 brade t achine process especially those which have accure using text. The

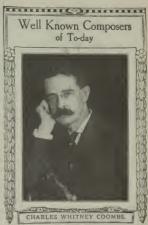
Valse Espanoite in Curray care on 15.1 (2010) Waltz (1) all cond Switzers, duet number which does not come on all wat a stractly account of 18.4 (bund Mr.). It in Drochrhythms in the Spanish stee are alwate traction and Mr. Lazarus has succeeded in construct a a brilliant and entertaining composit in in the year. The style is similar to that employed by M = k wiki, in 1 a

MISERERE (PIPE ORGAN VERUI-WITTING to for the and remained of the early near the regime to the propagation of Verick II Trends (Strugt to Learning Control of the regime to the second of the second o

THE VIOLIN NUMBERS

The ORLIN SCHEPS. The drift of the grant is on if the loss knowledge of the set of the scheme schem

W.F. The present are ingenerated to the varies on the by Willemi, but has been next). The arrangement of the Pade Lenser from Laboration for and the varies and enable F.P. Adversion and reflection (easy to be the information and and the second second



CHARGES WHELSEY COMPLETE Form in Buckeport, Maine, Do miler 2^{-1} 1850. A sector as the parents removed to Pertiand in the sector when to received hit to the total instruction. Its father died in 1872 and font years later he was taken in misch it in 1822 and four years near news taken it in order in around if drivere health and with his mathe-pen two stars on the Parif Cast While MI Composited to make must be a force AT PRAVER—F G RATHENN, the women is not address the second second

care of Stoll ort, where Mr C = m = e u and

famous Shuride Duines. The First Regimment March (1, 1) Kells is a summary problem of the summarial of the summaria of the summarial of th

Ver C it fied win I a will red off a b Steal man is one of the president transform of the We placed entropy does not become a second where r_{i} , P_{i} , P_{i} , Steal h = 1, and r_{i} by a product of the product second with the second s

PLAYING WITH KATTY-D RENACE



The Teachers' Round Table Conducted by Na J. COREY

For many years THE Evite has exceedly supported this intersecting department because we know that there are times when the attempts transfer that the two testerest results that it ways research in the two testerest result in the two testerest in the theory to be provide the testerest testerest that the two testerest results that the two testerest results that the two testerest results that the testerest results that the two testerest results that the testerest results the testerest results that the testere testerest results the testerest resul

SEXTOLETS.

896

⁹¹s there any definite rule for distinguishing xtolets from double triplets? For example, are te groups in Mozarts *Fantaste*, No. 2 in C minor, be played as sexitolets? Similarly in MacDowell's . 32. No. 2. The context is not always a safe

Only that you thoroughly understand notation. Whether a sextolet may be divided by two or three is puzzling to many students at first. Lest there be any of our readers who do not understand them, they may be printed as follows:



The first is divided into three parts, and its equivainto two parts and is equivalent to two eighth notes. Even though the context may not always be a safe guide, it is the only one you may have. To quote the time so as to cause the fingers to feel crippled. It first measure of the passage from Mozart you mention: may be that you are naturally small in stature and



You will note that the first group might be ambiguous because of the six notes against one eighth note. In the second, however, the bass starts out with a triplet, which would make a natural division in the right hand to correspond with it, and it is at once followed by four notes in the bass against three in the right hand. The whole group, however, is played with such speed that the bass amounts to an upward rush in which no rhythmical division can be discerned. The third beat of the measure might cause some ambiguity, but it is at once settled by the fourth beat in which there is plainly a division of one note in the bass against triplets in the treble. If you will follow along through the remainder of the passage, you to this you would better consult a specialist. will find that the entire spirit of it is fully in accord with the figuring of this first measure,

In the MacDowell piece there is no question. The division is settled by the time signature at the beginning. The first measure is as follows:



As written, it looks to the eye as if there were four triplets in the measure. This notation, however, only indicates the manner of playing, the division between the two hands, the right hand taking the first group and the left hand the second. The rhythmical division is three times two just as if played by one

which makes six beats with two sixteenth notes on each beat. If you played triplets, you would only count four to the measure. In this piece there is no determining factor necessary except arithmetic

A DIFFICULT QUESTION.

"1. As I have been pluying eicht years and am considered a good pluyer I should like to know what books and pleces I should be using? "2. I am an advanced pupil hut am bindered by a hand so small I can scarcely reach an octave. Is there any way of remedying this?" F. E. W.

1. It is impossible to answer your first question as no practical data is furnished. If you have been working and practicing diligently and intelligently under proper guidance for eight years you should be playing Bach, Beethoven, Liszt, Schumann, Debussy, Raval, Chopin and others of the greatest composers, and their most difficult compositions at that.

The first is divided into three parts, and its equiva-lent to a triplet of eighth notes; the second is divided bands by having them wear corks between the fingers for an hour or so daily. Use corks that stretch the fingers slightly, but do not wear them too long at a therefore your hand is as large as Nature ever intended it should be. If so you may be obliged to get along with it as it is. The exercises to remedy this difficulty given in Mastering the Scales and Arpeggios ave been found useful in practical teaching.

TIRED BONES.

TIRED BONES. "I, What should be done with a pupil who, after practiding a short time, feels tired and sore in the bases on either side of the write." The pupil, i and position is correct in necordance with the Les-ticitaty method. The necordance with the Les-ticitaty method. All the second second second practice on the piano at the are of thritese are afficient technique to become a concer-sioned in a few plantist of note who began their using a second second second second second concerts of the second s

1. If, as you maintain, your pupil plays with hands in an absolutely free and correct position, and correct action, I should say that he was more in need of advice from an expert surgeon, especially if the fatigue is really in the bones. You would better examine closely and determine whether or not the fatigue is not muscular or nervous. When the nerves arc affected pain results from the slightest effort, and is often severe. The fact that the pain scems to be in the bones make it likely that the affection is one of the nerves. In regard

2. I know no reason why a person of seventeen, who has been practicing since the age of thirteen and who is willing to devote himself with whole-souled energy to the cultivation of the art of piano playing for an indefinite number of years, should not be able to acquire note. Of course it is impossible to predicate the amount of musical temperament your pupil may show, not knowing anything as to his present ability along interpretative lines. If he has been playing since the age of thirteen, however, his hands and fingers should be in a supple condition. Even though his progress has not been so great as that of many who have been working during the same years, yet if his hands are in pliable condition, and he can now devote six hours daily to his music. I see no reason why he should not make very rapid advancement. The fame that he may acquire will be largely a matter of individual temperament, and the shrewdness he manifests in the

management of his affairs. To-day something is necessary besides the ability to sing or play. This ability has become a commercial product, and must be in the hand. Your time signature is 6-8 to the measure, world's markets where such things are disposed of, and

handled with discernment and discretion. As to the virtuoso pianists who began their study at maturity,] am unable to name any, as all of those I have in mind began very early. Possibly some of our readers can give us some examples that will answer your question,

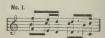
ACCOMPANYING MALE VOICES.

"I, in music written or men's volces, on tenor and bass clefs, should the accompaninent be played in tenor clef position, or octave higher in the trebie, treating it as if it were the 6 clef? "2. What training in a unricular work would you use after intervals, triads, cadence-positions, and inversions of chords ?"

1. If there is a regular accompaniment provided for the music, you should play it just as written. But, meanwhile, if you are only playing the voice parts as accompaniment, you should play at the same pitch as the voices, which will bring your right hand down into the tenor clef. It is much better, however, that male part-music should be sung without accompaniment if the singers are capable of so doing. If not, the ability to sing in this manner should be their first

2. Pupils who have advanced thus far in ear training should at once begin on the mastery of short phrases. Have you had "Ear Training," by Arthur E. Heacox? If not you will find it valuable. "Dictation Exercises" in the Novello Primers will provide you with a vast number of phrases, which are arranged and classified in progressive order.

NOTATION THAT PUZZLES. "I. How is the following measure played 5



"Are the three sighth notes in the fast rough played togyther as if writing on one step", as they are of the same value the form in which they are writing upuzed me. If we is the second sighth are stored at the same start of the same start explain the second group also. Can it best writing of a to be easily understood? If the first three sighth notes are played together why are they write a classify understood? If the first three sight notes are played together why are they "2. How is the following no in thirty-second aftery Wares played?



"Ought not the two hands to play exactly to pether? I am henring it played a good deal with the hands in alternation. Also, how can the thirty-two thirty-second notes he gotten in on six counts in D. D. D.

1. If you would let your reason carry you all the way you would figure out the notes correctly. The three notes coming exactly on the first beat, naturally all come together. The music is in two parts or voices, as for example, violin and flute. B and C constitute the inner part, and while B could have been joined to the stem of the other part, C could not, as it is an eighth note played against two sixteenth notes in the other part. Assume for illustration that the time is 4-8. The second group consists of a dotted eighth on the third beat, continuing over the first half of fourth beat, and finishing with a sixteenth on the last half The inner part has two eighth notes on the third and fourth beats respectively. Write these two parts out on two staves as if to be played with two hands, and it will seem clearer to you.



2. As written in the music the two hands should play exactly together. It is an ad libitum or cadenza passage in which time is waived for the moment. should simply be played as fast as possible without any attempt to make it fit the six beats of the measure.

Department for Singers Conducted by Eminent Vocal Teachers CONSTRACTION IN

THE HYGIENE OF THE VOICE, dangerous fashions for the general arrow of the chest. Growing "Sugger should avoid leed have been have as a day and any and the voice of the day." "Waring corsets so loose that one can "Waring corsets so loose that one can "Waring corsets so loose that one can the voice of the chest. The source of the source of the voice of the chest." "Sugger source of the voice of the chest. The source of the source of the voice of the chest. The voice of the chest of the chest. The voice of the chest of the chest. The voice of the chest of the voice of the chest of the voice of the chest. The voice of the chest of the voice of the voi

"An earnest student adopts a sensible, lowing the smoke and letting it our

THE NEED FOR MODERATION "(1) A moral life, plenty of sleep and Mme. Patti, whose wonderful voice

(3) becally, twenty minutes at a time, sing need not deny herself anything she make everything a tre instead of better," a maximum," then taking a half hour's rest which can fancies at the table unless that particular fir Chartee Sauthey (The Art of Sing-"Studies in the Lynnia of small and be employed to advantage in doing other thing happens to disagree with her, un- 109, 1908) ;

too many social duries, calls, etc., which water ime better employed in outlot are to be corrects." **EURTHER WISE COUNSEL**To not be oversensitive in giving within the wines may a young singer at a provate party on the fughter of NATE, and the wines may a young singer at a provate party on the fughter of NATE, and the wines may a young singer at a provate party on the fughter of NATE, and the wines may a young singer at a provate party on the fughter of NATE, and the wines and a fughter, the tensor is the tensor the social form and was in the fughter of the socies of the socies of the socies. All kinds of nates the transfer of the outle social for the outle social for the outle social for the outle social for the socies. All kinds of a public person in the fughter of the outle social for the socies. All kinds of an the fughter of the outle social for the socies of the socies are transfered for the socies. All kinds of a public person in the fughter of the outle social for the socies of the socies of the socies. All kinds of a public person in the fughter of the outle social for the socies. All kinds of a public person in the fughter of the outle social for the outle socies of the socies of the socies. All kinds of an the fughter of the socies of the soci

nging," girl who is going to rank as a sner "No alcoholic drinks whatever should must keep out of the gymnasium. Should

be used by young singers; they, at best can't free. She can't row. She can being harmful stimulants." "On two occasions I had pupils, a tenor than horsehack riding, and I ride we

and a baritone, who were to sing, used to ride about Mount Vernon Both of them took champagne, expect I was only its years old. But I have ing thereby to gain courage. The result given up all that entirely. I never ride was a rush of blood to the throat and now. It interferes with the firmeness and bitther was the other state. evenness of the voice and gives a neither was able to sing."

"For experienced singles, advanced in termolo," Bage or singlets of anacmic constitu-"Walking is the singlet's exercise. The time holds of singlet's of anacmic constitution, half a glass of good, pure claret is singer who has a good pair of legs must serviceable as a stimulant." "For further information on diet, I walk three or four hours at a p of ex-would advise all singers to take the and I do so frequently. I believe n reccounsel of a competent physician." it is to drive, then leave the orrage

"Singing in open air is permissible only if you find yourself getting tired."

"a calm at mosphere" if you mus yourset senting treat. "Singing or speaking in a carriage or would urge her to be careful as to what "a grapidy moving train is very had." sort of air she breather. It is very neces. "To preserve his voice, a singer should are to be sentino to he vemilarien for stream, laush or some summers of only before. It should get here

¹⁰ Preserve his voice, a singer should sary to give attendom to not submitted at a single stary boad. It is a stary boad stary boad is a stary boad is a stary boad in the single should be should not ascenar. "Stiff collars and tight ribbens, act by reneved. She should not ascenarize the tight set of the stary boad is a stary boad in the single should be should not ascenarize the single should be should not ascenarize the single stary boad is a stary boad in the single should be should not ascenarize the single should be should not ascenarize the single stary board of the single should be should not ascenarize the single stary board of the single should be should not ascenarize the single stary board of the single should be should b Birf collars and tight ribbons act ly refeved. She summer the light consists on the throat and are too closely with tollaces users. Even

THE ETUDE

the fumes of the weed are had for the as clear and frish a when he tered it h ve sin e man, provident my

"How would you driss a young sing theory of far as my toon threat is on remed, is careed would dvise all "No directions are necessary except suggers to be on their a subst

the hint that g od vinces have been rented flowerthe many that good vertex may never we never we have now en-poiled before now by tight larging like. Moler (the like c says) like in a well-made and properly-futed "Personal cleanhness is me of the unit corset, but is should not fit closely requisites. Bathing regular-mot ex-enough to impede free breathing and the itrue."

proper expansion of the chrst. Growing "Sugeri should avon beet lamb and

NO MAGIC CURES.

NO MAGIC CURES: Poyet "Walking is the set exercise. Mme. Lehmann (H ar to Sing) says A well nutrated become in the term

"There are no magic cures for the tablity of the functions" "After singung exercises that cause "The repairing of a voice requires the perspiration, rub down with finance and

 fresh air."
 In repairing of a voice requires the perpiration rul down with finamel and the voice is a single divergence of asys:
 In repairing of a voice requires the perpiration rul down with finamel and the voice is an iteration.

 (2) Eating at regular hours, food that is easily digested."
 "Onsense. There must be moderation, of "There are teacher."
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THE BEST EXERCISE

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changes of temperature to guard agains "Soup is really the test tool for sing- ditto:" the voice. The bysice of the mith, in - three discussions of the sing of th

formance." conducted set as in thereasty parked other i gas a the more law the face of the set as a set of the set



897



Mme, Cappiani (Practical Hints and ing should exercise in moderation and her art and live happily"

systematic plan of living and studying through the nostrils is very injurious." n order to obtain the best results. I would suggest:

fresh air." fresh air." (2) Eating at regular hours, food "Dieting for the sake of the voice is

ac employed to advantage in using appens to disagree with her, un- 179, 1908): wry, such as studying languages, pinon forte, musical history, physical culture, that same day. On the day of public who find themselves perfectly well with dancing, fencing, designing, painting, etc." (6) Wearing suitable clothes for little." "(6) Wearing suitable clothes for little," find themselves perfectly well with it, t mill, and, all the best combined for sing-changes of temperature to guard against "Soup is really the best food for sing-dito!" the volce.

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NOTES ON THE BASSO PROFONDO. BY FRANCIS ROGERS.

MANY a bass can encompass a manly was of magnificent volume and quality, ow F or E, but the true basso profondo although tradition credits it also with differs from all other basses in this re- something of a tremolo. Besides, he was

spect-the lower he goes, the bigger and a strikingly handsome man and a good more telling becomes his voice. The actor. The part of Sarasto was particordinary bass begins to lose his carry- ularly suited to his great vocal gifts ing power and rotundity of tone some- and yielded him many triumphs in the ing power and rotundity or tone some and yeater that many twee where about his indig terrer. Where the basso profondo begins to gain Myron Whitney, who died only a few

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Are used by most singers and public speakers pusating, all pervading *intore* of the ment of Formes. His singing first are are effective as well as convenient and per-fectly are to use freely. In boxes, 25c, 50c, \$1,00. Sample free. tracted attention during his period of Boston, Mass. play a prominent and essential part in ber of the Boston Ideal Opera Company the service of the Greek Church (recently and of the Doston Inter Opera Company we heard one of them in a concert of under Theodore Thomas, and as bass we heard one of them in a context or anger informate the activity of a singer in counters oratorios and con-Hall, New York, by selected Russian certos, he achieved a wide and deserved voices), but the only Russian bass of certos, he achieved a white and descrived second actisatic distinction that we have small, but as a heavy bass singer he was heard in this country, Chaliapine, al-without a rival in the whole country. His though a remarkably fine singing actor, voice was a ponderous and majestic basso was not exceptionally endowed in the profondo of the truest type. Many were matter of voice. The countries of Southern Europe produce few voices lower form easily with his wonderful organ than the baritone, and it is probably not Low C was his familiar friend, and he that no sweeping a statement to say that no used to conclude both Hullah's Three basses at all come from Italy, the land of Fishers and Im tiefen Keller with song. Edouard de Reszke and Plançon, cadenzas written to display this mighty Polish and French respectively, were note in his voice. W. H. Clarke, the bass

bass-baritones in quality, although their that succeeded him in the Ideal Opera lower range was an extended one. Company, relates that he once heard In America most chorus choirs contain Whitney in a huge convention hall in at least one "growler," whose function Chicago emit a low C that penetrated it is to furnish the deepest notes in the full and clear, even to the most distant 1 IS 10 IUTINSH INC CONSTRUCTION OF THE POILS OWNER AND A DATE OF THE POILS OWNER AND A DATE OF THE POILS OWNER AND A DATE OF THE POILS OWNER reaches so high a degree of cultivation as sonorously and repeatedly, without taking to be agreeable to the ear in solo singing. breath, the mellifluous and appetizing is an invaluable aid to the rudent of voice, whether under tuition of a matter or obliged to cease from treating words "pumpkin pie" on the B-flat below in the upper range usually robs the lowin the upper range usually robs the low- low C .- The New Music Review.

voice is not a real profondo, which "I HAVE worked almost as hard since volce is not a real propose, when would, of course, develop its true char-acteristics under training. In our musi-cal annals of the last fifty years the she is before the public. I am constantly cal annais of the last bity years the she is before the public. I am constantly names of only two bases profondos have studying some new *role*, whether I expect indisputable right to place in our musical to sing it or not. If one does not learn Hall of Fame-Carl Formes, a German, new parts her art is sure to stagnate, and and Myron Whitney, a New Englander. progress is the surest way to success in Carl Formes (1816-1889) came to music. Each time I try to do better than America about the middle of the last before, and in this way my work is made century, spent many years here and final- interesting."-MME. MELBA.



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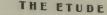
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"Quirk a number of years ago, when Ham-yon Billow visited this town, I tuned the Billow visited this town, I tuned the elikew the instrument. To be tuned in the warersoon, one of his whims heing that vers a short removal of a pinon knocks it all out of tune, and there's something how the theory, at that, No I tuned it upon the pilitorm igns which he was to perfor-"He stood over me all the time. I out product whoops and Grman fraction of the store of the store of the fraction of the store of the store of the over statist, if he line a both the over statist, if he line a both the over statist, if he line a both the loss of the store of the store of the bours to get it into shape statis, on Biolow and to pay double for this conflict on the pay of the store of the start of the store of the stor

Appreciating Bach

Thow may likered with a short plucing the second strain and the second strain and the second strain and the second strain and strain strain and strain strain and strain str Faust in Japan

for entrance units of their hereits likes of the second se

New Observations on the Chopin Real Nationalism in Muslc Funeral March

Real Nationalism in Music Trice sensesheeds poople with -inter a network and - of sensesh-colded by file and works of the real sense of the sense of the real sense is a sense of the sense of the set to a sense of the sense of the set to a sense of the sense of the set to a sense of the sense of sense of the sense of the sense of the set of the sense of the sense of the set of the sense of the r ver wet to k anson



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loss of appetite.

ly died in California. His voice must have been a superb one. His favorite signature consisted of a musical staff

bearing the bass clef; below the staff was the C; above, the F, the limits of his vocal compass and his initials. His voice

The humble flute may also be consid- light stop, is most felicitous.

is redundant; we have flute stops in our phony from Handel's Messiah; Variation;

organ." So we have, but there never upon an ancient Christmas carol, De

Rectors and music committees appreci- Christmas Pastorale. Merkel; Virgin's

a quartet choir, augment it to a double ite Chorals and Noëls, Guilmant. These

SCENE: Any music store on Christmas and are eminently fitting for closing serv-



acceptable.

organ and flute most satisfactory.

There is one thing that will bear em- ture.

Enter in hurried fashion a man (or

THE CHRISTMAS SERVICE. HARVEY B. GAUL.

THERE are two great festivals in the church year. To be sure there are other festivals, but they are festivals of the second class, as they say in France. These two festivals are Christmas and Easter. To most people Christmas means more than the mere exchanging of ing of self. Among those who stand precred. You will say: "Yes, but the flute Other preludes are the Pastorale Sympared to give are the church musicians. making a "Merrie Xmas." was a flute stop made that had the mel- Thicr; Christmas Chimes, Gade; Hosan

In preparing the Christmas program, low, cooling tone qualities of the real nah, Lemmens; Hosannah, Wachs; Hogreat care should be taken to make it a flute. Our flute stops only approximate sannah. Dubois. These are all servicefestival one in every detail.

flute tone, as our string tone-so-called- able preludes. The Veuite, if chanted, should be given only approximates violin tone. A good For interludes, voluntaries, or offer a new chant. Why use the thread-bare futist has quite a literature from which tories the following are suggested as they chant that has done the advance work to choose, and you will find the blending contain to a great degree passages refor the rest of the year?

The Te Deum, if sung, should have a ate the drawing power of special music Prayer, Massenci; Adoration and I'on at Christmas. It is a good thing to have Angelica, Dubois; Cantique de Noël ized after the manner of Stanford (in B flat), Warwick Jordan, Tertius Noble, just as much elaborate music as your Adam; Christmas Musette, Mailly; and and Horatio Parker. If the choir is forces can dispose of creditably. If it is last, but no where near least, the exquisward in D or King Hall offer desirable or triple quartet; if it is a chorus choir, delightful Noëls of Guilmant, containing settings. If the choir he a quartet one, engage an extra soloist. You will usu-as they do, the happy Alsocian Noël, are Dudley Buck's Festival Te Deam mokes a ally find the church authorities willing little known in this country. They are commendable number. It has all the tto coöperate, grateful qualities for solo and ensemble phasis, and that is the wisdom of pre- There seems to be no limit to the lati

At Christmas and its octave the Ben- paring long in advance your Christmas tude and longitude of postlude mate edictus should be used, and not the Ju- program. The procrastination of some rial for we have all styles, classes, and bilate Deo. The Benedictus is the can- choirmasters is a pernicious habit. It is countries from which to choose, ticle that best gives expression to the advisable to have all canticles, anthems, Natal Day. It should be the complement and instrumental numbers arranged early adhere to the stereotyped form of postof the Te Deum, and not an extraneous in the season, then if some emergency ludes you can use And the Glory of of the *I* brain section with the state of t most choirmasters and choristers take gram. advantage of these opportunities. It is the seemingly less important parts of the ORGAN MUSIC FOR CHRISTMAS. from Haydn's Creation, or again, the service we would consider. Kipling said : No pack is braver or stronger than its weakest wolf," and it is true no service is better than its least important parts.

In choosing our hymns we should see to it that they express the message of Evc. Please make your own snowstorm. good will on earth, and having taken care The clerk stands behind the counter humof the words, we should wiscly choose our tunes. Many a Nativity hymn has and all through the shop, us clerks is kep' sounded like a Lenten dirge of penitenes bu.y. on a jump, skip an' hop," because the tune was not seasonal.

The instrumental part of the service woman) disguised as an organist. To may be made just as appropriate as the clerk: choral, if we would give it the same amount of thought.

A short preludial organ recital either and in a hurry, please !" before the morning or evening services CLERK: "Sorry, but we have no Christis a commendable feature. The numbers mas organ music left. Sold the last hist Pastorale, Dinelli; March, Harker; and given should be appropriate to the season. afternoon to a lady from Mingo Junc-If one has given recitals at other times tion." during the year, then that feature should ORGANIST: "All right; then give me a using more pretentious pieces, there are

. Christmasy cnough." A better idea than the organ recital TABLEAU, EXIT .-- CURTAIN. is the supplement ry use of orchestral in- How many churches there are that hear Rhapsodies-three in all-on Cantigues

complimentary color of all the instru-nor the Largo; they are both acceptable Hymn, A Child is Born; the set of positions for violin and organ. If your and in their way and place, good friends, three Christmas pieces, by Otto Mailling, positions for the string quartet is an but there are other times to feature them The Shepherds in the Fields, The Three acquisition worth considering. Many or- beside the season of mistletoe, holly, and Wise Men, and Bethlehem, For lighter ganists recard the string quarter as the over-drawn bank accounts. Choosing effects and touch of color, A Noël Souganists regard the attract the timbre and suitable organ music for Christmas is venir, Wolstenholme, and The Holy Night

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uses from Saint-Saëns' Christmas Ora-

torio. These all make a brave showing

ice. There are many arrangements of

these numbers, some are literal transcrip-

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Istablished New York, 1855 St. Louis, 187 GEO. KILGEN & SON s large as for violin and organ, still there is the little known chorale, on the there are many available compositions. A old Christmas air, which Bach uses under Pipe Organ Builders good harpist can arrange seemingly un- the title Von Gott werde ich nicht lassen ST. LOUIS. MO. toward compositions so that they are high- This chorale has the melody in the pedal most complete Pipe Orgon Pionts in the Calier States. Rest of References. and when played on a pedal Gamba or

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ming "'Tis the night before Christmas tions, some are fantastic. It is to be suggested, that if the organist has any ability in this line, he make his own transcrip-For the organist who does not entire-"Show me some new Christmas organ oratorio choruses, the following numbers ly believe in transcriptions or the use of music. Want something bright and fitting, are to be commended.

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Dadley Buck, from the Four Tone Pic- perience. St. Augustine frankly attribures. These works are all admirable utd his conversion to its influence. concert pieces. When it comes to varia-But what of the remedy? And where tions on O Come All Ye Faithful, we must we strike for improvement? To the have all kinds from Lefebure-Wely's musically untrained music is judged have all kinds from cereture recys messenty untrained music is judged Venile Adoremus, and De Thier's arrange- necessarily on sentimental grounds. ment, up to the embryo, tyro, pseudo, com- Either it appeals or it does not. But to poser who lives in McKeesport and be- ask a man to renounce music which has lieves his variations are more varied than long been dear to him and which is the prescribed and printed settings. backed by years of religious association This Christmas compendium was com- is obviously foolish. It is not probable piled primarily for the organist in the then, that much will be accomplished in small town, incidentally it is hoped it will this generation. It is in the Sunday prevent some city congregation from hear- school, however, that we can mould the ing again Handel's Largo. future trend of church music as we would form the life of the child himself. Allow him to hear nothing but the noblest type of church-music, let him sing OBSTACLES IN THE ADVANCED no hymns but the most spiritual and PROTESTANT CHURCH MUSIC. will expect and demand such music in exalted ones, and in his after life he the church itself. BY PHILIP DAVIDSON, JR. The evil has become so acute that at least one great musical organist in thi One of the most stubborn obstacles to country will this year undertake remedial the advancement of music in the Protes- measures. But speculation, advice, and tant church has been the hysterical fear scattered effort will never avail. A vertant church has been the hysterical fear of adopting either symbol or substance honest determination to cure the evil and from Rome. Beyond the shadow of a to build up a worthy and dignified standdoubt a great proportion of the noblest and for the future. For in the last church music belongs to the Roman analysis the problem reverts again to the church; but since it was once Roman question of the function of worship and property apparently it may never be tak- the sincerity of the worshipper. Truly en over into Protestant worship. Roman "God is a Spirit, and they that worship en over into Protestant worship. Roman discipline and the reverence growing out worship Hum in spirit and in of the Catholic conception of the sacra-Revers. ments have ever fought to perserve the standard and to produce church-music of a churchly type. Martin Luther recog-THE SHORT VOLUNTARY. nized this fact, and did not hesitate to THERE is always a demand for the short draw from the musical resources of the Roman church. Nevertheless, to Protes-Congregations that are so lamentably tant worship this fund of literature is practically closed and in many cases is the second se woefully neglected by the Roman church upon the organist for voluntaries-offertories-often no longer than twenty-four Another contributory cause for the un- measures. This makes a strong argument healthy musical condition of the Protes- for the acquisition of improvization, but tant church has been the ignorance of since the majority of so-called organists the clergy and in many cases their dis- do not study harmony, and have no time interested attitude toward music. The casy dismissal of their obligation to be be, how best can the demand for short found in handing over the administra- voluntaries be met? That the offertory tion of the musical rites of their church must be simple and tuneful goes without to a "music committee" more often than the saying. If a music store is at hand, not made up of gentlemen entirely inno- or literature containing organ composicent of even the slightest information tions finds its way into the home, one on the subject of music, skilful to hire can, in course of time, officer a great labor cheap, but with hardly the knowlultor chcap, but with hardly the knowl-edge essential to so opiritual a task as the first stort periods alone, repeated it determined to the solution of the solution of the least, one important exterior of worship Happily some progress is being made in this direction and practically all the tho-logical seminaries of this country are of-termined insections. Will offer a reasonable cub-tion. If one can study to break off and logical seminaries of this country are of-termined insections. The solution of the simulation of the logical seminaries of this country are of-termined in a solution of the simulation of the simulation of the logical seminaries of this country are of-termined and the simulation of the simulation of the simulation of the logical seminaries of this country are of-logical seminaries of this country are of-termined and the simulation of the simulation of the simulation of the logical seminaries of this country are of-logical seminaries of the simulation of the simulation of the seminary of the simulation of the simulation of the simulation of the logical seminaries of this country are of-logical seminaries of the simulation of the simulation of the simulation of the seminary of the simulation of the simulation of the simulation of the logical seminaries of the simulation of the simulation of the simulation of the simulation of the seminary of the simulation of the simplication of the simulation of the simulation fering musical instruction in their course knowledge of the simplest form of mod of study. In the West, two and three ulation come to the dominant with which courses in music are required for the de-stree of Bachelor of Divinity, and in baken solved. The whole matter is so Switzedand the solution of the solution o Switzerland every theological student sorter the white matter as any theological student sorter to the sorter of t The Episcopal church, of all the Pro-testant denominations, is freest from misial error. A facel literated and the set of the set o musical error. A fixed liturgical proced- lect those to be used for a month. I ure involving the observance of the this each month for three months. Then Christian calendar, and the rejection of use over again, those played in the mornall texts and music not originally intend- ing use in the evening, and vice torna ed for sacred use has done much to pre- Twenty-five voluntaries will suffice for serve ascreau use has done mitch to pre-serve her musical integrity. Too often, half year-a year, indeed, it med he. The however, the attitude has been one of trouble is largely in going to the work indifference. It has been felt that music unprepared. To be emfronted with the

We are coming to see that music in the date its use.

church is a real factor in religious ex-



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CAROLS AT CHRISTMAS. Give each one a series of papers bearing the separate headings: BY JO-SHIPLEY WATSON. 1. Name of Author, and words of

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WE Americans do not follow the Eng- Carol. lish custom of singing carols on Christ-mast Eve. It is a beautiful one, and in 2. Name of Author of Music of Carol. And on one set of slips have drawn the the smaller cities where there are few di- lines of the treble staff. versions there are many lovers of music When all who are to take part in the who might make carol-singing a special game are supplied with these, sit down at the piano, or place one of your pupils feature of the Christmas celebration. There are many modern Christmas there, and without announcement, play a carols in the type of the two-part song, familiar carol-Adeste Fideles, for inthe most popular of the present-day Eng-lish carols are translations from well-Play it through two or three times and

ages. One of the oldest existing carols

is The Boar's Head Carol. Some of the old favorites are Royal Day that Chasest

land's Christmas celebration.

teacher to bring this beautiful custom

"At Christmas, play and make good cheer, For Christmas comes but once a year."

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riam

known hymns and carols of the middle then give the children time to write down the words on the first slip of paper. A correct slip would appear as follows: No. 1.

Gloom and Christ was Born on Christ-Throughout England as the clocks Translated from the Latin by F. trike midnight on Christmas Eve the church bells break the stillness of the night with their joyous chimes. The poet O Come All Ye Faithful, etc. For the second number on the program take While Shepherds Watched Their ennyson refers to it in his In Memo-

Flacks by Night, to the old, old tune which has been sung for many ages of "The time draws near the birth of Christ, The moon is hid, the night is still; The Christmas belis from bill to bill Answer each other in the mist." Play this through several times, and of course, those who know will write on the slips marked No. 2 the tune called Those who have read Scott's Marmion will recall this description of old Eng-

lovers in the room.

Christmas, by Handel. When this has been concluded, produce some sheets of plain foolscap paper; and distributing this among the children, play

England was merry England, when Old Christmas brought his sports again. Twas Christmas broached the mightest ale; Twas Christmas told the merriest tale; A Christmas gambol off would cheer A poor man's beart through hafe the year." the old game of "Biography." This consists of writing the essential So this year do not let the Christmas facts in a musician's life without mentioncarol be confined to church and Sunday- ing any name, and then leaving the others school. It is the part of every American guess the subject of the sketch.

A few hints as to this may be given beinto our lives, as this festival season ap- forehand; assigning to different scholars, Give the Boy a Combination proaches let every one prepare for the different names in musical history which in singing of at least one Christmas carol. have a special bearing upon Christmas-Haydn, Handel, Adam-and the wellknown carol and Christmas hymn writers.

Ask for "CREME ELCAYA," like an old-time friend, whose companionship has proven trae, it will never fall you. It is allowable that a little preparation be made for this in the way of looking up dates and verifying facts; but the ac-

plexion.

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ive afternoon or evening may be given; plained to the children a few weeks before to which the fathers and mothers, and all the holiday time, a small period of his those interested in the children, may be torical research will ensue to the great and lasting benefit of your pupils. First of all will be the Carol Test; and The same idea of "Biography" may be here you may make use of all the dearly- corried out in writing the history of a loved Christmas Carols, the words and great musical work-the Messiah, Beet-

music of which, with their attending de- heven's Somatas, and others. tails, should be familiar to all of us. All of these games may be interspersed Should be-but are they? Let the older with selections on the piano, and with persons join with the scholars in playing singing by the children, and all music

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hardly be given to the subject. Standing of the body.

The head should maintain an erect position and the body remain still (Fig. 1-III). All movement, other than that TEACHING the violin in large clases which is necessary in the course of play- much more common in England than ing the violin, is undesirable.

After the pupil has become acquainted can manage at a time, if strictly artisti with the correct method of supporting results are to be arrived at, and pupil the violin, the teacher should proceed to are to be turned out with absolutely c explain in what manner the bow is held. rect positions and bow movements are be produced, in fact it would take mo

II. II. II. In the body. The head should should should be position of the ARM WHEN book well over the left shoulder, while should the position of the bow PLAYING ON THE NUT OF THE BOW the weight of the body should be sup-

ported by the left foot. This ensures that the side of the body on which the A beginner usually finds c nuderable yold is been of the body of which the A beenner instant mine this attact violin is held remains quite firm to sub-difficulty in accomplishing this attact port the instrument while the other side factorily. The fact is that a firm had of of the body during the the could be factorily in information in the instrument at utility of the subof the body should be left equally free the stick, without constant stiffening to guide the bow. The right foot should of the arm and wrist m cles, can only in a decay. be almost on a level with the left (a be acquired after careful practilittle in front of it), with the knee addition, the holding of the law is a slightly bent, but a natural position of the much more subtle those than the mere feet-such as one would adopt when supporting of the violin. The televised standing talking to a friend-is the most of the right hand is undultedly mere desirable. desirable. In any case, avoid all eccern difficult, both to lern and usawi, than desirable. In any case, avoid all eccern difficult, both to lern and usawi, than difficult host as a statucene pose, and that of the left. There are moderless density, each one of which holes is make density, each one of which holes is make

do not stoop when playing. The violin is gripped firmly on its left or mar the success of the wholside, between the chin and left shoulder. Begin by turning the distribution of the body without altering the position of the body thumb outwards and keeping this position of the body. A "chin-rest," and a small pad underneath tion, insert the tip in the lase of the surthe instrument, will help considerably in the thumbjoint from the save of all and the save of a save of a save of the save of a save of the save of th violing a firmer support for it. The towards the point or the two should be dited at an angle of about way a direct dy neared series an object of the low of the distance of the low the series while will be obtained. It is a solution of the low the series of the low of the proper control of the low the about the about the about the proper control of the low of t is stroll should be correspondingly a dial to the proper contrast the dash hule above the level of the chin. Aim at that the first joint of the turble dash badding the violin almost in a line with le turned outwards and that it is always the two should be able to the two shoulders and do not drag the in a tensely fiexible condition. The fin-

THE ETUDE

gers should then he place on the stick in the foll wing manner. The first has along the stick just beyond the first joint, and on no account beyond the sec-ond, which would destroy its flexibility. In this position the low will be between over the stick to about their first joints, which must be slightly bent outwards The fingers must not be perched on the THE BEST METHOD OF HOLD. ING THE VIOLIN. BY FRANK THISTLETON. Is the first place, the position in which ant, and most precise directions are unt, and most tor, much attention can THE BEST METHOD OF HOLD- instrument round towards the front of this part of the strek. Do not cramp une the ball of the strek. Do not cramp une the ball of the streker ball try to hold

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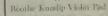
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the guessing as to the hero of each story, Many little items of interest especially connected with Christmas may be found Ly searching for them; and if this is ex-

tual work of composition must not be This part of the program will be of intense interest, both in the writing and in the reading of each effusion, and then

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VALUE OF VIOLINS. white elephant to their preciously No question is more frequently heard hoarded libraries

than: "What is my violin worth?" This Vocal scores of operas are not a thing question is exceedingly difficult to an- that a student of the violin would probswer. The value of violins is to a con- ably think of buying, and yet I have siderable extent purely arbitrary. A had so much pleasure and benefit from dealer may pick up an old violin for a the few which I own that I venture to song, put it in perfect repair and good urge others to dissipate a few dollars in playing order and sell it for ten times the purchase of the more tuneful scores. what it cost. The buyer may keep it for The city was buzzing in anticipation of years, and becoming hard up either he or the opera season, and I was on my way his heirs may sell it again for the origi- back from the Public Library, where I had failed to secure the score of any-

Old violins sell for much higher prices: thing on the bill for the first fortnight's the United States than in Europe, performances, when 1 chanced to pass where it is often easy to pick up a fine the doors of a music store that had gone old instrument for what seems an ab- into bankruptcy. Wishing to get at surdly low price. In London, the great- least a bundle of cheap strings, I went est fiddle market in the world, auction inside--to come out bearing the scores sales of old violins are frequently held, of *Faust* and *II Trovatore*, which I and these sales are sure tests of violin could only afford by giving up all hope prices, since they are attended by some of of hearing any other opera during the the shrewdest violinists and violin deal- month.

really good escape them. Still the prices spent in going through the whole first realized seem extremely low to violinists and second acts and ballet music of who are familiar with prices in the large Faust, and the succeeding performance of this opera, which I followed score and

It must be remembered, however, that pencil in hand, was one of the most at these auction sales, the buyer buys at glorious experiences in my apprenticehis own risk. The instruments sell strict- ship. We violinists are apt to be too ly as they appear at the time of the sale, narrow; many amateurs cannot play the and there is no one to fall back upon if piano, nor, herresco referns, read music the purchaser is disappointed in his bar- in the bass or viola clef. In my case gain, as there would be if the violin was these scores stirred me in my lethargy. ought from a private dealer who guar- and lifted me forever from the rut. My friends and I have done about every

thing that is possible with this music; we have sung it, we have fiddler it, we have played it as trios with a 'cello, and even transcribed bits for transposing inthe prices realized, reduced to terms of struments. Since then I have come to American money: A violin, assigned to own the Messiah score, and intend to Stradivari, date 1692 (pronounced genu-add a few more favorites to this decidedly valuable section of my library.

In the Finnish mythology, the divine the five-stringed harp, called kantele, the only national instrument of the Finns. The frame he made out of the bones of \$550; a Carlo Bergonzi violin, \$800; a violin by Nicolaus Gagliano, dated 1762. used for the tuning-pegs. The strings \$950. A heautiful Panorma viola was he made of hair from the tail of a sold for \$35; a famous Grancino violon-cello, \$425; a Storioni violoncello for the sea and was lost he made another, the frame of which was of birchwood with pegs made of the branch of an oak tree. As strings for this harp he used the silky hair of a young girl. This instrument he played with so irresistible an effect that he entranced whatever came within hearing of his music.-

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KEEPING YOUR GOOD HUMOR.

BY MRS. L. A. BUGBEE-DAVIS.

KEEP your good humor? Why? Because it pays. It means dollars and cents to you in more ways than one. Deeper than sentiment are the words, The man worth while is the one who can smile when everything goes dead wrong." All teachers know if our need is trials to develop us into angels, then there is enough material constantly at hand to give us the necessary feathery outfit for our flight.

We grown-ups can and must be philosophical, but we cannot expect it of chil-dren. Suppose little Tommy does come to his lessons with an air of grim deter mination, as if about to have a tooth pulled and the sooner over the better. Don't begin to preach to him about his "advantages" and money spent for his education, etc.; he doesn't care a snap about all that. Get down to his point of view and realize that if you were a boy, a good live one, you would rather be going o play ball than the piano. Come down from your high musical pedestal and be a child again, just long enough to ask a few interesting questions along his line of thinking, and you will arouse his sym-pathy at once. No time will be wasted, for the time taken in getting his music ready will do the work. His relaxation will be so great that he will become quite lost in his music lesson.

Children are especially quick to detect a light joking manner, and they see the funny side of everything if given half a chance. During a snowstorm a child of eight years went to her lesson wearing rubber boots; her moccasins were worn to the piano. While playing they became separated from her feet. Time came for a breathing space of relaxation. Spinning around toward her teacher, with curls dancing, and black stockinged legs straightened out stiff from an abbreviated skirt, she annownced in her jolly, dimply way, "Gold Dust Twins." Again. a teacher was explaining a new lesson to a child by saying, "Now we can notice that every time a note is played from below we jump up to C." As quick as a wink, the child laughingly replied, "C must be popular."

With even such trivial relaxation while working, there will be no tears for the child and no headaches for the teacher Under these pleasant conditions does the pupil lie awake nights inventing excuses to lose her lessons? No, indeed; instead,

the artists and musician no less than the physician and the lawyer. Perhaps it is as well that we should cut our hair short and go to "business" every morning just like the bank president-or the corner grocer. In any case, we have to do it; it is the only way we can make money. Let us hope, however, that there will always be a few who value their art more than their own comfort. "Write in a more popular style," said Hofmeister, the Leipsic publisher, to Mozart, "or I can neither print nor pay for anything of yours." "Very well," answered Mozart "then I shall earn nothing more, go hungry, and devil a bit will I care."

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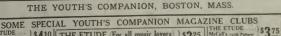
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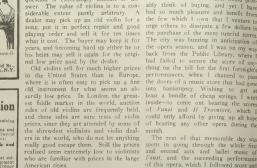
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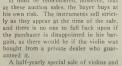
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string instruments was held recently in London and the following are some of ine by Gand and Bernardel), \$1,000; a violin by Sanctus Seraphin, 1744, \$260; a violin by Francesco Ruger, \$350; three violins by J. B. Guadagnini, \$1,500 each for two of them, and \$800 for the third; two by Pressenda, one \$430, and the other \$475; two violins by Tomasso Eberle of Naples, \$325 each: a Landolfi violin. \$275; a handsome violoncello by Ventapane, \$235. These prices certainly make the Ameri-

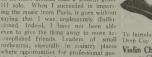
can violinist's mouth water, if the violins sold were anything like fair specimens of the maker's art

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ing the music from Paris, it goes without ioned. Indeed, I have not been able even to give the thing away to more acwhere opportunities for professional gos-THE MODERN PRISCILLA 85-O Broad Street - Boston, Mass. of great care in ordering cannot prevent

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The scene of the following events is (Rising and rubbing her elbows and the old town of Humeln on the Weser knces) in the year 1284.

ACT I (Morning at the fountain in the market square. Enter FRITZ, HANS, GRETEL and HEDWIG, carrying water cans.) (In a whister) Ach-hast thou heard, Fritzchen?

Heard what?

906

Of the Council.

HANS Council for what?

HEDWIG. Rats 1

Yonder they sit plotting to outwit the

rats-thou hast heard of the terrible raid crmine coat, bit the dog, ate the tarts, swallowed the lantern of the old town (She pushes Hans a watch, gnawed the mark from my silver spoon and nibl.led a piece right out of the moon.

Ah-h-h-h! Oh-h-h-h!

Come, let's find what they are doing. hands are-We will climb the rail on the eastern side and take a peek at these civic

(They pull down their water cans. Thou has seen enough: 'tis cross the market place and climb the keep the window to thyself.

Be quiet! Dost thou not know, lad, slender his fingers, what a winning smile,

Na. Na. They will never hear us above the din they are making. See the Mayor How, Gretel! Thou art the pig thyself, shaking his fist at old Herr Grimm, and to keep me waiting when all have seen. of the beadle. Ethelrus, the clerk, has (From above) lost the buttons from his coat and brok- The Mayor, the whole corporation, are en his specks-what on earth will they madly crazy over this fellow's sweet

(From below)

HEDWIG (Disdainfully) And over rats! (The children shriek aloud and tumble from the railing as two large rats jump In Germany in which this opera through the Council Chamber window.) HEDWIG

'Tis delicious! Oh what a fright-but see who comes! Superbly beautiful!

GRETEL. (Brushing the dirt from her dress) Knowest thou-'tis the stranger they are expecting. (The children hide behind the oaken doors of the Rathaus-the Picd Piper enters from the left, he plays his pipe and passes into the Council Chamber, the children hurry to the railing.) (From the top of the railing) Listen-: he Piper is piping the sweetest lay. He is telling them

of rat catching without traps, or (With fingers to her lips) Hush! springs, or sticks, or anything. HEDWIG.

> Come down! Thou art pig-(She pushes Hans aside) HEDWIG. (From above) He has a coat of red and yellow lined with red fox fur, a cap

of crimson edged with hells, his pair is fair, his eyes are blue, his

(Pulling Hedwig Down) Thou has seen enough; 'tis not fair to

(From the railing) Oh how sweet a tone he blows, how what a charm he has, I'm almost-

(Pushes Gretel aside angrily.)

sounding pipe, they are offering him one -no-fifty thousand gulden to rid

Seest thou not this corporation is in the town's best cellar. But the fellow beguiling. Can this be some new-familed note! says that no one shall know how 'tis trap? Methinks I see that fellow smiling.

CHORUS OF RATS. done: they are not to listen, peep or pry No! No! A thousand times no! about when he works his charm. (The children rnn home with their PIED PIPER (At the river's brink) ACT II

'Tis a perfect night, so clear and bright, (Evening of the same day, the moon is Let's leap the brink of this tny creek and (Evening of the same any, of the PiED follow the trail of the last moon-ray to Piper sits alone at the edge of the foun- the Land-that-never-has-been. (The Piper trills his pipe and leaps

PIED PIPER. across, the rats follow him, a cloud ob-My1 my1 what a silly people! "is surves the moon, they mas the oppo-well they know not the charm which sile shore, fall into the riter and dylies here (tapping his pipe). I could appear.) ock the bells from the steeple, turn PIFD PIPER

the moon to cheese, the stones to (Laughing from the opposite shore) gold, level the hills and make ice of red My work is done, now for the reward hot coals. The Mayor himself, the doc- before another day's begun. tor, lawyer, or the whole corporation, will ACT III never know how to work this combina-

(Noon of the second day. Town (He puts the pipe to his mouth and square, crowds surge up and down, bells are ringing, flags are flying.) First Rat. (Stealing from the Rathaus THE MAYOR. (Mounting the Rathaus steps) What dulcet tones are these? Rejoice-rejoice, good people, for the

joy the corporation has brought this Methinks 'tis the sound of a south town. THE BEADLE

(In an audible whysper) It's effect is as the odor of newly toast-'Twas the stranger did it ! THE MAYOR. (In discust) 'Twas the corporation, none other.

PETER, THE TINKER. (Stepping forward)

Saucy fellow-paid the piper-meanest thou to insult me? Pay indeed-we are poor, and, beside, what pay does a man need for such a simple deed?

Methinks thou wilt have to pay-'tis only fair, Herr Mayor. Thou drawest thine own salary, doest not?

(Indignant. Silence ! I'll hear no more of this. They say the river swallowed the rats clear and clean, and of the Piper not a trace, as yet, has been seen. Mayhap he has fallen in the stream-and beside who cares! (The corporation in robes of state, march through the erowds and around the square. The crowd shouls) Speech ! Speech ! we will have a speech from our good corporation.

(Mounts the Rathaus steps nuseen) First from your good corporation must have a small donation. Ladies and gentlemen, by your leave, a thousand gulden, if you please.

A thousand gulden ! What extortion! PIED PIPER. Thou gavest thy promise.

THE MAYOR Take fifty.

PIED PIPER. Beware, Herr Mayor, thinkest well, or thou mayest rue it.

THE MAYOR (He rises, the rats follow him from The rate are dead. 'Twas all we wished. Go, knave, where thou list. Naught care we what becomes of thee. (The corporation laugh in derision, the crowds seer the Piper.)

GRETEL (Pushing her way to the fountain) I say, Hanschen, 'tis plain to be seen this old town's very mcan. HANS

Quite true. But. Gretel, what can they do? The town is hroke. There's not a this town from rate-and a drink from The charm of music, my chums, is off guiden, nor a farthing, nor an old base

(Continued on page 915)

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A Christmas Toy Last December we announced the N.V. Symphony. preparation of a symphony for toy instruments but we found it impossible to put the symphony on the market quite as early as had been No. our intention, so there were doubtless many interested patrons who abandoned the idea of performing this novelty for lack of time. Those who played it, how-NY NY ever, were all enthusiastic in its praise as an appropriate holiday musical novelty. This symphony embodies a number of No. themes identified with Christmas, such as "Holy Night," "Adeste Fideles," "Hark I the Heraid Angels Sing." as well as a number of secular airs with a distinctly Christmas flavor. The instrumentation is within the reach of almost any small or-

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a fair and square manner. The contest Anthema "Automotive" "Automotive" "Automotive" dose on the first of March and the re-Devision. At the Works Andrew sult of this contest will be atmented in Service" and A the of Prayer and the succeeding number of THE TUDE. Prave" We have had many inquiries as to whether The special offer on this new work will

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Every year for thirty years THE ETUDE has expressed a Christmas greeting to all its friends. Christmas is the day of warm hearts, of frankness and sincerity. No greeting is so hearty, so open, as the Christmas greeting. Were it our privilege to meet you in person, to grasp your hand, to tell you in spoken words how we feel

about your continued activity in THE ETUDE work we could not do so more sincerely than we do now.

We make Christmas an event here in the home of THE ETUDE. Every year there has been a huge Christmas tree on Christmas Eve. Santa Claus appears in his very person. Gifts are exchanged so that every one of the two hundred workers is remembered. A fine Christmas atmosphere prevails. We want the same cordial spirit of our own little Christmas gathering to go out to all members of THE ETUDE family.

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(Rats are harrying to the town square from all directions.) PIED PIPER

(Resting his pipe upon his knee, laughs A goodly company! Come, friends, bid the town "Good by" and follow me.

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Second Rat.

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The World of Music All the necessary news of the musical world told concisely, pointedly and justly A NEW work by Reger, A Romantic Suite, was recently given in Chicago by the Chicago Symphony Orchestra under Frederick Stock. It proved to be far more tuneful and grace-tal, so the critics tell us, than the usual polyphonic profundities of this composer lead one to expect. At Home. FIN LEMARE, most famous of British sts. will tour America again this FFERRARI'S new opera, L'Amour Méd-s to be heard in New York ut the solitan this season if report speaks one to expect. The new auditorium of the Knights of Columbus of San Francisco was opened with a concert at which Alice Nielsen was the principal artist. The initiality approved to be an excellent concert hall, and will doublies prove a popular home for manical recitata said that \$150,000 will be spent in Texas, for music, including theaters, iew operetta by Reginaid de Koven d Her Little Highness has been suc-ly launched in New York. It is said s tunefni as its many predecessors, not ng Robin Hood. THE Reston Singing Club has declede to disband, and the valuable collection of mul-which it noasseed has been given over to the New England Conservatory of Music, in-cluded in the gift of the Conservatory are several works from the private collection of the late Carl Zerraha. yacht of the Prince of Mounco, which im to these historic shores, has on a unique contrivance. It is a wireless which is able to transmit music for ince of 200 miles. The first out of the sonce more, He will imple a tour of elicity concerts for which it is said that be will revelve more than \$100, its said that be will revelve more than \$100, N, J, but was taken ill immediately after the concert and was obliged to cancel this engage-ment in Jersey City. Fortunately he soon recovered. elaborate centenary celebrations of th of Verdi found an echo in New ecently, when the Itailan Orchestrai of New York gave *Aida* in concert recovered. A NEW and peculiar invention by Mr. harles Fuller Stoddard has made it possible o combine a talking machine and a pian-laying unaculate in such a way that the initrained musiciver can enjoy the laxay of playing accompaniments for the world's related articles with great satisfactou to immself and at least toleration from his eighbors. w Hope-Jones organ has been erected Pitt Theatre In Pittsburgh, Pa. It first to have the swell shutters under of the manual key-touch. cado music lovers are in protest he-of too unny Sunday concerts. They rry but they cannot be in attendance important concerts at once. michions. It is the total total of the per-formances of the Crutary Open Compare in New York are not only investing with great approval from the critics but have teen first showing what their long experience may do in putting on performances of Grand Open in English on a large scale. Davis and Elkins Colleg- of Elkin, Irginia, has recently placed its music uent under the direction of Prof. E. Hauff. successor of the late E. M. Bowman, t of the Caivary Baptist Church, rk, has been found in Dr. A. Madeley ison, formerly organist at Sonthwark ral, London, England.

HTR C. HINTON'S Symphony in C which was recently performed in a will be heard this year in Minnea-ander Emil Oherhoffer, Mr. Hinton ccompany his wife, Miss Katharine m, on her American tour.

In English of a large servic. The first concert of the Boston Symphony concert opened with a program of Frains, Wagner, Lisst and Beehover, Curl Mue at his disponent. The conservations of the po-gram, however, is in contrast with that of the Phildelphia Orchestra's opening court, which include Wieland der Kohmide, aus city in America, by Aleman & Outleand under the enterprinting ARL-Leopold Stokowski. 4 on her American tour, under the enterprising Mr. Leopold Stokowni, the concert and the first Mr. Messa and the first Mr.



A second the service was hold in the calvery based of the second second

The Maine Musical Festival, held at manor, served to add freva hardes hardes to the server of the condex of the server of the s

The Without was repeated by the second of the second secon

The Gorman Kaiser has apparently con-sented to a production of Parafol in Berlin, in this approximation of the differ-from his augustation of the second second useless petition to the Berlsing for the extension of the copyright out that work so that it might remain in the sacred euclosure of Bayreuth.

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peared in This Evrice number sections. The elsevent hannus (computing the section of the section

 Abroad.
 KALL Exclusions the check of the solution of KARL BURRIAN, the eminent Wagneriaa tenor, has decided to make Buda-Pesth bis permanent home, A presiding judic of the London Veration Court has made an order restrictions of the appropriate the term of the second second second transformed to the second second second second terms of the second second second second second second terms of the second second second second second second second terms of the second second second second second second second second terms of the second sec THE title of Court Planist has been be-stowed upon Wilhelm Bachaus by the Grand Duke of Hesse. The cross of the order of St. Michael. has been conferred on Enrico Caruso by the Prince Regent of Bavaria. ANOTHER operetta by Franz Léhnr, of Merry Widow fame, has been produced in Vienna. It is entitled The Ideal Wife.

DRESDEN recently celebrated the sixtleth birthday of the composer, Nicodé. His rechestral work, *Dus Meer*, is perhaps his est known composition. THE Villa Wahnfried at Bayreuth was oken in.o recently by burglars. A large unber of the relies of Richard Wagner Te stolen including his watch, set with Wandden

Dr. ETHEL SMYIH, the composer of The Wreekers, is to write a new opera, the book of which is by Herr Hoffmanstahl, the lib-twitist of Richard Strauss. The work will probably he produced in Munich.

PACL LINKE, the famous composer of waltzes and operctus, has just completed a Dew 3act entitled Casimora, which has been successfully produced in Chemnitz.

THE ETUDE

The Municipal Connell of Halle refused to raise the \$5000 needed for a production of *Parsifal*. The sum was raised therefore by private subscription and the performance will take place next January.

Hars fitterizet, the great Wagnerian con-terior, who spent so many splendid year-the based is now in returnent in termany. The based is not specific to conduct furnified ut Baye many requests to conduct furnified ut Baye many all invariantly de-clines. "I baye burned and in furnishing declared to a friend in Berlin.

Preceive is not as accessful a skipper s-be is composer. He was recently at the first of his motor best and receive the same tind in with another best of the same tind in which his family were reliand. The result which his family were reliand to research the help of provide a fatal disaster but for the help of the same time to be the shipwrecket. The arctime the research is a shipwrecket. The arctime the same time to be the same time to be the same time to be the best of the same time.



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fairy that is only to be found in the soft, ONE of the most unfortunate mistakes hosky vales of Warwickshire (he never the young musician makes is that of play- actually says so, but anybody who has ing music "over the heads," or shall we ridden a soft-tired bicycle by monilght say "over the ears" of his audience. He from Kenilworth through Warwick to expects a mixed audience to have the Stratford knows the kind of fairy I mean same appreciation of a complicated piece —there is an even better road which leads of classical music as has an audience of from Stratford to Arden itself), and it teachers and students in a conservatory. is therefore very surprising that the More than this, if the audience does not Teutonic Mendelssohn should have enshow its appreciation at once with enthu- tered the hearts of these fairies so deepsiasm, the musician adopts either an air ly. Mendelssohn loved England, how-siasm, the musician adopts either an air ly. Mendelssohn loved England, how-of lofty superiority or one of injured ever, and was well acquainted with its martyrdom. If you have ideals and really fairy-folk.

MODERN FAIRY MUSIC.

to accompany the fairies in Shakespeare's Midsummer Night's Dream, best earns the description. In this work, Shakes-

peare was thinking of a special kind of

desire to attain them do not waste time in any attitude of self pity but work Weber went to Fairyland for his for your ideals sensibly. First find out Oberon, and made almost as many what kind of music really pleases your friends as Mendelssolin, while Mozart cally. Make it sound just as well as you was half in and half out of it all the would make a Beethoven Sonata sound The Magic Flute, Among more recent if you were playing Beethoven instead composers, Humperdinck with his Hansel of Claribel or Balfe. Then diplomati- und Gretcl, and later with his Königscally introduce some piece of a little bet-ter grade. Train your auditors with the ter grade. Train your auditors with the same respect for grading that you would duced some rather chilly elfin folk from employ in teaching a child. Remember the glistering North in his Suow Maiden. that you can not jump from Schumann's and Sir Arthur Sullivan, in his Iolanthe, Froliche Landsman to the Second Rhap-sody of Liszt. Before you can realize it la work of the second realize it and second realize it and second realize it also work of the second realize it also work of the second realize it also work of the second realized it also work of the sec sody of Liszt. Before you can realize it called up some very charming inter peo-the pupil and his parents who have turned opera, got very sophisticated indeed, and up their noses at the musical flowers in married all the members of the House favor of the coarser weeds will learn of Lords. Grieg made repeated excur-to appreciate the good as you appreciate to appreciate the good as you appreciate sions into the mist-veiled mountains of it. This has been accomplished success- the North, and has told us what he saw fully over and over again in hundreds of fully over and over again in hundreds of the stork and has too us what he saw cases. There is a teacher in a Wester in The Hall of the Mountain King in the school right now who can not succeed Peer Gynt suite. His March of the because he lacks the human inside hubble Dwarfs, and the Elfentana presents some because he lacks the human insight which queer little pixies who must have been might bring him in touch with his patrons. closely akin to the witches in Mac-Dowell's Hexentans. Wagner, of course,



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filled with such titles as "The Fairy's Wedding" or "Fairy Dreams." In some Some pupils are like those who take cases, at least, the fairies seem to have only a few bites of each dish. They taste meet supplied the inspiration in the truest sense of the word, while in others, alas, the dwellers in the land of enchantment failed to respond to the incantation of the incantation of the sense and the sense and the sense the sense of the sense and the sense and the sense have dyspepsies. So many pupils learn a little of this and a little of that piece that the composer. If ever music could be they never digest anything well; they said to be fairy-kissed, however, surely cannot grow; they are musical dyspeptics. that of Mendelssohn which he composed -C. MERZ,

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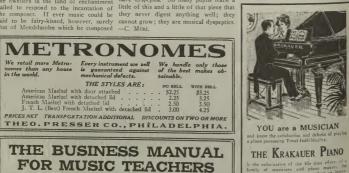
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(Continued from page 908)

(Seizing Fritz by the arm) Listen-he is playing again. See the children beating time, one, two, three;] their tiny feet are pattering everywhere. Come-there he goes down our street nto the close by the old church.

(Running with Hans and the other hildren) There he is up the stair by the old low bridge over the Weser. See Gretchen Schmidt running for all her life. Her feet are bare and her pretty hair is all a tangle. She's dragging Lischen by the arm. There comes Maria with the baby

and Dorothea has her cart, and oh! how smart dear Ricky looks with a water bucket perched on top of her head. (She points above) See there is Carl with his face bound up. HANS. (Calling up to Carl) Come, Carlchen, the music's great. Forget thy tooth before it's too late. (They pass over the bridge and out of

sight.) (Evening of the same day, On the banks of the Weser,) THE MAYOR (Shaking Carl violently)

Hi boy! Tell us what thou knowest! CARL. (Crying) Herr Mayor, I know not. The wor derful music led us on to the mountain side. My tooth was aching so-

Oh, bother thy tooth! What became of the others?

(Sobbing) I know not. The women and children crowded me so; but the door of the mountain opened wide and they all stepped in but me. Someone cried "The boy with the toothache is a coward, leave him outside," That's all I know, honest and true, for just then a mighty wind blew the door of the mountain to. THE MAYOR.

Alack-a-day, what a scurvy trick that Piper did play. Women and children, all are gone, only one remains forsooth -this boy with the aching tooth. THE BEADLE. What wouldest thou give, Herr Mayor,

for their safe return? THE MAYOR

All, all-my land, my goods. my food, my clothes, my tant, my goods, my tood, wy clothes, my watch, my rings and my very nose, everything in all creation if they would return to Hameln town and the corporation.

PETER, THE TINKER Seest thou the lesson? A promise spoken must ne'er be broken. THE MAYOR.

'Tis true-come one, come all, we will write it down in the books of our muncil hall, in letters big and letters i Id "A promise kept is better than gold." EXEUNT ALL

J. Shipley Walson.

SUPPOSE music instead of charging were given of pirre grace; supp se fir-instance, that rich people who n w deavor to preserve memory of their relatives by shutting the light out of their church windows with the worst glass that ever good sand was spoiled into would bequeath an ann I sum play a memorial tune of a celestial character?-or in any other pious way share some of their own operatic and other musical luxury with the poor; or even appoint a Christian lady visiter with a voice to sing to them instead of pre-h-

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