

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

12-1-1905

Volume 23, Number 12 (December 1905)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Baltzell, Winston J. (ed.). The Etude. Vol. 23, No. 12. Philadelphia: Theodore Presser Company, December 1905. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/24>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

1.50 PER YEAR

PRICE 15 CENTS

THE ETUDE

XMAS

1905



FOR ALL MUSIC LOVERS

PUBLISHED BY
THEO. PRESSER.
PHILADELPHIA, PA.



THE UNITED FRUIT COMPANY

ANNOUNCE THREE SPECIAL TRIPS TO

JAMAICA

AND RETURN, INCLUDING ALL NECESSARY EXPENSES

\$85—Duration 19 Days

Leaving Boston December 13th, 20th and 27th at 10 A. M.; Philadelphia December 14th, 21st and 28th at 10 A. M.

Upon the **Magnificent Admiral Steamers**, thus giving the tourist or the city-weary an exceptional opportunity to visit the **Gem of the West Indies** under ideal conditions.
Itinerary: Leave Boston or Philadelphia on dates specified above, Port Antonio (stopping at Hotel Titchfield) with drives to Annotta Bay, Castleton Gardens, Kingston (stopping at Constant Spring or Myrtle Bank Hotels), Morant Bay and Bowden, returning to Boston or Philadelphia.
 Other side trips covering Windsor, Burlington, Swift River, Blue Hole and a rafting trip on River Rio Grande can be arranged at the slight additional cost of \$5.00.

If you are interested we will send free "A Happy Month in Jamaica," a beautifully illustrated book, also "The Golden Caribbean," our monthly paper. Address any of these offices:

UNITED FRUIT COMPANY

Long Wharf, Boston
 5 North Wharves, Philadelphia
 321 St. Charles St., New Orleans
 Hughes and Henry Sts., Baltimore
 Raymond & Whitcomb Co., Thos. Cook & Son, Tourist Agents



STRICH & ZEIDLER PIANOS

Manufacturers of Artistic Grand and Upright Pianos

are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship, and Excellence; and New Artistic Designs of Cases.

et and Brook Avenue, NEW YORK

YOU SHOULD SEND FOR THE FOLLOWING

VIOLIN NOVELTIES

WITH PIANO ACCOMPANIMENT

Bowing and Fingering Carefully Edited.

VIOLIN SOLOS

Bercome	Op. 302 No. 6	50.50
Hallade	Op. 302 No. 7	50.50
Valse	Op. 302 No. 8	50.50
Nocturne	Op. 302 No. 9	50.50
Piano Song	Op. 302 No. 10	50.50
Evening Song	Op. 302 No. 11	50.50
Value Lento	Op. 302 No. 12	50.50
Evening Reverie	Op. 302 No. 13	50.50
Little Album Leaves	Op. 302 No. 14	75.50
Rondo d'Amor	Op. 302 No. 15	50.50
Hungarian Dance	Op. 302 No. 16	50.50
Amor Ardore	Op. 302 No. 17	50.50
Bagatelle	Op. 302 No. 18	50.50
Spanish Minuet	Op. 302 No. 19	50.50
Reverie	Op. 302 No. 20	50.50
Freddie	Op. 302 No. 21	50.50
Hummer	Op. 302 No. 22	50.50
Andante	Op. 302 No. 23	50.50
Prude	Op. 302 No. 24	50.50
Sonata in C minor	Op. 302 No. 25	1.00
Sonata in D major	Op. 302 No. 26	1.00

VIOLIN DUETS

Serenade	Op. 302 No. 27	1.00
Valse Gracieuse	Op. 302 No. 28	50.50

VIOLIN TRIO

Serenade	Op. 302 No. 29	75.50
----------	----------------	-------

STRING QUARTETTE

Quartet in A major	Op. 302 No. 30	1.00
--------------------	----------------	------

SEND FOR OUR CATALOGUES

of VIOLIN NOVELTIES
 Violin Books and Violin Methods

New Songs

By ELSIE G. FRELAN

Miss Frelan's songs have attained immediate popularity on account of their deliciously quaint melodies. They rank among the best semi-classical of the day and are particularly good for teachers' use.

Two Sweet Songs	50.50
A Lullaby	50.50
Jennie Kissed Me	50.50
Let Us Forget	50.50
Out The Dreamy Day	50.50

SEND FOR OUR CATALOGUES

For all Voices
 (Kindly state whether Tenor or Soprano, and give voice.)
 Mail orders filled to all parts of the country, or you can procure this music from your dealer.

WHITE-SMITH MUSIC PUBLISHING CO.
 BOSTON, NEW YORK, CHICAGO,
 62-64 Stanhope St. 6 E. 17th St. 259 Wabash Ave.

THE ETUDE

CONTENTS

"THE ETUDE" - December, 1905

A Study of Musical Talent	C. von Sternberg	487
Musicians at Practice	Arthur Elton	488
A Musician's Love	Mrs. Hermann Kotschmar	489
Musicians Buried in Westminster Abbey	George Cecil	490
Comments on European Musical Topics	Arthur Elton	491
The Influence of Musical Instruments upon Composition	Fanny Morris	492
Piano Music of the Present	J. Philipp	493
The Distinctive American Note in Our Music	H. E. Krehbiel	494
The Attitude of the Typical Musical Audience	W. J. Henderson	495
Reminiscences of Famous Musicians of the Immediate Past	Carl Reinecke	496
Practical Ideas Applied to the Teaching of Children, III	Katharine Burrocks	497
The Best Way to Study Czerny	Emil Liebling	498
Editorial	John A. West	499
Vocal Department	H. W. Greene	500
Organ and Choir	E. E. Tuttle	501
Violin Department	George Lehmann	502
Teacher's Round Table	N. J. Corry	503
Announcements by the Publisher	H. Antcliffe	504
Riddle of the Keys	H. Antcliffe	505
Home Notes	John A. West	506
Recital Programs	John A. West	507
Musical Items	John A. West	508
Questions and Answers	A. H. Howard	509
Humorousques	John A. West	510
Review of New Publications	John A. West	511

MUSIC

Hungarian Dance No. 7, (Brahms)	J. Philipp	1
In Fetal Array, (4 hands)	H. Engelmann	4
Farwell Melody	Edward Road	8
Bells of Christmas Eve	Arr. from Wenzel	10
Gipsies	G. Eggington	12
Melodie	S. Stojanovic	13
Valse Mignonne	J. B. Townear	14
A Quaint Dance	G. D. Martin	15
Calabria Tarantella	Edmund Parlow	18
In Quiet	Wm. F. Sudds	20
The Place of Play	Wm. H. Postius	22
Volle	H. Hervey	25
O Little Babe of Bethlehem	K. W. Stults	26

\$1.50 Worth of Fine Music **Free** During Nov. & Dec. To all purchasers of

SONGS OF OUR STATES AND NATION

The only work containing a Song of every State. Arranged for Quartette or Chorus.

Price, One Dollar Postpaid

A Novel Christmas Present. Finely bound and lithographed—not printed. An indispensable work to Schools, Societies, Clubs and the Home. Satisfaction guaranteed or money refunded. Ask your Music dealer for it.

B. J. TIEMANN, 253 W. 37th St., N. Y. City

67 House to House Agents Wanted—Urgent Collection

Special and Extraordinary Offer

During September and October we desire to have all up-to-date Teachers see

GRIMM'S MODERN METHOD OF TECHNIC

PRICE \$1.00

To every one sending us 25c. in stamps, we will send prepaid a copy of this standard work.

ADDRESS
THE GEO. B. JENNINGS CO.
 The Great Mail Order House Cincinnati, Ohio

Please mention THE ETUDE when addressing our advertisers.

FOR CHRISTMAS

LOOK INTO THE FOLLOWING

SONGS

It Came Upon the Midnight Clear	John A. West	50c
The King Eternal	John A. West	75c
To Victory	Hubbard Wm. Harris	50c
Bethlehem	Wm. H. Nidinger	50c
Peace on Earth and Mercy Mild	Jessie L. Gayner	50c

ANTHEMS (Octavo)

Sing O Heavens (New)	John A. West	15c
Christmas (New)	John A. West	10c
O Little Town of Bethlehem	P. C. Lukin	12c
Bright Shines the Star of Bethlehem	John A. West	12c
Hark! What Mean Those Holy Voices	John A. West	12c
Manger of Bethlehem	C. A. Haveson	20c
With harp and violin obligato	John A. West	15c
A Christmas Carol	John A. West	15c

CANTATAS

The Nativity	Calhoun Stimpert	60c
Faith and Praise	John A. West	75c

Any of the above will be sent for examination to responsible parties.

Published by
CLAYTON F. SUMMY CO.
 220 Wabash Ave. Chicago, Ill.

For Juvenile Vocal Classes

Fischer's Primary Grades Song and Drill Book

Companion to "The Juvenile Vocalist"

Compiled by G. HESTON, M. Sc.

SONGS

Baby, The	Harold Granville	1
Bellon, The	S. Stearns	2
Daddy's Home, The	Victor Hammer	3
Five Friends, The	Eugene Roy	4
Glow Worm, The	Victor Hammer	5
Greeting and Goodbye	Isabelle	6
Hunt, The	Paul D'Ambr	7
Lady Bird	Harold Granville	8
Lullaby	Victor Hammer	9
Merry Song, The	G. Whitfield	10
My Home, The	Eugene Roy	11
Nona's Ark	George Darcey	12
Playtime	W. Rhy-Herbert	13
School Festival Song	W. Rhy-Herbert	14
School Song	Paul D'Ambr	15
Smith, The	S. Stearns	16
Train, The	And 11 songs by L. Ormiston	17

Who Can Guess My Name?	Geo. L. Spaulding	60c
There's No One Home But Me	Geo. L. Spaulding	60c
That Would Be Fine	Geo. L. Spaulding	60c
What Do You Want For Xmas?	Geo. L. Spaulding	60c

A Collection of Transcriptions for One or Two Violins and Piano VOLUME II.

HOURS OF RECREATION

By RUDOLF BRUNSOLD

Ave Verum	W. A. Mozart	50c
Believe Me, I Had Those Kissing You	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c
Chanson	Charles Dalmay	50c

Played with Great Success by VICTOR HERBERT's celebrated Orchestra.

G. FERRATA'S LOVE SONG (Opus 7, No. 4)

Published in following arrangements:

Violin and Piano (Original)	40c
Piano Solo	30c
Violin Solo	30c
Violin and Piano (Two Violins and Piano)	\$1.00

Send for our interesting Thematic pages.

J. Fischer & Bro., 7 and 11 Bible House, N.Y.
 Department 1

The Study of the History of Music

With an Annotated Guide to Music Literature

By Edward Dickinson

Professor of the History of Music, Oberlin College. 8vo., \$2.50 net; postage, 16 cents

BY THE SAME AUTHOR

Music in the History of the Western Church

8vo., \$2.50 net

The Story of the Harp

By W. H. Grattan Flood

Illustrated, 12mo., \$1.25 net

A New Volume in the Music-Story Series

A new, revised and enlarged edition of Scribner's Musical Literature List now ready, and sent free on application

CHARLES SCRIBNER'S SONS

153-157 Fifth Avenue, New York

NEW PIANO COMPOSITIONS

Baumann, Fr. C.	Op. 8. Mazurka élégant	\$0.50
	Op. 9. Romance	.50
Beethoven, L. van.	Op. 9. Sonata in E minor (Wouters)	1.00
	Op. 110. Sonata in A flat (Wouters)	.50
Berlioz, H.	Op. 17. Love Scene from Romeo and Juliet	1.00
Burgmüller, F.	Selected Studies. (X. Scharwenka) (Breitkopf Edition 2071)	1.00
	Selected Pieces. (X. Scharwenka) (Breitkopf Edition 2008)	1.00
Cornelius, P.	Overture "Bark of the Living Dead" (W. von Hüssener)	1.50
Darmstadt, H.	Album (Our Masters No. 48)	1.00
Hogrove, Fr.	Toccata, Etude	1.00
Huber, H.	Night Songs. Six Piano Pieces	1.00
Jentsch, Max.	Op. 26. Scherzo in A minor	1.50
Krug-Waldsee, Jos.	Op. 38. Sonata in C minor	2.00
MacKenzie, A. C.	Op. 67. Canadian Rhapsody	1.50
Stiehl, Heinrich.	Op. 51. Album for the Young. (Henry Gerner)	.50
	Op. 52. Sixteen Children's Pieces. (Henry Gerner) 2 books each	.50
Weiss, Aug.	Op. 43. On the Mountains. (Auf den Bergen)	.50
	Op. 46. Romance No. 2.	.50
	Op. 50. No. 3. Waltz in G. No. 2.	.50
Wohlfiel, H.	Op. 50. Little Folk. A short, very easy and melodious Piano-forte Piece. Set	.50

BREITKOPF & HÄRTEL

11 East 16th Street - - - NEW YORK

FOUNDATION EXERCISES

THE VIRGIL PIANO METHOD. Vol. I, \$3.00; Vol. II, \$2.50. Special price to teachers.

STEP BY STEP

A TEXT BOOK IN PIANO PLAYING. A Teacher's Hand Book. A Learner's Guide. 400 pages. Price, \$2.00. Special price to teachers.

Address A. K. VIRGIL, 11 West 22nd Street, New York

For sale also by Theo. Presser and book and music dealers generally.

SIX cents each for Sheet Music.
Send Three Pianos on all popular sheet music and instruction books. Sample send three two cent stamps. See and Popular Music. Herd.
THE GEO. JABERG MUSIC CO.
141 W. Seventh St., Cincinnati Ohio.

WATCH THIS SPACE
BREHM'S MONTHLY BARGAIN
Free! Free! Free!
A Melodist, Melody at Twilight, by JOHN MARTIN.
Full of tender, expressive melody, just the thing for teachers.
To introduce it, we send a copy this month to all those who send us three cent stamps to help pay for this sale.
BREHM BROS. - Erie, Pa.

Please mention THE ETUDE when addressing our advertisers.

NEW WORKS

THE MOST VALUABLE TEXT-BOOK OF MUSICAL HISTORY IN THE ENGLISH LANGUAGE

History of Music

A Text-Book for Classes
A Manual for Private Reading
For Colleges, Conservatories and Clubs
Comprehensive—Concise—Practical

A History of Music, brought up to date, arranged in lessons of suitable length, so that it can easily be prepared every week, with helps for teachers and students, questions on the lessons, review outlines, topics for essays, tables and complete indexes, including pronunciation of names. Copiously illustrated. Each lesson has a number of paragraph heads, giving an outline for study and review.

This work, under the editorial direction of Mr. W. J. Baltzell of THE ETUDE staff, contains the above and more admirable pedagogic ideas and is fully illustrated. The contributors are: Dr. H. A. Clarke, Mr. Arthur Elson, Mr. C. G. Hamilton, Mr. E. B. Hill, Mr. A. L. Judson, Mr. F. S. Law, Mr. Preston Ware Orem and Mr. W. J. Baltzell—all teachers and writers of experience in historical work. It recognized that every pupil of music needs a knowledge of the history of music. This book will enable any teacher to conduct a class with successful results. Price, \$1.75.

M. MOSZKOWSKI

SPANISH DANCES

For Four Hands—Op. 12

Price - - - \$1.00

One of the most popular of modern works for four hands, highly characteristic of this well-known composer. The fact that they were originally written as piano duos lends additional value and interest. This complete edition is handsomely printed on special plates. The price on this set of dances is equivalent to that of a single number in sheet form. The "Spanish Dances" constitute a permanent addition to the literature of the pianist.

Standard Graded Songs

FOR THE FIRST YEAR
FOR THE SECOND YEAR

Price, \$1.00 each

A collection of specially edited and selected songs for the use of teachers in the studies, suited for pupils' recital work, or for the home and social circle. The book will contain songs for the use of pupils who are in the first and second years of their vocal study, medium in range technically and artistically within the ability of the average pupil, each of which may be used from the beginning of vocal lessons and through the first and second years of instruction.

Album of Lyric Pieces for the Piano - - - 50c
Four Hand Partner Pieces - - - 50c
Third Mass in E flat. A. H. Rowseig - 80c

IN PRESS

SELECTED "CZERNY" STUDIES. Liebling, 3 books. Book I.
FRIENDSHIP SONGS. By Tod B. Galloway.
HERZ. SCALES AND EXERCISES.
KLEINE PISCHNA
THE MOON QUEEN. CANTATA
Gottschalk & Gardner

THEODORE PRESSER

PHILADELPHIA, PA.

WANTED AT ONCE

500 Music Schools and Music Teachers to receive a package of our Latest Piano Teaching Music "ON SALE"

Our business is with the dealer almost exclusively, yet we have A PLAN whereby Teachers and Schools may receive a package of our music "On Sale" to keep during the teaching season.

Music for Teachers' Use is Our Specialty and we have an abundance of the very music material best suited to your needs. Send your name and address, together with the name of the dealer from whom you purchase your supplies and we will arrange to forward to you at once a careful selection of our publications.

"Confidence begets confidence."—We have it in us to give you the confidence that you can serve you to advantage. If you have enough confidence that you have seen our catalog and examined some of our publications, you will know we are not deceiving you.

Send us at once your dealer's name—we will do the rest.

THE B. F. WOOD MUSIC CO.

246 Summer St. 6 East 17th St.

BOSTON NEW YORK

12 Rathbone Place, Oxford St., W. LONDON

A HOLIDAY GIFT

Sure to please any music friend, would be a copy of our "Edition Wood" volume of Mendelssohn's Songs Without Words or Chopin Waltzes or Nocturnes, bound handsomely in full cloth and with gift top.

IN CONSIDERATION OF THE HOLIDAY SEASON SO NEAR US, WE HAVE DECIDED TO MAKE THE FOLLOWING

SPECIAL OFFER

COMPLETE MENDISSOHN'S SONGS WITHOUT WORDS

Complete, Full Cloth, \$2.00

SPECIAL HOLIDAY PRICE, \$1.00

Express Charges in cents extra

The Same in Paper—Price 50c, postage 5c.

CHOPIN WALTZES

Complete (19 Waltzes), Full Cloth, \$1.50

SPECIAL HOLIDAY PRICE, 75c.

Express Charges in cents extra

The Same in Paper—Price 50c, postage 5c.

One of the finest editions of these well-known works ever issued. Carefully printed on the best paper procurable, and with a full portrait of the composer printed on the inside of the cover. Special care has been taken in the engraving to have each note, even a point which performs will fully indicate. All of the numbers may be had separately in sheet form.

CHOPIN NOCTURNES

Complete (9 Nocturnes), Full Cloth, \$1.50

SPECIAL HOLIDAY PRICE, 75c.

Express Charges in cents extra

The Same in Paper—Price 50c, postage 5c.

This edition is certainly on a par with the "Waltzes," or the "Songs Without Words."

We consider all these above works equal, if not superior, in any edition in the world, and feel confident that teachers using our edition will take no other

THE B. F. WOOD MUSIC CO.

246 SUMMER STREET, BOSTON

6 EAST 17TH STREET, NEW YORK

12 Rathbone Place, Oxford St., W. LONDON

Attractive Gifts

BOOKS

For your Studio and for your Friends at SPECIAL HOLIDAY PRICES

Frederic Chopin; His Life, Letters and Works. By Moritz Karasowski. Translated from the German by Elise Allen. With portrait. In two volumes. Full cloth. Published at \$1.00 per volume. Special holiday price, 80c per volume, postpaid.

Grove's "Dictionary of Music and Musicians" says: "The truth about Chopin's birth, family, health, character, friendships, early training, and the dawn of his career as a player and composer was not known until the publication of Moritz Karasowski's trustworthy biography."

Great Tone-Poets, The; being short memoirs of the great composers. By F. Cresset. Full cloth. Published at \$1.00. Special holiday price, 80c postpaid.

A valuable, convenient and beautiful work for musical readers; a perfect compendium of information concerning the most eminent musicians and their works. The volume contains inspiring sketches of the following composers and their works: Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Rossini, Schubert, Mendelssohn and Schumann.

Mendelssohn; Letters and Reminiscences. By F. Hiller. Full cloth. Published at \$1.00. Special holiday price, 80c postpaid.

This is the most charmingly written book of the kind ever published. It is an exceedingly interesting memoir of one of the greatest of the masters, with personal reminiscences and carefully selected letters. The author's intimate acquaintance with the great composer best qualifies him for the work, and the grace with which he has presented the story of Mendelssohn's life makes it one of the most entertaining books imaginable.

Pipe and Strings. Three historic and descriptive sketches. The origin and development of the organ. The evolution of the piano-forte. The violin and its ancestry. By W. F. Goss. Cloth, gilt top. Published at \$1.00. Special holiday price, 80c postpaid.

In this work is embodied such knowledge on these subjects as should be in the possession of every serious musician, professional or amateur. It is written in a most entertaining manner and is very profusely illustrated. The printing and binding are in the highest style of the art.

Readings, with Musical Accompaniments. For public entertainments, church societies, schools and the family circle. By Hezekiah Butterworth. Full cloth. Published at \$1.00. Special holiday price, 80c postpaid.

A book of entertainments on a new plan, combining excellent stories and sketches for readings, with appropriate music. It opens up an entirely new field for lyceum lecture courses and other entertainments of that kind.

Young Folks' Musical History Club, The. A story. By G. H. Reave. A new method of inculcating the elementary principles of music. Full cloth. Published at \$1.00. Special holiday price, 80c postpaid.

Mathews' and Liebling's Dictionary of Music

The Pronouncing and Defining Dictionary by Mathews and Liebling is beyond question the best vocabulary of musical terms ever published. It contains over 10,000 definitions of words and terms, many of which are encyclopedic in character.

Gives the correct pronunciation of each word. The explanations are up-to-date in every particular, embodying the results of the latest thought and investigation of musical scientists the world over. Full cloth. Published at \$1.00. Special holiday price, 80c postpaid.

The John Church Company

CINCINNATI - CHICAGO - NEW YORK

Please mention THE ETUDE when addressing our advertisers.

G. Schirmer, 35 Union Square NEW YORK

Publishers and Importers of MUSIC

SITABLE CHRISTMAS GIFTS

The Complete Works of Classic Composers

IN UNIFORM BINDINGS

(Prices of these sets are strictly net)

J. S. BACH, Complete Piano Works.	10 vols.	\$11.00	\$22.50
J. S. BACH, Complete Organ Works.	9 vols.	10.00	23.50
L. VAN BEEHOVEN, Complete Piano Works.	7 vols.	5.75	17.50
FR. CHOPIN, Complete Piano Works.	12 vols.	4.25	9.00
FR. CHOPIN, Complete Piano Works.	12 vols.	5.25	12.00
R. FRANZ, Selected Songs. (English and German) high voice.	4 vols.	4.00	10.50
R. FRANZ, Selected Songs. (English and German) low voice.	3 vols.	3.00	8.00
G. F. HANDEL, Complete Oratorios. (In vocal score) 18 vols.	25.00		
F. MENDELSSOHN, Complete Piano Works. (Kullak) 5 vols.	3.50	11.50	
F. MENDELSSOHN, Complete Piano Works. (Kullak) Superior 3 vols.	4.00	12.00	
W. A. MOZART, Piano 4 vols.	3.75	10.50	
W. A. MOZART, Operas. In vocal score. (German and Italian) 11 vols.	26.00		
FR. SCHUBERT, Complete Piano Works. German high voice. 7 vols.	3.25	9.75	
FR. SCHUBERT, Complete Piano Works. German high voice. 7 vols.	7.00	15.50	
FR. SCHUBERT, Selected Songs. (German) high voice. 3 vols.	3.00	8.00	
FR. SCHUBERT, The same also for medium or low voice. 3 vols.			
FR. SCHUBERT, Selected Songs. (English and German) high voice. 3 vols.	4.50	9.00	
R. SCHUMANN, Complete Piano Works. 5 vols.	5.00	13.00	
R. SCHUMANN, Complete Edition of Songs. (German) high or low voice. 3 vols.	3.00	7.50	
C. M. von WEBER, Complete Piano Works. 3 vols.	2.75	7.00	
C. M. von WEBER, Operas. In vocal score. (German) 6 vols.	12.50		

Recent Additions to the Sets of Complete Works of Standard Composers

In the Original Editions—Bound in Cloth

CH. GOUNOD, Complete Operas. In vocal score. (Original 11 vols.)	\$50.00
J. JOHANNESBACH, Twelve Selected Operas. In vocal score. (French) 12 vols.	42.00
G. ROSSINI, Complete Operas. In vocal score. (Italian) 30 vols.	125.00
J. STRAUSS, Complete Operas. In vocal score. (German) 18 vols.	75.00
ARTHUR SULLIVAN, Complete Operas. In vocal score. 19 vols.	47.00
G. VERDI, Complete Operas. In vocal score. (Italian) 19 vols.	90.00

Send for descriptive catalogue of Music and Books in cloth and leather bindings, Library Sets, Complete Works of Modern and Classic Composers, etc.

Please mention **THE ETUDE** when addressing our advertisers.

MODERN HARMONY

In Its Theory and Practice

BY
ARTHUR FOOTE, A. M.
AND
WALTER R. SPALDING, A. M.
Price, \$1.50

Commendations

"The essential facts are presented in a lucid, concise and interesting manner and the whole book breathes an original and progressive spirit."
CHICAGO, ILL. JOHN J. HATTSTAEDT,
Chicago Conservatory of Music.
"I shall use the book in my courses next year."
TUPA COLLEGE, MASS. Prof. L. R. LEWIS,
Dept. of Music, Tufts College.
"It ingeniously gets down to practical application and to results far which usually two or three books are required."
Prof. CARL V. LACHMUND,
New York, N. Y. Lockwood Conservatory of Music.
"It is admirably clear, rational and practical. The modernity of the illustrations and the freedom from pedantry in the pedagogical point of view make it one of the best of harmony text books."
New York, N. Y. DANIEL G. MASON,
First—Its positive character. It is so much more inspiring for the student to learn 'do's and don'ts' than Second—its modernity. Third—its lucidity."
Prof. ADAM KAY TYLER,
Bloomington, Mich. Bliss College.

New Pianoforte Solos

BURNHAM, CHAS. S.

Op. 29, Three Compositions. (3a) .30
An intense, almost dramatic composition containing broad, massive chords which reveal a pleasing song melody. A good study in expressive playing, and in breadth of utterance.

PARLOW, EDMUND

Op. 91, Six Melodious Special Etudes

- No. 1. Little Bazaar. Left Hand. (2a) .40
- No. 2. Playing Ball. Right Hand. (2a) .40
- No. 3. Ruler's Dance. Stay in Third. (2a) .40
- No. 4. The Little Gull. Right Hand. (2a) .40
- No. 5. The Bazaar. Left Hand. (2a) .40
- No. 6. The Bazaar. Right Hand. (2a) .40

"These interesting melodious studies are pleasing for performance and present material for technical study also."—Good Music Review.

JOHANNES ZIEGLER

Op. 20, Three Compositions.

No. 1. Dialogue. (3a) .30

"This musically pleasing little noveau is a good study for young or older students of this grade. It is especially useful for bringing out the melody with either the right or the left hand."—Good Music Review.

No. 2. The Running Brooklet. (Etude) (3a) .40

"A good study in passage work which appears first in the right hand and then in the left. It is intended as a concert-study in simple style and for the early grades."—Good Music Review.

No. 3. Spinning Song. (3b) .40

"Simpler than the preceding, but still in rapid tempo and rather brilliant in character for a simple composition. It is a good study in both diatonic and chromatic work, as well as pleasing for performance."—Good Music Review.

New Pianoforte Solos

By G. A. Grant-Schaefer

- On the Water (3b) 50 cts
- On Guard March (3a) 50 cts
- Southwinds (3a) 50 cts
- Twilight (2a) 40 cts

Catalogue containing Portraits of American and Foreign Composers of Piano Music sent free upon application.

SELECTIONS FOR TEACHERS AND SCHOOLS MADE A SPECIALTY

Mail Orders Solicited and Filled Promptly to all Parts of the Country.

ARTHUR P. SCHMIDT

LEIPZIG
BOSTON NEW YORK
120 Boylston St. 136 Fifth Ave.

Forgotten Fairy Tales

FOR PIANOFORTE

BY
EDGAR THORN
Op. 4

Price, 60 Cents
Sung outside the Prince's door—
Of a Tale and a Bear
Beauty in a Rose Garden—From Dwarfland

Six Fancies

FOR PIANOFORTE

Op. 7

Price, 75 Cents
A Tin Soldier's Love—To a Humming Bird—Summer
Song—Across Fields—Blueette—An Elf's Round

MAIL ORDERS SOLICITED and Filled promptly to All Parts of the Country

ARTHUR P. SCHMIDT

LEIPZIG
BOSTON NEW YORK
120 Boylston Street 136 Fifth Avenue

A Piano for the Musically Intelligent

Planners, piano students, and those generally interested in music in its artistic sense, cannot know the achievement and progress in piano construction and tone development without investigating the

Mason & Hamlin
PIANOS

An excellent opportunity for a critical examination of these instruments is offered at the retail warehouses of the

Mason & Hamlin Co.

BOSTON NEW YORK CHICAGO



No article of furniture lends itself more readily to environments reflecting refined taste than the Globe-Wernicke "Elastic" Bookcase. Therefore, it naturally appeals to those who exercise careful judgment in the selection of holiday gifts.

Our new catalogue is replete with helpful suggestions on attractive arrangements for home libraries.

It also describes some new units which we have recently added to our line, including desk, cupboard, music, drawer, magazine and table sections, and clearly defines certain mechanical features of construction and finish that influence careful buyers to purchase Globe-Wernicke Cases—the only kind equipped with non-binding door equalizers.

Bookcase units furnished with leaded or plain glass doors, and in whole or three-quarter length sections. Finished in antique, weathered and golden oak, imitation and real mahogany.

Name of our authorized agent in your city mailed on request for catalogue. Where not represented, we ship on approval, freight paid. Uniform prices everywhere. Write for catalogue.

The Globe-Wernicke Co. Cincinnati.
BRANCH STORES:
New York, Chicago and Boston,
In about one thousand cities.

Please mention THE ETUDE when addressing our advertisers.

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

THE ETUDE

Copyright 1905, by THEODORE FRISHER

VOL. XXIII.

PHILADELPHIA, PA., DECEMBER, 1905.

NO. 12.

A Study of Musical Talent; Illustrated
from Life

By CONSTANTIN VON STERNBERG

THE views of "musical talent" which experience has developed in my mind and which I have not hesitated to express in these columns many times before, have been newly strengthened recently by an occurrence so striking, so uncommon, that it may well interest any musician and music-lover to hear of it.

By way of preface to the story, let me repeat that the definition of "musical talent" offered by the dictionaries appear to me very superficial, and in some respects, incorrect. Far from believing that musical talent is a "rare" gift of nature, I hold that it is given to every normal person, as well as to most animals and birds. Executive ability presupposes a certain natural aptitude, to be sure. But this natural aptitude assists only on the purely mechanical side of the art, on the side of mere craftsmanship, on the elementary phase of art. If, therefore, all persons who study music do not develop into great artists, it is seldom—If ever—for the lack of this natural aptitude, nor for the lack of any gift of nature that could be regarded as specifically musical, but rather because of the want of qualities of a thoroughly general nature—look of general intelligence, of will power, of character, strength or some such general trait. Natural inclination has, no doubt, a great deal to do with the choosing of music as a profession; but the liking for music could not very well be called a rarity. Could it?

If music is one of the modes of expressing our inner life—and what else is it?—then inclination, aptitude, keen hearing, memory, rhythmic feeling, tone sense and all the rest of the artistic touchest will not make an artist unless the main thing is there: that which is to be expressed; namely, the inner life itself! The fulness or emptiness of this inner life has nothing whatever to do with hands and ears, but is determined by the degree of one's general intelligence, by the power of the mind to see things in their proper interrelation, and is aided by temperament. This disposes of the grotesque idea that a silly or shallow person may still have great musical talent.

If art is to interpret life, then the artist must first of all have a grasp upon life itself before he can interpret it. He must fashion it with his reasoning and his feelings. The proportions in which these two elements are employed determine the character, the merits—and, I think, also the style—of his work. Cause and effect. Nothing else.

And now to my story. It being something of an indiscretion, I shall try to mention no names.

I have a dear friend with whom I have spent most of my summer vacations for a number of years past. He is an artist by the grace of God; a musician of such stupendous achievements as defy all explanation through such commonplace phrases as "musical talent." (Wouldn't you like to know his name? Now, wouldn't you?) Well, we were recently to-

gether on the shore of the Baltic when, one day, in the course of our talk, he said:

"I feel very much like writing another piano-concerto."

"But," I interposed, "your first and second ones are still unpublished."

"No matter," he went on, "I'd rather keep them a few years at home. You see, one learns every day more and more about orchestration, and one can improve matters here and there while the works are in manuscript. Once printed, things are fastened for good and ever."

Coming from the bench I noticed, however, no preparations for the writing of a new concerto and it was not until the next morning that I realized the seriousness of his resolve, when he asked me to shift for myself for a time while he would saunter off to some lonely spot on the beach. He said:

"I'll make it out of the concerto today. Got all sorts of things humming in my mind, but no shape to them. Guess I'll bring it home all out and dried—" but he took neither paper nor pencil with him when he went away.

Having a very pressing piece of work on hand I stayed at home. At lunch time, even a trifle late, an absence, of not quite three hours, my friend returned. Finding him disinclined to talk and understanding his condition of mind only too well, I did not force conversation upon him. He broke the silence himself, however, after lunch, by saying in a matter-of-fact way:

"The concerto is ready. It has four movements. All four are completely planned and the first one is finished in detail. I'll try an experiment with it. Dispensing with all sketching, I'll put it down at once in full score. It'll save time."

Well—of all things! No four-staffed orchestra sketch? No contrapuntal preliminaries? No trials of working out and developing of subjects? No measuring, comparing and gradually conforming to each other the proportions of the formal subdivisions? No additions? No cuts? No reorchestrating? No experimenting with the piano part? I was curious, indeed! Curious, however, is hardly the word here. I felt that I stood before a tremendous experience, before an extraordinary mental feat, before a powerful corroboration of my long held opinion about the Titanic force of my friend's mind.

Of course, I felt not quite assured of the result; but knowing his grasp upon a variety of subjects, and knowing how he practically holds a world in his mind, I admitted to myself that—to him—this thing might be possible.

Sure enough! He took some eighteen-lined music-paper out of his trunk and began by drawing the bar-lines across the pages, placing them at such different distances as if he saw before him precisely how many little notes would be in each measure—and, this done, he started writing. I sat at his left, speechless with wonderment. Not being altogether an "outsider" to composition in its various forms and types, nor to orchestral treatment, it takes a great deal to astonish me; but I was riveted to my chair. Soon, however, I quite forgot to wonder, because the beauty of the composition itself engaged my interest to the exclusion of any other feeling.

Away flew his pencil, from note to note, from group to group, now up to the woodwind lines, now down to the strings, now to the brass and when all else was done on that page, then came the piano part, with all its full chords, entangled, intricate passages, runs, etc., just as if he were copying it all from an invisible sheet before him. Once in a while he would ask me if the piece would not "suck out" too much here, or whether the flute's low note might not be lost amid its environment, or some such question which, frequently, I had to answer affirmatively. But,



JOSEF HOFMANN and CONSTANTIN VON STERNBERG.

The influence of the dance on music demands more than a paragraph. Not only do the waltzes and mazurkas of Chopin, the tarantelles of Liszt, owe their being directly to dances, but the suite, with all its potent influence on the symphony, developed entirely from them. The old succession of Allemande, Courante, Sarabande, and Gigue afforded excellent contrasts.

By FANNY MORRIS

For five centuries this little redec, with its three gut strings, which was introduced into Spain from Arabia by the Moors, and which in form is almost identical with the Greek lyre, was above all the instrument of the people; but with the advance of civilization it gradually fell into disuse except as the boon companion of the mendicant as he loitered at the tavern, and the more elegant and refined lute and viola came into much favor. The lute, however, was more of a luxury than otherwise, and not an instrument of the common people. Its technique was difficult to master, and trials of the lute-player

GERMAN CLAVICHORD.

Are we not, then, impressed by the importance of those musical instruments that have taken in the life of the Negro race? In the savage, with his primitive whistle struggling to give expression to the music that is within him, and in the great masters, with more perfect instruments producing marvelous harmonies, we see the music arising to take her place as one of man's greatest blessings. The sweet tones of the flute and the tinkling notes of the clarinet are but now an echo from the past. Yet the orchestra of to-day still unfolds to us the mysteries and beauties of the legacy bequeathed to us by those who have long since joined the "Choir Invisible," and whose patient labors have won for us so rich a heritage.

By ISIDOR PHILIPP

Bourgault-Ducoudray, Chabrier, Benjamin Godard, Émile Bernard, G. Pierné, Paul Vidal, Théodore Dubois, Vincent d'Indy have all written spirited and often interesting works.

Among the latest productions in this especial field I must mention the fine and ingenious variations by Camille Chevillard, the sonata and variations on a gavotte by Rameau, composed by Dukas; the pieces

Winding and Sjögren have both written charming pieces for the piano, fresh in inspiration. Stenhammar struggles for originality; Schytte has lost himself in Vienna. Peterson-Berger imitates Debussy; Alnaes has talent. In Finland, I find only Sibelius;

gives us short impressionistic pieces couched in terms of extreme delicacy. Kaan is the composer of some very pretty waltzes and ballades; Josef Suk, Nedbal, Novak, and Novacek have some charmingly poetic pages to show us.

(Continued on page 514.)

THE DISTINCTIVE AMERICAN NOTE IN OUR MUSIC : : By H. E. Krehbiel

The title is of the editor's choosing. I might have preferred the indefinite article—say something like this: "A Distinctive Note in American Music" or to have put the thing in the form of a query: "Have We a Distinctive American Note in Our Music?" In either case I could have pointed out something which differentiates American music from that of European peoples and suggested, at least, that that something be looked upon as distinctively American—a native note, if you please. After all, however, the search for truth is better than possession, and I am sure the editor will not hold me to a strict reckoning, but let me drift or stear where I please and put out such searchlights as I please, so long as I succeed in illuminating a little the general subject of nationality in our music.

VARIOUS MEANINGS OF THE TERM "SCHOOL."

Music is the slave of terminology, and of all terms the one that covers the vaguest meaning is that of "school." The pages of musical history are peppered with it. No sooner are the foundations of Polyphonic Music laid than the adjective epithets begin to swarm: Flemish school, Netherlands school, Roman school; Opera is invented, and we at once have the Florentine school, Venetian school, Neapolitan school, etc.; the Symphony grows of the instrumental curricula-riser preceding the opera, and immediately we hear of the Mannheim school and the Viennese. Genius develops the old forms to such an extent that an innate demand for novelty of expression asserts itself, and we have the German Romantic school and then the Neo-Romantic.

At last there comes a recognition that by the employment of popular idioms of interval and rhythm music can return to its primitive purpose of emotional expression, and we hear of the Scandinavian, Hungarian, Polish, Bohemian, and Russian schools. Meanwhile the early geographical and political distinctions have all but disappeared; the music of Florence, Venice, Rome and Milan becomes Italian; of Berlin, Leipzig, Munich and Vienna, German; of Paris, French. It is evident, therefore, that the word "school" has not yet acquired a significance sufficiently clear and stable to admit of its application in all the stages of music history from the dawn of harmony till now. The clearest meaning is that which it has acquired since folk-idioms entered into artistic culture.

While the polyphonic art was developing to the climax reached in the sixteenth century, the distinctions were due wholly to men's names and men's influences; essentially there was no difference between the music created by the followers of Lasso and those of Palestrina. The same thing was true of the opera schools; the strong man at Naples got followers around him and made a school; so did the strong man at Florence; afterward at Hamburg, where, however, a national element introduced itself in the shape of the language, German being first introduced with Italian and eventually taking complete possession.

When the seque of instrumental music passed from Italy to Germany and there came the division into the North and South German schools, there was already something distinctive in each—a difference due to differences of character and religion. Catholic Germany, with a Latin ally, adhered to the forms; Protestant Germany acquired new forms of expression, taking them, as Luther took his literary language, off the lips of the people. The chorale came, with its puissant potency; and the chorale spoke the speech of the German folk-song.

Now the word "school" acquired a meaning allied to that of to-day, when it stands not only for groups of composers, but for musical movements, for the embodiment of popular or folk-idioms. Innate temperament, language, social forms put their impress first upon the music of the folk, and are thence transferred to the artistic movement which the movement thus created was the movement which gave rise to a Scandinavian school, Chopin a Polish,

list a Magyar, Stravinsky a Czechish, Glinka a Russian. Thus each school acquired a distinctive note, a note new of the soil.

THE REAWAKENING OF THE OLD FOLK-SPIRIT.

The note asserted itself because it expressed the predilections not of a political people, but of a racial. Those predilections were inheritances from primitive times, when the lines of demarcation were still broadly drawn. They grew faint or disappeared in the face of a desire to make music an expression chiefly, if not wholly, of beauty rather than of feeling; they are returning with the reawakening of the old folk-spirit. Is there any doubt that there is such an awakening in vigorous progress at the present time? Look at the turmoil amongst the peoples of Russia—whatever you choose to call it! Look at Norway! Look at Russia! Everywhere artificial bounds are loosening and natural bounds drawing tighter. Everywhere, also, the people are taking more and more interest in their own music and asking recognition of its characteristic beauties.

CAN THERE BE A DISTINCTIVE NOTE IN AMERICAN MUSIC FROM EITHER OF THESE POINTS OF VIEW?

The question might be answered in the negative without hesitation if America were like any other country on the face of the earth. But America is not like that. It is not made, it is making—certainly in a racial sense, if not in a political—maybe in both; but we are not discussing politics. So far as the word "school" is concerned, the American music is undeniably in the old sense of a group of musicians artistically akin, and a body of music unified by the influence of a law-giving master, no one likely to question that. We have done this, and we have produced a composer who could set an example that a host of composers here or elsewhere were eager to imitate—no parallel for a Hübner, a Palestrina, a Scarlatti, or a Bach or a Haydn. There has been no time when it would have been possible to call to the vitalization of music such influences as molded a Bach, except, possibly, the time of the Pilgrims and Puritan settlements in New England, and then the intellectual and moral forces which might have created the possibility were held in bondage by a religious view which put artistic music under a ban. To use a figure suggested by Walter Bagehot in his book on "Physics and Politics," we have not had, and we have not now (so far as I can discern), that vigorous, forward man to strike out the notion, even though it be in the rough, which is wise and meditative man might have adopted or could adopt, and thus become an example for the many.

THE AMERICAN FOLK STILL FORMING.

Moreover, though we have many things worthy of celebration in music, as well as in fiction, poetry, painting, and sculpture, in our country and our age, we have not yet found the characteristic thing calling for characteristic proclamation or capable of it in music. We are a political nation; not a people. We are a folk, we are a body of people, but we are in the process of amalgamation. In art we are rapidly acquiring the means of expression, but we have not yet created an ideal which is innately ours, and universally felt to demand expression. Should this compel us to despair? No; it should only invite us to patience, strengthen our hopes, stimulate our determination.

We have not yet done in history. What cultural people of the Old World are autochthonous? The Egyptians were not, nor the Greeks, nor the Romans. The peoples have always swarmed over the face of the earth at the most powerful of the creative forces. The strong have colonized localities and ruled over the denizens they found there. Possibly the Phae-

raols of Egypt came from Scandinavia; they were surely not of the lineage of which the tallness of Egypt are the remnant. Achilles and Hector were blue-eyed men, large of stature and curly of hair—the Teutons? Very likely; while men surely—such as the primitive inhabitants of the Greek countries were autochthonous—real aboriginals, children sprung from the land they inhabit? Certainly not. Yet there are European distinctive folk-characteristics, distinctive in Europe and distinctive schools of music. They were noted and distinctive in America, and they were long in forming; but all that vast time is to be credited to the formative period of the American people—not debited.

HOW AMERICAN MUSIC IS TO BE DETERMINED.

A vast amount of foolish talk has grown out of the absurd notion, that with the settlement of America the cultivation of music had to begin afresh with each group of settlers. It is because many European literates take this view, that they exhibit the dense ignorance of musical affairs in America which marks our writings. As a matter of fact, musical history in America is exactly what musical history is in Germany, France, Italy and England—a record of accomplishments determined by predilection, taste, knowledge and opportunity. If America had been settled by barbarians, our first music would have been barbarous. But since the first settlers were not barbarians, music came to every part of the country in something like the pace prevailing at the time in the communities from which the different sections of our country were populated. Predilection, taste and knowledge were the so-called "factors" of the process. It was with this in mind that years ago I wrote the words which seem fit to be reproduced here:

"The characteristic mode of expression, which will be stamped upon the music of the future American composer, will be the joint creation of the American's freedom from conventional methods and his sense of the possibilities of his own mind and capacities. The reflective (i. e., contemplative) German, the mercenary Frenchman, the warm-hearted Irishman, the impulsive Italian, the dogmatic Englishman, each contribute his factor to the sum of national taste. The folk-modes of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world."

This forecast would seem to put the formation of an American school of music far into the future; but let it be observed that it makes no claim; it might; the American composer of my dream was to be

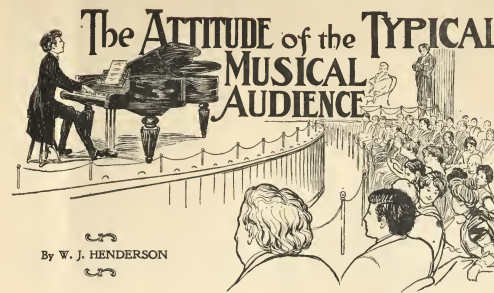
A REPRESENTATIVE OF UNIVERSAL ART.

a type such as one might imagine as the result of an amalgamation of Brahms, Berlioz, Verdi, Chopin, Dvorak and Tchaikovsky. This universal art will be when the people feel to demand recognition shall have torn itself out and produced its legitimate fruit. In all its phases culture proceeds in cycles. Progress is spiral. As music proceeded from emotional expression toward formal and aesthetic beauty and is now returning toward its original purpose, vastly reinforced in potency, so there will come a period when the new ideals (once old) will be realized in our country and our age, when we be recognized as a nation, regardless of latitude, longitude, climatic, political and social conditions. Again we shall have the universal musician whom we had in Mozart—and have not had since.

Must we remain without a type of expression which Americans, at least, will recognize as distinctive in the judgment of singers; but precisely the contrary is the fact. There is more ignorance of the art of song than of any other branch of musical performance. The very worst singing is applauded profusely provided it be extremely loud or extremely soft.

Two Styles of Music.

It is unnecessary to go into details, for what has been said about the attitude of the average hearer toward opera is applicable in some measure to his at-



By W. J. HENDERSON

Music is second only to fiction in the number of its unthinking votaries. A typical musical audience is a curious study. It is composed of several varieties of listeners. There is the person of profound literary taste, the musician, who usually hears little beside the modulations, the thematic development, the technical structure of the work performed. As a rule, the aesthetic side of musical art escapes him. The most thorough ignorance of the nature and purpose of the art of music that I ever met was at a convention of music teachers.

An Ideal Listener.

And yet among musicians one does in the end find the most accomplished auditors, for when the musician listens with intelligence, sympathy and insight, his trained organs enable him to hear more and better than any other number of an audience. Give me a man of lively imagination, of poetic temperament and of generous disposition, who is also acquainted with the technics of music, and I will show you an ideal listener.

But this man is not typical. He is a rare bird, and floats in a beautiful, impalpable ether of the mind, which seems to the ordinary prosaic or uncomprehending hearer to be an elysium of mild lunacy. Closest to him, perhaps, stands the music critic, but he lacks one element of the musician's nature. I am speaking now of the broad, vigorous master, who is sure of himself and has no petty jealousy. The critic lacks his creative enthusiasm. The critic may rap-sodize over the beauty of a new composition, but I fancy that he can never feel it in quite the same way as a great composer would. Gounod's estimate over "Don Giovanni" were of a different sort from those of a critic.

The Musician Worshipper.

But a competent critic at any rate listens intelligently and in his appreciation of the purely aesthetic side of musical art he far outranks the average musician. These persons, however, are but a minority of any audience at a musical performance. The majority consists of what, for lack of a more precise appellation, we call music lovers. Now, a music lover is or ought to be a person who loves music. The truth is that most of those who honor themselves with this title are in truth nothing better than musician worshippers. Furthermore, it is the performing musician, not the composer, whom they worship.

The most popular form of music is the opera. Listen to the clatter between the acts at any operatic performance and how much do you hear about the opera itself! Little indeed, for the air is filled with praise or disparage of Nordica, Caruso, Fremstad or some other singer who has been creating a sensation with tones. And how much understanding is disclosed in the comments made on these artists! Since opera is the most popular form of music, the public should be expected in the judgment of singers; but precisely the contrary is the fact. There is more ignorance of the art of song than of any other branch of musical performance. The very worst singing is applauded profusely provided it be extremely loud or extremely soft.

Two Styles of Music.

It is unnecessary to go into details, for what has been said about the attitude of the average hearer toward opera is applicable in some measure to his at-

titude toward any other branch of musical performance. The piano is found in almost every home, yet how few attendants at piano recitals perceive what is really great in the pianist's art, and how many are ready to applaud what is purely superficial or actually meretricious! A masterly interpretation of a Beethoven sonata gets for little, while a fast and lightly-accented performance of a Chopin mazurka excites the enthusiasm. Is it not true that the typical audience silently breathes a sigh of relief when the pianist gets through with the Bach and Beethoven numbers and comes to the Chopin and Liszt?

My honored confrère, Mr. Finck, has staked out for himself the comforting ground for this is because Chopin and Liszt are so much better than the others. But the dogged musician and critics persist in praising Bach and Beethoven in the supreme acts of honor among musical masters. The real reason why the average audience prefers Chopin and Liszt to Bach and Beethoven is that the former composers give ample scope for the display of those brilliant qualities of style which the unthinking hearer can easily discern, while the other demand of player and hearer alike emotional sympathy and intellectual insight. Even the mentality of Chopin and Liszt is lost sight of by the typical concert-goer. The scales, arpeggios and staccatos are the things that really count.

The Sensuous in Music.

What the great mass of so-called music lovers get out of music is that which lies upon its surface. Those who have made a study of the tonal art know that there are all other arts it has three groups of attributes: the sensuous, the emotional and the intellectual. I have named these in the order of their appeal to the perceptions. To the great mass of music lovers only the sensuous element is discernible. A pretty bit of melody, a graceful figure, a gorgeous series of chords or a gorgeous piece of instrumentation—these are all they get out of an overture or a symphony. Listening to a singer or a violinist, they hear nothing but tones. They talk learnedly of M. Scharlin's fine lead tones and hear medium, or of the admirable quality of M. Arco's G string.

The Emotional in Music.

Next we come to the emotionalists, who throbb and pant under the influence of music. Some of these do truly apprehend the divine passion of noble composition or the inflaming eloquence of great song or instrumental interpretation. But many of them are little more than mere neurotics, whose systems respond to every system and their nerves to every nervousness of wailing sound. They may be deeply and palpably stirred by the music of Wagner or Beethoven without having the slightest notion what it is that moves them or in what respect it claims adoration as the art of a master musician.

The Intellectual in Music.

Those who perceive the intellectual qualities of music are the only ones who may pride themselves on understanding its greatness as an art. Not he who is touched only by the broad and simple beauty and nobility of the leading themes of the "Crown of the Silesians" or Wagner's dramas is the true appreciator of music, but he who follows those ideas through their symmetrical and incoherent development into a vast and highly-organized structure.

But let me not be misunderstood. This intellectual listener must not neglect the sensuous and emotional elements of music; for these are the potent forces which the brain of a composer guides toward full and convincing expression. The intellectual listener is he whom the process does not escape, and he alone perceives the art of the artist. For the truly described, is method, and in music it is a method of expression.

The careless, unthinking auditor, who is in the majority, does not perceive the method. The building up of form in a composition, the balance and symmetry of its design, the clearly-drawn plan of a pianist's interpretation or a singer's reading of a song, escape his notice. That which the artist, creative or interpretative, has striven most earnestly to place before him he fails to see, while he bestows his applause upon the means which the artist employs. He sees the point, but not the picture. He joys in rhythm and rhyme and neglects the poem. Thus it is that the great mass of music lovers get out of music most of its sensuous beauty, a part of its emotional power and very little of that intellectual nobility which makes it the peer of all the other arts. That devotees of the other arts regard music as their inferior is due to the inability of the great body of music lovers to talk intelligently about music, and they do not talk so because they do not think so.

TOUCH SIGNS.

BY MORDAUNT A. GOODENOUGH.

When we wish to indicate a certain touch during the course of a composition, it is manifestly more convenient and desirable to use a sign, in place of writing the name in full. There is seldom room above the notes for more than a stroke or so of the pencil anyway, so aside from being plainer and more systematic, the touch sign saves time and space. It is to be regretted that there is no universal terminology of touches, there being no one book which covers every movement used in piano playing, although Dr. Mason comes very near to it. The signs given below are more brief than a short-hand representation of the words. Some of them are in common use. When used with care and economy, they might, yet it is not entirely exhaustive and might be added to or changed, if the teacher so desired. Some may prefer to use the number of the touch instead of the sign itself, although the latter is less likelihood of confusion in the latter method.

In order to clearly distinguish between movements which are somewhat similar, several of the foregoing touches appear under slightly different names from those which they possess in books on this subject. However, it is thought the reader will have little difficulty in understanding them if he will investigate as follows: 1. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17 and 18 in Dr. Mason's "Touches and Effects," books 4, 5 and 6 in Mr. Sherwood's preliminary remarks to the Kullak "Octave Studies," Hatch Edition; touches 7, 8, 9, 10 and 21 in "The Leschetizky Method," Presser Edition; touches 22 and 23 in an article entitled, "Pianoforte Effects," in THE ETUDE for May, 1905; the other touches are self-explanatory.

1 Full Down Arm	2 Full Up Arm
3 Slight Drop Arm	4 Sherwood Down Arm
5 Sherwood Up Arm	6 Combined Arm
7 Staccato No. 1	8 Staccato No. 2
9 Hand and Finger Elastic	10 Hand and Finger Elastic
11 Hand Elastic	12 Pressure Touch
13 Finger Pressure	14 Trips Pressure Staccato
15 Pressure Touch	16 Boreas Sub-Touch
17 Exaggerated Elastic	18 Clinging Elastic
19 Drops or Forearm	20 Finger Staccato
21 Drops or Forearm	22 Half Touch
23 Slight Touch	24 Mazon-Staccato
25 Pressure Touch	26 Discouragement Sign

JOSEPH HENSEL had an inborn note of touch which he developed through certain carefully-prepared studies continued even up to advanced age, the whole refined and perfected by his sense for tone color. Clara Schumann designated Hense's tone as the most perfect she had heard. I was, on one occasion, a guest of Hense for a few days, at his estate. He only played for me, but showed me how he practiced, mere fingering studies, his hands in tune with strong attack, and deep pressure. His fundamentals were large and powerful.—Breitner.

REMINISCENCES OF FAMOUS MUSICIANS OF THE IMMEDIATE

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

The first famous musician whom I came to know personally was Moscheles. I was about fifteen years old when he came, an elderly lady, and a friend of our family, took me to him.

In a village near the town where I was born, Altona, Moscheles and his family had taken a country-house, and I walked out there in charge of the old lady. In the salon many people were already gathered. They had come, as we had, to hear the master play.

Moscheles had just returned from London, where he had been living for years and had acquired quite the manner of the English gentleman. He kept us

waiting a good while, seated himself at the piano as soon as he entered the room, and played first, three of his great characteristic Etudes, "Terpsichore," "Wider-spruch" (Contradiction), and "Kleider machen Leute" (Pleasant surprises). In spite of his years, he played with great virtuosity, and it was certainly an ill-mannered

jest of the Viennese to say that his fame had become a fairy tale. He made me play for him a sonata which I had just composed and he wrote down some corrections for me.

The next time I met him was twenty years later, when I was kapellmeister of the *Georgianische*. With pleasure I still remember that on the 19th of December, 1861, I played with him and Carl Schumann the Triple Concerto in D minor, by J. S. Bach.

Moscheles was extremely amiable, kind and obliging, with much power of feeling, and therefore the less sense of humor. A weakness of his was that he thought very well of himself and let the fact appear in the most naive way. It was a pardonable weakness. After Hamburg, he was the most celebrated pianist of his day. He was the teacher and friend of Mendelssohn. To Schumann his playing had been such an inspiration that it fixed Schumann's determination to become a musician. From Beethoven he had three most friendly letters. With all this he had every reason to think well of himself; but he showed his self-esteem in ways which could only be comical, as in the following characteristic instances:

Moscheles possessed a very valuable sketch-book of Beethoven's, written in pencil, which might in time become blurred and illegible; instead of using it as a reference to prevent such a possibility, he himself treasured over the notes of Beethoven's own writing with ink, and when some one regretted that the characters were no longer the original ones, he replied: "Oh, no! the book is now all the more valuable because I have gone over Beethoven's writing."

When Moscheles celebrated his seventieth birthday, I conducted a serenade for him on the evening before, and to suit the occasion had arranged for chorus some of his songs with piano accompaniment. He thanked me warmly and added: "To show you how truly grateful I am, I will play my sonata for you, though as a pianoforte virtuoso he was long ago surpassed, and although his compositions are even now seldom used except for teaching purposes, yet his name which must always be reckoned with in the history of music."

Another great artist, who in his time was widely known as a composer and a conductor, has met a similar fate. This is Franz Lachner. It is only a little while ago, perhaps thirty years, that his Suites for orchestra were played everywhere, and with genuine enjoyment. Now they are quite cast aside, not altogether justly.

THE ETUDE

Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

"Sovereign mastery of the technique of counterpoint, united with nobility of thought, insure him for the future the recognition which the present has not sufficiently bestowed."

Although von Bülow in the incident with Lachner did not play a very enviable role, and although this incident is known in general as a harsh and often inconsiderate character, I am going to tell of traits which show only the noble side, which he displayed to me. Indeed, our paths seldom crossed.

In the middle of the fourth year of the last century I first saw him, then a student of jurisprudence, at the house of that famous friend of Mendelssohn and Schumann, the great singer, Franz Liszt. While I was playing for her, von Bülow sat in a distant corner, listened and went away in silence. Later, when he was a famous piano virtuoso, he played often in Leipzig, from 1862 to 1880, and although he usually appeared like a meteor and disappeared as quickly, yet we saw each other and talked together in rehearsals and concerts and at the visits which we occasionally exchanged. But after that we did not see each other or have speech together for seven years.

Von Bülow, who meanwhile had become a famous director, was invited by the management of the Leipzig Theatre to conduct in a concert the Ninth Symphony of Beethoven. At the rehearsal, which was public, he made the following announcement to the orchestra:

"Gentlemen, we will first correct the errors in the score which every *Georgianische* kapellmeister from Mendelssohn to Reincke has let pass." He referred to the famous so-called misprints (Breitkopf and Härtel Edition, page 28, measure 7, and page 235, measure 7) about which Berlioz had already written at length, only to decide that on the whole it would be best not to correct Beethoven, but to let the remarkable passages stand as they were.

"When I came, some weeks later, to conduct the Ninth in the *Georgianische*, I said to the members of the orchestra, at the first rehearsal, where not one outsider was present:

"Gentlemen, I have been told that in our parts from which not long ago the Ninth was played in the Theatre, some alterations were made. Since then I have assured myself that those passages were undoubtedly written by Beethoven's own hand exactly as they stand in the printed score. I have never failed to request you to insert again those original notes."

In the orchestra there was at that time a rather poor viola player who edited a music journal, and I surmise that he must have given to von Bülow a most distorted version of my few, reasonable words. For shortly afterward there appeared in that journal an article from von Bülow's pen, which was directed against me, and must have been quite inexcusable. I myself never read it, for since I have never indulged in such criticism, I saw no reason to disturb myself by reading it. So I ignored it.

After seven years there appeared a certain music publisher, E. Z., at my house in Leipzig. He asked me, in speaking of von Bülow, whether I would receive Dr. v. Bülow, if he should call on me. I replied that I was accustomed to return courtesy for courtesy, and that therefore I should expect Herr Bülow with pleasure. On the following day he came, with Herr E. Z., and although I offered him a chair, he began this speech, still standing:

"Herr Professor, I have come today only to say to you that I greatly regret that once in my life I forgot the respect I owe you, and I beg you to pardon me and to forget the occurrence."

Was it not noble to acknowledge his error so frankly and to ask pardon? Besides, Bülow had been so kind to me, and I had respected him as a witness to the conversation! We had

a quarter of an hour together, and on leaving, he said, while he played over my assistance for anything, and if I had not been at the concert for the Mendelssohn Monument Fund, I will come with pleasure; for in old age one should try to make up for what he failed to do in his youth, and toward that man I have much to make up for!"

Once I met him in the foyer of the Theatre, and he said: "Yesterday I spoke with Liszt about your opera 'King Manfred' and I wish you had been behind the curtain to hear what we said." I may have looked incredulous, for he went on to say: "No, not we were of one mind, that your 'Manfred'—and then followed an opinion so complimentary to me that I hesitate to repeat it before so large a circle of readers as THE ETUDE has. Under four eyes many things may be said which should not be shouted to the world. I cannot resist quoting part of one of his last letters to me, because his expressions are so remarkably characteristic of this peculiarly-formed artist:

HAMBURG, 2 Oct., 1887.
"Not from pure pride, imbibed in this air, do I and you look the post-card so kindly provided for answering your honored lines; but because I have not time to write more at length. I have adopted a bad habit as usual—see Post-card. A score of yours is more dear to me than a pupil!—and so on."

Indeed, I was surprised to find how many of my works he knew thoroughly, and in how friendly a way he spoke of my Harp Concerto, the Gavotte, Op. 123, No. 1, and the "Fairy Tales without Words," Op. 105, especially of the four-hand arrangement.

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN

III.

By KATHARINE BURROWS

The points of first importance for children, and in fact, for all beginners are position and touch, for there can be no beauty in music where there is no beauty of touch and tone. Some pupils learn these very easily, while others have to be worked with for weeks, months and even years, before they can be acquired unless a good position of hands, arms and fingers is insured. If the arm is held stiffly, the muscles will be tense, and a hard, unsympathetic tone will be the result. On the other hand, if the action of the fingers is not strong and firm, the tone will be weak and colorless, and there will be no possibility of shading or dynamics.

Teachers of experience usually have their own ideas on the subject of the short way to arrive at the most satisfactory results. The plan outlined below is the one which I have personally found the best for the greatest number. Sometimes there will be unusual hands which require different treatment, but I can conscientiously say that in no case have I failed to produce a good tone in pupils with whom I have used this method, although some have required longer training and more patience than others. This treatment will strengthen and develop the muscles of the hand and fingers, which is the first step in piano study. Later on, of course, the wrists and forearms will be developed, but the hands and fingers are the first consideration. The use of the one finger exercise, given in THE ETUDE for November, for a few lessons, will give the pupil some finger control; and here let me remark that the object of the exercises should be explained to him, and he should be made to understand that in order to make the fingers do their work at the piano, the muscles in the little hands must be strengthened. Also that the brain must think before the fingers can work, and if the brain doesn't think truly, the fingers won't work truly. It is so much better to teach a child from the first to work intelligently and thinkingly, than to allow him to do even the simplest thing mechanically.

POSITION FOR FINGER TOUCH: The hand should be placed on the keyboard so that there is a line as level as possible from the wrist to the tips of the fingers. From there, each joint should be curved so that they are all in a slightly convex position, and the tips of the fingers should rest on the keys so that the fleshy part will strike and not either the tip of the finger or the nail. The first joint of the finger will probably have a tendency to sink inwards, but this should not be allowed, as the convex position insures greater strength. The fingers should be so near the black

keys that the thumb can rest on the keys as far up as the first joint.

FINGER TOUCH: (Demonstrate with the one finger exercise.) Place the right hand in the above-described position, with the thumb on one line c, then raise the second finger high from the knuckle (still in a curved position) and let it drop down direct on one line d, like a hammer. The finger should press firmly on the key so as to make the strings vibrate, thus securing a clear, singing tone; after the stroke

The step from von Bülow to Robert Franz is a long one. Von Bülow was a great pianist and conductor, Robert Franz a very awkward conductor, who could do little also with the piano. The former was a composer who wrote now and then, to a certain extent, because he was ambitious, what is now almost forgotten, and indeed, never attracted much admiration; the latter a much-loved song-writer, who was really called "Knauth," and came from Wendisch stock. He had indeed one peculiarity in common with von Bülow, that he was very discomfited in his attitude toward the great masters of music. Whereas von Bülow in later years lost much of his early

(Continued on page 517.)

throughout the exercise, but no other finger should be held down, as it will be quite sufficient for a child to concentrate his mind upon one finger at a time. A touch forced in this way cannot be hard; it will sing and carry.

Great care should be taken that the child's wrist is not held in a stiff position. If it is raised in the least it will be quite sure to stiffen; also, when the wrist is held high, the finger muscles cannot be used so freely as when the wrist is level. I am quite aware that some teachers advocate a high wrist, and I am quite ready to believe that there are certain effects can be produced by advanced pupils. But if this position is used in teaching children before their minds can differentiate between finger and finger muscles, the result will be first stiffness, and afterward a weak touch and a poor quality of tone.

When each pupil has played the one finger exercise over a few times, and has gained an idea of the rise and fall of the fingers, the lesson might conclude with another song. The words "The Happy Treble Girls" can be sung to the air of "When Good King Arthur Ruled the Land," which will be found in the Reinecke collection, mentioned before. Any teacher who finds these verses helpful in quite welcome to use them. The copyright notice simply protects them from being printed or published by another.

It would be best not to assign any home practice for a week or two, so that the pupils might gain a certain amount of finger control and the beginning of a good position under the teacher's supervision.

THE HAPPY TREBLE GIRLS.

One day, five happy girls

Came to the piano.

They were playing on the treble lines,

Quite near the treble clef.

Such fun upon the treble line

Had E. G. B. D. F.

Within the master's soul sweet melody
Awakes to life and sound;
Alas! he strain e'er heart's he,
Whose ears are sealed in silence profound.

and pressure it should rise quickly to its former position. Strike four times, as the music directs, always keeping the thumb pressed on one line c, then proceed to strike the next key with the third finger, using it in the same way as the second finger and retaining the same position of the hand and arm. The main points are to raise the finger high from the knuckle, keep it in a curved position, strike down firm and direct like a hammer, so as to make the tone sing, and then let the finger spring back into position ready for another stroke. These directions should be carefully followed in order to produce the desired result. The fingers must be raised; they must strike down, not push. The stroke must fall directly and quickly upon the key; after the stroke there must be a firm pressure on the key, and lastly, the quick rise of the finger. The thumb should be held upon one line c

Said E, "I'll take the first line here,"
"The second's mine," said G.
F. on the fifth climbed up and said,
"I'm high as high can be."
The others looked with wondrous eyes,
A daring girl was she.

Then B. and D. took third and fourth,
Because none else were left.
And there they sat, five happy girls,
Quite near the treble clef.
Such fun that day upon the lines
Had E. G. B. D. F.

THE BEST WAY TO STUDY CZERNY

By EMIL LIEBLING

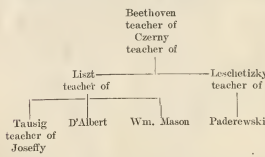


CARL CZERNY.

CARL CZERNY was born in Vienna, February 21, 1791, of Bohemian parentage, the name signifying "black." His father was a highly-reputed pianist, and the little fellow came into contact with the leading artists of Vienna, including Beethoven, who gave him instruction for several years. He showed great talent for composition as well as piano playing and at the early age of fourteen, began to teach. During his long career as a teacher, which activity covered a period of more than fifty years, he had many distinguished pupils, among whom may be noted Liszt, Thalberg, Jaell, Leopold von Meyer and Leschetizky. He left a handsome fortune to Vienna charities.

He was a prolific composer, his last set of studies bearing the opus number, 848. In addition to this long list with "opus," he made arrangements of all Beethoven's Symphonies, most of those by Haydn, Mozart and Spohr, many oratorios, and an edition of Bach's "Well-Tempered Clavier." Besides studies, his compositions include symphonies, masses, requiems and other music for the church service. In his studies the special point is the development of the hand from the standpoint of technique. He lays aside all attempt at expression until position and independence of the fingers have been acquired.

To show Czerny's position as a medium between the Classical School as represented by Beethoven and the Modern School, we give the following:



To study Czerny's immortal studies at advantage is subject to precisely the same rules and regulations as govern correct music study in general. There is a logic of practice which should be fully analyzed, realized and understood. The student who simply sinks along the surface and who is content with a mere smattering of knowledge will find Czerny a difficult proposition. So will the pupil who with ill-advantaged ambition desires to take a new study at each lesson. She will never set the world afire. Nor will the

teacher accomplish results who perfunctorily assigns one study after the other *sans raison et sans plaisir*, without entering into a discussion as to the practical value and purpose of each individual number, and who conscientiously and religiously wades through the entire fifty studies of Op. 746, simply because Czerny happened to stop at that figure. Who can enumerate the numberless shortcomings of pupils and teachers! The pitiful results, or rather lack of results is the best evidence of indolence on one part, and indifference or ignorance on the other. The instructor who does not have his task at his fingers' ends, technically as well as intellectually, will never be able to inspire his students to their best efforts. An ounce of demonstration is worth a pound of explanation. Ascertain just which studies have a practical bearing on piano playing and omit the remainder. The survival of the fittest is here well applied. By this process of elimination, much valuable time is economized, instruction is condensed, the task brought within reasonable bounds and admirable results are obtained to the gratification of all concerned within a relatively brief period. This policy will apply to all of Czerny's volumes, and can be adopted with equal force in Bach's "Well-Tempered Clavier" and Beethoven's sonatas.

What is it, then, that is so indispensable? Simply the application of common sense. The studies in each volume, are carefully given, much too soon, and long before the student is ready for them. The following course may serve as an approximate guide:

- I. Selections from Op. 801, 821, 599 and 130.
- II. Op. 849, 835 and 636.
- III. Op. 299 and 834.
- IV. Op. 355.
- V. Op. 746.
- VI. Studies from Op. 553 and 821.
- VII. Toccata, Op. 92.

Never use the entire *opus*—always omit those numbers that deal with unnecessary problems, awkward combinations, needless repetitions and obnoxious material.

The "Forty Daily Studies," Op. 337, furnish an almost complete compendium of every conceivable species of technique, and merit serious attention. The "School of the Virtuoso," Op. 365, combines the same form of comparatively brief repeating formulas in more advanced and exacting grades. In the "Left Hand Studies," Op. 399, Czerny gives to that much-neglected member its full due. This work contains a very musicianly figure, presumably added to show that the gifted Viennese master could do it. One has the same sensation when playing the dosing figure from Moscheles' "Studies," Op. 70, as when listening to the "Amen Fugue" in Rossini's charming "Stabat Mater," which is everything but church music. Even a Beethoven fugue seems stiff and conventional when played with Bach's. Neither the fugues from the E-flat "Variations," Op. 35, nor that everlasting horror from the Sonata, Op. 106, are desirable examples of the form; Mendelssohn's musical counterpoint served him well in his six fugues, Op. 35, but Schumann's six fugues on the same Bach might just as well never have been written. Liszt's fugues are noisy caricatures at best. Op. 849 serves as a practical introduction to Op. 299, and Op. 636 can be similarly employed in relation to Op. 746. Some practical octave studies are found in Op. 553, and left hand work of moderate difficulty in Op. 718. The Toccata, Op. 92, deals with double notes, thirds, sixths, etc., and represents a remarkable advance in technique. Czerny in his admirable etudes, and the Clementi Introduction is strongly noticeable in the technical work of Karikover and Karikover. The twelve studies by Ludwig Berger have unfortunately been forgotten; in this case an undesired oblivion. Klengel's musically Canons and Fugues have never been placed before the public properly. They need only

a good editor and a modern setting to become a valuable factor in advanced musical pedagogy. It is beyond the scope of this present article to revert to the splendid works of Koehler, Loeschhorn and many other modern composers, who knew the piano thoroughly and had mastered the art of writing for the instrument.

The student should be made to realize the exact object of each study and what it is intended to do for him. Appreciate the fact that each exercise represents a definite and separate species of technique, of which it is only a type in condensed form. Slow and careful study is, of course, the prime consideration, leaving speed for later accomplishment. Master one object thoroughly before attacking another. What is the use of playing piece after piece, when you stumble on page two? The longer you cultivate any one study, the better for you. If necessary, spend six months to acquire some especially difficult point, but master it; the time will be well spent. But if you simply run through a volume, nothing is gained, and the waste of time is abominable. The use of the pedal is by no means tabooed; it is permissible in many studies. The metronome marks are usually too fast. All speed is purely relative, and no one can play any faster than is well within his possibilities.

The accomplishment of a complete course of Czerny will mean to the student a fluent and reliable technique, brilliancy, versatility and endurance, the Czerny studies will prove an "open sesame" to all the works from Bach to Beethoven, included. For the modern masters, we supplement them with modern etudes.

MUSIC AND NATIONAL LIFE.

SCOTT says that by a most discriminating miracle, all our concerts, operas and all our instruments of music were suddenly struck dumb, and that we were reduced to the space of (say) one whole year;—what would be the actual effect, apart from irritation, surprise and such like, upon the people? What effect would there be upon the behavior of the Occidental world, in its conduct of politics, in literature, in social life generally? This, of course, is merely to suppose that in respect of music we were all suddenly made stone-deaf—no too miraculous a miracle, after all! Well, I ask, what would be the effect?

Or let us suppose that Wagner had just risen from his last sleep and destroyed every trace of his music in the world, leaving not a single phrase in the memory of man. What loss would there be from that? How much poorer intrinsically should we be, would civilization be, as the result of such a strange raid and seizure? What degradation would there be of the world's joy? Or (to conclude in the serious fantastic vein) suppose that in all our schools, music were suddenly (as they say) "dropped," and that teachers in the elementary, secondary and High School departments were seized with a musical debility; what red ruin and convulsions would follow? Indeed, this last wild supposition is no supposition at all, but the actual fact. Yet who ever thinks of estimating the loss that nevertheless does and must necessarily follow from such gross neglect?

By some such uneasy stages of speculation we may perhaps reach a mood in which the main question of the present article is approached.—What is the value of music in national life, and how can we make the most of it? It is too late to begin an answer, even if an exact answer were possible. The dignity of man, however, as Renan somewhere says, does not consist in the answers to questions, but in the questions that require that they should be asked. And, once more, it is a service to raise them, it is almost a liberal education for a musician to have them perpetually ringing in his ears. For what should they know of music who only music know, and how can they care for music who care only for music!—A. R. O. In *The Musical World* (London).

Is Weber's sonatas one can, here and there, perceive the theatre composer. In the Adagio of the C major Sonata, I find the feeling characteristic of theatrical situations, not pure poetic music. Yet such music can work effectively on the hearer.—Köbler.

In reply to a query as to the source of his great knowledge and his inexhaustible creative power, Bach wrote: "Although unceasing labors have I gained that pre-eminence which you ascribe to me, my analysis, reflection, much writing, ever striving to improve, those are the only secrets of my ability."



MISCHA ELMAN, BOY VIOLINIST.

THE readers of the *Cut-dresser's PAGE* will be delighted to see a portrait of a boy who has created a sensation in European musical circles by his marvellous playing, and to read about him. The cut-dresser who is made from a photograph taken in London and represents him ready for playing. Boys and girls who play the violin will do well to study closely the left hand shape of the little master and also his bowing position. Mischa was born in 1892, at Stalio, in the province of Kiev, his father being a schoolmaster with a meagre salary. At the age of five the boy played for a village concert, his pieces all being learned by ear and executed on a quarter-size instrument. In spite of many difficulties, financial and otherwise, his parents removed to Odessa in order to promote their boy's musical future. He was admitted to the Imperial School of Music in this city, and his pronounced talent for the violin gained the interest of the authorities from the very start. In 1892, he played before Leopold Auer, head of the violin department of the St. Petersburg Conservatory, and made so strong an impression on the artist that he was taken to the Capital for further study. His talent developed so rapidly under the careful instruction that he received from Prof. Auer, that he was asked to appear in concerts at St. Petersburg, Prague, Paris, Cologne and Berlin. Since then he has played with great success in other German cities and in London. He was particularly delighted to play before King Edward. He is still a boy in spirit, bright, cheerful and natural, and enjoys a good romp and boyish games. He practices but little more than two hours a day.

THE FOLLOWING TWO FAMOUS notes will give the boys and girls the correct way to play. The first is a note from the great *Violin Concerto* of Europe study music and what they do in a public way.

THE DOX CHOR In Berlin is one of the best trained in all Europe. Through the kindness of the director, Herr Becker, I was permitted to hear the rehearsals of the choir and to gain some idea of the selection of boys for participating, range of voices, etc. The choir sings publicly without accompaniment, and the reputation of the famous old German choirs and motets is wonderful, when one considers the youth of the members. At this point it may be well to say that only the sopranos and altos are boys; men take the bass and tenor parts. The boys are selected from Berlin and vicinity, and must have some general knowledge of music before Mr. Becker accepts them. They are given sight-singing tests and are examined for absolute pitch before they can be considered as applicants for vacancies. Like the famous Chorus of the choir, the *Dox Chor* is exclusive, and the members of school life for entrance when they are mere children, biding their time until a vacancy occurs. The boys are educated in the Imperial Conservatory and sing frequently at the Emperor's church. I remember a dainty Sunday when the boys sang exultingly at the dingy old Garrison Church, where the Emperor's chapel is supposed to be.

The rendition of the great *Violin Concerto* in *our* *Gott* by the *Dox Chor* on some patriotic occasion is an event long to be remembered, and yet these boys, practicing regularly without accompaniment, and

singing publicly the great chorals and motets of classic and singularly beautiful character, do not always sing in exact pitch when compared with the Czar's Imperial Choir. Yet one can truly say that the German choir sings with truer musical taste than the Russian boys, if not with as great tonal accuracy. The boys are educated at the expense of the State.

THE CZAR'S CHOIR.

The Russian Imperial Choir consists of 120 voices. The sopranos are boys and the basses are men. No where in the world will you find such beautiful voices as among Russian choirs, when one considers the voice with reference to religious worship. The members of the Imperial Choir are from all parts of Russia,



MISCHA ELMAN.

selected for the beauty of their voices and paid by the State. The basses have singularly low pitched and sonorous voices. There are several basses in this choir who sing C two lines below the bass staff, and even lower. These singers, however, have a very narrow range.

And now with regard to the service of the church. The ritual music of the church is very beautiful and spiritual. There are fourteen chants in use, these being the same as those used in the church of St. John of Damascus, the 8th century. The chants are unbarred and unlettered. They are a rich artistic treasure. One very interesting thing in connection with the service is the perfect pitch of singers, even in the most difficult passages. Chromatic scales are absolutely perfect. Higher and higher the voices of priests and choir rise, alternately or in unison, frequently in intricate harmony, with an effect of peculiar beauty. The Russian language is beautiful in its many liquid notes, is almost as easily sung as Italian and is much more beautiful and less clearly than the German. The singers enunciate very clearly and forcefully, even as do the Hungarians, and they sing with apparent fervor and religious zeal. After standing for three hours to hear a Russian church service, one is amply repaid by the remembrance of this spiritual treasure of song, the oldest and most beautiful in

Europe today and, best of all, absolutely unchanged during all these centuries.—Edith L. Wain.

THE WONDERFUL PRINCESS CHANSON. The songs of the people are called, from a subject of much interest to musicians. The French Chanson is a style of folk-song, and has had great influence on French music.—We give herewith a fairy tale which presents the story in a charming way. This is taken from a French paper.

Once upon a time there were a King and Queen—King Countergout and Queen Fugue, the two peaceful and united sovereigns of the kingdom of Music—who had seven children. They had always wished for a daughter, but Heaven would only send them sons, and to these they had given the names of the first seven notes of the scale—Do, Re, Mi, Fa, Sol, and La. The reputation for mastery of these two sovereigns was universal, and has even come down to our own times; and he would be a bold man who dared to affirm that at the court of King Countergout one could find much amusement; but amusing courts are rare, for sovereign majesty consorts badly with the vulgar *calais* of human enjoyment.

For a long time Queen Fugue had ceased to give her royal husband proofs of her affection, until, one fine day, the ordinary bellman announced that the august family had received another addition! Prince or princess?—everybody asked. It was a daughter! I leave it to you to picture how this late-comer was spoiled, adored, fêted; in short, she was as badly brought up as possible! When her preceptors tried to teach her something, the Princess did not care a fig for any of them, and went laughing and singing in the country with quite common people. Such conduct greatly upset the good King Countergout, and scandalized the courtiers; but, on the contrary, it delighted the peasantry. They loved their little Princess—her name was Princess Chançon. They had reason to love her, for she never entered a cottage without bringing with her happiness and joy. With the unpolished she would weep, and then their griefs seemed less bitter; she sat down without any fuss at the table of the poor; and, when she appeared, clear water changed to wine, and wine into joy. . . . In short, she was a very generous Princess!

Her popularity increased to such an extent, however, that she began to annoy the court. Traditions, customs, and all were upset. The King were himself out with remonstrating; the Queen was plunged in we. Plots were laid. Sage counsels set forth still greater evils that would befall the sovereign—revolution, changes in the Government, perhaps ended a Republic! They succeeded so well that one grey, rainy, wintry day, the poor little Princess Chançon was turned out into the streets;—and the bellman who had announced her birth with so much joy proclaimed a Royal edict that expressly forbade all and singular (which is the way they talk in Royal edicts when they mean anybody and everybody)—forbade anybody and everybody to give her shelter!

She walked about for a long, long time. All doors were shut against her; it was very old and night was her with compassion, to read and shelter! The Royal wanderer went on, but secretly had the poor woman stretched unconscious on the floor. Forgetting her own misfortune, full only of pity, she bent over her with compassion, to read and shelter! The Royal wanderer went on, but secretly had the poor woman stretched unconscious on the floor. Forgetting her own misfortune, full only of pity, she bent over her with compassion, to read and shelter! The Royal wanderer went on, but secretly had the poor woman stretched unconscious on the floor. Forgetting her own misfortune, full only of pity, she bent over her with compassion, to read and shelter!

The Princess Chançon, satisfied with her good action, got ready to take a little rest in her turn. . . .

But now, suddenly, the hut filled with light; and the old woman—who was a Fairy—appeared young and beautiful, clothed with the sunshine, and surrounded by a radiant aureole. In a sweet, coaxing, wheedling voice, like the most delicious music, the Fairy said to the stupefied child: "Little Prince Chanson, you have saved my life; now I am going to do something for you. Your father the King, and his pedantic counselors, have driven you out, because you had too good a heart. Now it is your good heart that shall be your glory! Go, my child, run from country to country, go through the streets and the country lanes, Sing! Little Chanson, console and help, making valor and joy spring up in all hearts! Heros will call you to help to lift up the people, due to the aid of victory; and old people in their silver cranked voices shall still stammer your refrains to brighten the winter of their years, and to renew the warmth of their numb souls. Do not regret the vanity of official homage; the benediction of the unhappy shall be your sweet recompense! At this moment they have driven you out of a kingdom, but, my child, in exchange, I give you the *Empire of the World!* Go!" —*Musica.*

THE ORIGIN OF THE MUSICAL TALENT.

My object in compiling these facts is to give the student the impression that one may become a great musician without having had fine musicians for parents, provided he has talent and uses it. Also that only by tireless industry and perseverance did the great musicians become known to the world. Let these facts speak for themselves.

Beethoven—his mother was a cook and his father had an uncontrollable passion for drink.

Handel—father a town-surgeon who objected to his son's becoming a musician.

Gluck—father a forester and forest-ranger to various royal personages.

Paestrina—father an Italian peasant.

Haydn—father a wheelwright.

Schubert—mother a cook and father a poor schoolmaster.

Weber—father was a gambler and strolling musician before he became a theatrical manager.

Schumann—father a bookseller and publisher.

Gounod—father a painter.

Rossini—father a vagrant musician and slaughter-house inspector.

Wagner—father a clerk in the police service.

List—father a steward to Prince Esterhazy.

Dvorak—father an inn-keeper who desired his son to become a butcher.

Verdi—father an inn-keeper.—Daniel Bloomfield.

THE FOLLOWING program and description is offered to the readers of the CHILDREN'S PAGE as a program novelty that should be well received by an audience.

SCHUMANN'S ALBUM FOR THE YOUNG, WITH ILLUSTRATIONS.

PART ONE—SPRING.
Spring Song (No. 15)..... Illus. by a Tableau.
Mignon (No. 35)..... " " Costume.
May, Lovely May (No. 13)..... " " Dance.

A Group of Schumann's Songs.

PART TWO—SUMMER.
Rustic Song (No. 20)..... Illus. by a Tableau.
Humming Song (No. 13)..... " " Costume.
The Happy Farmer (No. 10)..... " " Dance.

A Group of Songs.

PART THREE—AUTUMN.
Reapers' Song (No. 18)..... Illus. by a Tableau.
Vintage Time (No. 31)..... " " Costume.
Harvest Song (No. 24)..... " " Dance.

A Group of Songs.

WINTER TIME (No. 30)..... Illus. by a Tableau.
Saint Nicholas (No. 12)..... " " Costume.
New Year's Eve (No. 43)..... " " Dance.

In order to present the "Schumann Album" in this way, it is necessary to have the stage or parlors so arranged that the piano may occupy a prominent position in front, with a curtain behind and to one side of it.

The twelve numbers selected are illustrative of the season to which they are assigned, and will be found to be progressive in the matter of difficulty, the first half of the program containing selections which may be rendered by the first and second year pupils, while the last half will demand a more advanced technique.

The tableaux are simple and easily carried out. The "Springtime" one is simply a group of girls, dressed in pale green, decorated with apple blossoms (made of tissue paper) and holding great ropes of spring flowers, also artificial. The tableau which illustrates the "Rustic Song" is composed of a maid in a sunbonnet, and a man with a hoe, meeting in

the closer the resemblance to a humming bird, flitting swiftly hither and thither.

If you have a great-eyed Italian girl among your pupils to play the "Vintage Time," you are fortunate. She should be clad in white, that the masses of grape leaves and huge bunches of purple grapes that she wears may stand out in vivid relief. In her hair must be a Bacchante wreath of grape leaves and a pair of opalescent slippers over her shoulder.

The second number of the last part, "St. Nicholas," everyone is acquainted with, and the merry music of his bells is a not unpleasant accompaniment to the pianoforte music.

For the dances which illustrate the last number of each part it is best to obtain the assistance of a dancing teacher of your town or village, for even though you may have enough pupils who are also dancing school pupils, it is best to have the aid of the teacher. For the dances have to be "adapted" to the Schumann music, and the children having been accustomed to dancing to certain music find it difficult to adapt the old familiar steps to the new music. This makes a great deal of practice necessary, which is very good for the pianoforte pupil.

Dancing school teachers are always glad to have their pupils have the practice of taking part in public affairs, and feel sufficiently repaid by the statement on the program that Miss X. has had the assistance of Miss Y., the dances having been done by her pupils.

The first dance, illustrating the "May, Lovely May," is, of course, a May-day dance, and the same ropes of flowers that were used in the first tableau may be used for the dance.

The second dance, coming at the end of "The Happy Farmer," is that "Jolly Haymakers' Dance," so much used in the schools and at home entertainments. It is danced by boys in overalls and straw hats and carrying rakes.

The third dance, accompanying the "Harvest Song," is a wild, abandoned dance, danced by a girl in russet colors, overstrung with red maple leaves and chains of nuts. If possible, Jack-o'-lanterns should illuminate this dance.

The last dance is the Dance of the Months, as it comes with "New Year's Eve." It is "acted" by twelve little people, each bearing something symbolic of the month she represents.

In giving a recital of this sort it must be remembered that "the playing" the thing," therefore the pianoforte selection must be played almost entirely through before the illustrations are shown, this coming only with the last dance measures or so, and being very short.

The objection to this kind of recital is that the vivid colors and action of the tableaux and dancing take away the interest from the pianoforte, which appears only through the ear, but it is a splendid kind of recital for children to attend, for it invests the music with a lively interest and a beautiful reality.

I have said nothing about the vocal music, for each singer prefers to make his own selections. As to the arrangement of the program, the fact of there being four numbers between every two tableaux and between the dances gives ample time for preparation, and avoids embarrassing waits.

It may be objected that young pupils cannot play for "fancy dancing," but I know that they can, for my pupils have done it—first year pupils too. It requires that the pupil who does this shall know the selection thoroughly, so that she can give no attention to the dancer, and that she shall have a good "work-knowledge" of rhythm, but these two things—thoroughness and rhythm—a good teacher demands from her pupils from the beginning.

The tableaux are best done by the older pupils and the dancing by the younger children.—Helen Maguire.

On October 11, 1905, the pupils of Miss Hazel M. Jackson met at her home and organized "The Music Club," which meets twice a month. Our club motto is: "Make haste slowly"; our colors are

green and white. The program for each meeting will consist of a lesson in harmony and ear-training, a short sketch from the life of some great composer and an analysis of some of his compositions.—Hazel M. Jackson.

I have formed a club for my violin pupils, called the "Beethoven Club." Our motto is: "Perfection should be the aim of every true artist." Our colors are red and white. Meetings are held once a month at my home. A short program is given, after which we study the life of some musician and composer; then musical games are played and sometimes refreshments are served. The pupils are delighted with the club and take great interest in it. The ETUDE has been a very great help; we could not do without it.—Mae Black.

The "Young Folks' Beethoven Club" was organized last October by the junior pupils of Mrs. Frances Jones. Meetings are held the first Friday in each month, at the home of the club. There are twenty-eight members. The club is divided into two sections and each in turn furnishes the program for the evening. At our meeting this month the composer for study was Mozart, and one of the members of the club read a short story of his life. The story of the "Magic Flute" was also read and several selections from that opera were played by different pupils. We had a drill on musical terms: Each member was required to spell and to pronounce correctly a musical term for the club to define. The terms were all to be selected from their studies, and any one succeeding in giving a term that no one could define was awarded a prize. A number of piano solos were played.

The length of the musical program is always limited to one hour, and is followed by an hour's social, at which light refreshments, furnished by the children, are served. Last June the club gave a public recital which was very successful, and in August the members had a picnic which was much enjoyed. The club colors are crimson and white, each member wears a crimson and white checkered pin with the letters "Y. F. B. C." in silver. The pupils all take great pride and interest in their club.—Frances H. Jones.

We have formed a club of ten members and call ourselves "The Young Musicians' Club." We meet every Saturday. We have a plan of work for four Saturdays. The first Saturday is "Theory Day." This hour is devoted to vocal exercises and explanations of "Fundamentals of Theory." The second Saturday we call "Technique and Technique." Every member has to play a finger exercise, a scale or chord, with the different touches. The third Saturday we read inter-

esting stories of young musicians from THE ETUDE. On the fourth Saturday we will have a little impromptu musical program. We intend to give two recitals, one at Christmas and one at the end of the summer holidays, if our club proves a success.—Villie Battle, Sec.

WE take this place to remind the publisher of THE ETUDE that we will send a half dozen club buttons to every club leader who reports a club that has not yet received buttons. These buttons are intended for the officers and have a portrait of Beethoven on them. Additional buttons can be had for a small price.

EACH of the three folios gives one of the three component parts of a great composer's name, by means of a hidden acrostic; in other words—a cryptogram. This is formed by letters which occur in a certain fixed order throughout each folio, one letter to each line, the order being the same in all cases; that is, the first letter begins in the same place in every one of the three divisions, after which the order is invariable. When the cue is discovered, the acrostic will be found to develop with perfect regularity. The difficulty lies in discovering this key, and as aid to this, note well the indications given in the verses themselves.

Look, children—an acrostic blind!
Tune up your wits, your memory bright,
And in these verses you will find
One who deserves fame's greatest height.

He's hidden curiously away from you—
A line gives but a letter for a cue.

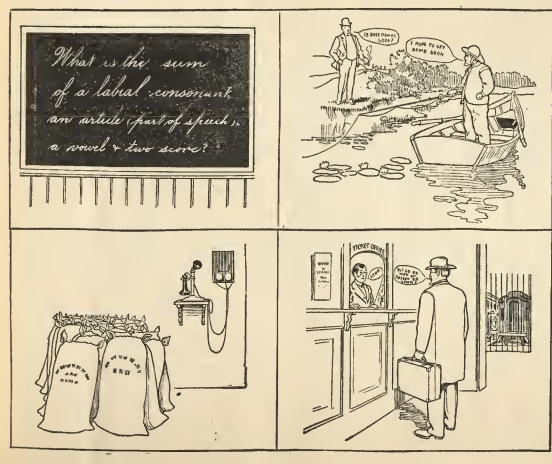
Vain effort will it be to trace
Each letter in its rightful place;
None will be found where it is due.

But only sharpen well your eyes,
Begin the search with brain alert;
An earnest look—a glance crosswise—
The trail its secret will assert.

And when you find it, you'll agree,
With more than former zest,
That never mortal man as he,
The laurel earned from woe and weal,
Or ever won more deathless name.

—Frederic R. Lutz.

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?



The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents. Foreign Postage, 75 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money order, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrangements must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the last issue sent you will be notified the date to which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions are heavily made, in our seeking and promptly are solicited. Those that are not available will be returned.

ADVERTISING RATES will be sent on application. Forms close on 1st of each month for the succeeding month's issue.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

I know of no more encouraging fact than the unquestionable ability of a man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture or to carve a statue, and so make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do.—
Thoreau.

DECEMBER is a month of great and special activity in music. First, there are pupils' recitals which progressive teachers find helpful at the end of the first section of the season's musical work; then there are recitals by teachers, by concert pianists and great artists; also the symphony concert in the large music centres; concerts by choral societies, glee clubs, etc.; and more important and more wide-spread than all of these already mentioned, even when combined, is the attention paid to music by the various churches and Sunday-schools. We might get a clearer idea of the important parts which music plays during the Holiday season if we should try to conceive of a Christmas season without music! How bold and empty it would seem! The spirit of Christmas, with its joy, its largeness, its unselfishness, its spirit of "peace and good-will," is peculiarly adapted to find vent in lofty, inspired music. Words alone, be they never so well selected, so made up, rounded the periods or how poetic and rich in the imagery they present, could not express the feelings of our hearts at the Christmas season. We must call Music, heavenly music, to our assistance.

And just because music and the work of musicians, professional and amateur, is so important to religious and social life at this season, musicians should be ready to do all and a little more than is asked of them. This is the time of the year to strengthen the lines cast out for public support to the teacher's work. The influence of a special season often continues for months afterward.

Every child should be taught to love music. So far as is possible, every child should be taught to sing or to play some instrument. The Americans ought to be a race of singers. We are composite. We have in our cities many sons and daughters of the land of song. It is true that numbers of them return home, but a large majority of the younger generation stay here to become Americans, in the course of time. We have representatives of the various Slav races with their rich heritage of folk-song. The music cherishing Teutons are scattered everywhere in our land, with their love for the deep, pure sentiments of the heart that can best be expressed in music. The descendants of the old tribes of Wales may be found in various parts of our country. The mingling of these various strains cannot produce a people who shall love music for

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO EVERY READER OF THE ETUDE

its own sake. We spend thousands of dollars for music in our public schools, and yet our children do not sing freely and spontaneously, because they like not to sing, because they cannot keep from singing, because it is the natural outlet for the free, happy more songs, that they may know them whenever they want to sing. They should be encouraged to sing; they should be taught to love to sing, to be free and natural. May it not be that they are influenced by our examples too much and repress their inclination to burst into song? Let this Christmas season be a season of song by our children. What sweeter voices can we hear!

The spirit of exchange is characteristic of the Holiday season, not merely an exchange of gifts, but an exchange of sentiment, of appreciation, of good wishes, of genuine, friendly interest. There are few personal relations of a more intimate and responsible nature than that of teacher and pupil. And the responsibility and the opportunity is a double one, has a reciprocal side. The teacher's work has more than a business aspect. It is true that he sells to the pupil a certain share of his time, during which he imparts instruction. Yet the transfer of the lesson fee is not the only return the pupil can make. There must be sympathy, there must be interest, there must be striving on the part of the pupil so that the teacher may be in a frame of mind to enjoy his work and thus to add the finer spirit of self-giving. And this is a Christmas token that every pupil can and should give to a worthy teacher, and one that will carry back to increased zeal on the part of the teacher. Show your teacher that you appreciate the work he is doing and he will want to do more for you and take more pleasure in doing more.

We call the attention of our readers, especially the younger generation who are still at their studies or who have just begun their professional careers, to the article by Mr. Krebbs, on "The Distinctive American Note in Our Music," the first part of which appears in this issue of THE ETUDE. We are all interested in our music, and we want music to be a part of American thought and activity. The American has made himself a factor in the world, in finance, in industry, in invention, in science, in literature, in art, and we want him to be a commanding figure in music, as well. By nature, the American is independent, is strongly individual, is not content to follow, eager to investigate for himself and unwilling to be trammelled by conventionalities. He has been slower to free himself and to strike out on independent lines in art, especially in music, but signs are not wanting to indicate that things are becoming different. Mr. Krebbs' discussion of the subject comes at an opportune time for the young men and women who feel within them the creative instinct and have submitted themselves to the guiding of competent teachers in order to obtain the technique of composition. At this point too many stop or make a mistake. Like piano players, they too often become slaves to the technique they have learned, instead of mastering it. This mistake is particularly fatal in musical composition. Granted that a man or woman has the creative gift and that he has become familiar with the constructive methods of the master-composers of the various periods of musical history, the application he is to make of his knowledge and power will depend upon the guiding principles he accepts. If he wishes to be individual, to have some distinctive quality in his work, he must have well-defined principles upon which to base his work, not principles of craftsmanship, but principles of conception. It is at this point that Mr. Krebbs' article will be particularly valuable, since they point to the field that shall offer material for the American composer to work up in a

maner that shall produce works with a distinctive American note. And why should we not, sooner or later, make music that shall be composition, so far as the general principles of art are concerned, yet shall be distinctive in conception and in greater or less measure, in workmanship? The American intellect is keen enough, the American temperament is active and vigorous enough, the American taste is refined enough and above all, the American is fearless and self-critical enough, to produce master works in art. What is needed is that the workers shall appreciate clearly and thoroughly the lines in which to labor and then depend upon the distinctive American quality to show itself in music, as it has in other directions. Study the people's music, and learn its real nature and the secret of its influence.

We hear and read much about the various phases of musical life, yet all too seldom do we come across discussions of the sociological side of music. And yet it is of high value and importance. Our social life depends on various points to knit together its diverse factors. Men and women must have common interests, common likes and dislikes if they are to meet and to live amicably. Civilization is not wholly a matter of law; it is not a matter of *meum* and *tuum*; it is not a matter of business, of labor and of finance. Art is needed and has much to offer; culture is necessary to reduce friction almost to the vanishing point; and of all the arts, does not music, most of all, soften asperities of temper and refine social intercourse, that will cause us to live and be moderately happy and passably care-free and may have food for the mind in its relaxed state. And what so well as music supplies mental and physical strength with the minimum of tension?

We musicians must recognize that music is a powerful factor in our common life. When we think of the great sums spent annually for instruction, for concerts, for musical supplies of every kind, instruments, music, books, for publishing and manufacturing plants, etc., we can readily understand that music and its interests are to be reckoned with. Therefore, if it be a big factor, why not make it a still greater one? Every person who is interested in music, or to a greater extent than before aids in the work; every new pupil is a new centre for possible growth; every concert that is a success is a distinct gain; every public effort which musicians make aids in widening the field of support. The point is to make the work as effective as can be, in quality as well as in quantity. The music which is given to the public at the church and Sunday-school services should be such as to please and impress the public not selected to suit the tastes of the leader and his musical forces. The musician who wishes to do good in a musical way must attract the people and interest them, first of all. He must study the musical tastes of the community, must ever avoid the metierous and vulgar in music and yet not lay too great stress on the more complicated, which has aptly been called the "musician's music."

The musician is making a bid for recognition in his community. It will be given to him when he wins it, not before. The public is not calling for the musician to prove his value to society at large. That is his own duty. He will prove it by doing things that meet the needs and win the approbation of the public, not by trying to force what he himself and highly-trained critics call "the best in music" upon the public. In this era of the commercial spirit, art must prove its necessity and its help and inspiration if it is to be freely supported. The public asks of art, as the tradesman asks of anything offered to him: "What is it worth?" So the American public must have the value of music to them proven clearly and unmistakably.

No 5530

To Henry C. Whittemore

HUNGARIAN DANCE No. 7

JOH. BRAHMS

Concert Transcription by
I. PHILIPP

Allegretto

Vivo

Copyright 1905 by Theo. Presser &

Musical score for the left page, measures 1-16. The score is written for piano and features a variety of textures and dynamics. Measures 1-4 show a steady eighth-note accompaniment in the bass with chords in the treble. Measures 5-8 introduce a more complex treble melody with triplets and sixteenth notes. Measure 9 marks a change with *rit.* and *p subito*. Measures 10-12 continue with a rhythmic bass line and a melodic treble line. Measure 13 has *rit. cresc.*. Measure 14 is marked *a tempo*. Measures 15-16 feature a *ff* treble melody and a *p* bass line, ending with *rit.*

Musical score for the right page, measures 17-32. The score continues the piece with dynamic and tempo changes. Measures 17-20 show a *cresc.* in the treble and a steady bass line. Measures 21-24 have *dim.*, *rit.*, and *molto* markings. Measures 25-28 are marked *p sostenuto* and *poco*. Measures 29-32 feature a *Vivo* tempo change, marked *a tempo* and *8...*, with *ff* and *pp* dynamics. The final measures (31-32) are marked *Tempo vivo subito* and *8...*, with a *ff* treble melody and a *p rit.* bass line.

No 5121

IN FESTAL ARRAY

MARCH

H. ENGELMANN.

SECONDO

Tempo di marcia. M.M. $\text{♩} = 120$

Copyright, 1905, by Theo. Presser.

British Copyright Secured

No 5121

IN FESTAL ARRAY

MARCH

H. ENGELMANN.

PRIMO

Tempo di marcia. M.M. $\text{♩} = 120$.

Also published as a Piano Solo.

PRIMO

Cantabile

TRIO

pmplico

schert.

mf

PRIMO

Grandioso

ff

cresc.

FAREWELL

MELODY

EDWARD M. READ

Andantino M.M. $\text{♩} = 100$

Musical score for the left page of "Farewell". The score is in 4/4 time, key of B-flat major (two flats). It begins with a piano (*p*) and legato marking. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked "Andantino M.M. $\text{♩} = 100$ ".

Musical score for the right page of "Farewell". The score continues from the left page. It includes markings for *rall.* (rallentando), *mf* (mezzo-forte), *marcato*, *molto rit. e dim.* (molto ritardando e diminuendo), and *ppp* (pianissimo). The tempo is marked "Andantino M.M. $\text{♩} = 100$ ". The score concludes with a final chord marked *ppp*.

BELLS OF CHRISTMAS EVE

Andantino M.M. $\text{♩} = 72$

Arranged from WENZEL

No 5525

GIPSIES

ZIGEUNER

GEORG EGGELING

Allegro M.M. $\text{♩} = 104$

Copyright 1905 by Theo. Presser-1.

No. 5544

MELODIE

SIGISMOND STOJOWSKI, Op. 1, No. 1.

Copyright 1891 by H. B. Stevens & Co.

VALE MIGNONNE

J.B. TOURNEUR

Tempo di Valse. M.M.♩ = 63.

VIOLIN

PIANO

TRIO.

A QUAINT DANCE

GEORGE DUDLEY MARTIN

Grazioso M.M. ♩ = 112

Copyright 1905 by Theo. Presser 2

British Copyright secured

5542-2

Nº 5516

CALABRIA.

TARANTELLA.

EDMUND PARLOW.

Presto. M.M. ♩ = 176.

First system of the musical score for 'CALABRIA. TARANTELLA.' by Edmund Parlow. It consists of a piano introduction and a main melody. The piano part starts with a forte (f) dynamic and features a series of chords. The melody begins with a mezzo-forte (mf) dynamic and includes various ornaments and fingerings. The system concludes with a piano (p) dynamic marking.

Copyright 1905 by Theo. Presser.

International Copyright.

Continuation of the musical score for 'CALABRIA. TARANTELLA.' by Edmund Parlow. This section includes several systems of music. It features a variety of dynamics including mezzo-forte (mf), piano (p), and fortissimo (ff). There are also markings for 'Ped. simile' and 'Fine'. The score includes first and second endings, with the first ending leading back to an earlier section and the second ending concluding the piece with a 'D.C.' (Da Capo) marking.

IN QUIET MEDITATION

W. F. SUDDS, Op. 302.

Andante cantabile. M.M. ♩ = 72.

The first system of the musical score for 'In Quiet Meditation' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is 'Andante cantabile' with a metronome marking of 72 beats per minute. The music begins with a piano (*p*) dynamic. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

Poco animato.

The second system of the musical score continues from the first. It consists of two staves. The tempo changes to 'Poco animato'. The music starts with a pianissimo (*pp*) dynamic. The first staff contains measures 17 through 24, and the second staff contains measures 25 through 32. The tempo is noticeably faster than the first system, and the music becomes more rhythmic with more frequent note values.

Copyright, 1905, by Theo. Presser.

British Copyright Secured.

The third system of the musical score continues from the second. It consists of two staves. The tempo changes to 'Tempo I.'. The music starts with a piano (*p*) dynamic. The first staff contains measures 33 through 40, and the second staff contains measures 41 through 48. The tempo is noticeably faster than the previous systems, and the music becomes more rhythmic with more frequent note values. The system concludes with a 'lento' marking and a pianissimo (*ppp*) dynamic.

THE PLACE OF PITY

WILLIAM H. GARDNER

WM. H. PONTIUS

In a fervent manner

When all the world for-sakes you, When Sor-row's bur-den seems too
No doubt dis-turbs the Sa-viour, It is e-nough that ye are
great to bear, Seek ye the Place of Pit-y! Ye sure-ly will find con-so-
bowed with pain. He knows ye ask His pit-y, And nev-er hu-man heart has
la-tion there! "Ye know it not!" Ah, lis-ten then, 'Tis asked in vain. Then wait no more! Tis time to-day! His

there ye shall find hope a-gain, Go kneel be-fore the Cross sub-lime, Where
peace with thee will live al-way, Go seek the Cross, and bow in prayer, And
Je-sus waits with love di-vine. There is the Place of
find the Sa-viour's pit-y there.
Pit-y, The Cross of Cal-va-ry, Where Christ the Sa-viour
suf-fered, Re-deem-ing you and me.

His grace is all suf - fi - cient, His love will con - quer

grief, Go seek the Place of Pit - y, And find a sweet re -

lief.

Go seek the Place of Pit - y, And find a sweet re - lief.

p rit. rall e dim.

p rit. rall e dim.

1

2

p rit. rall e dim.

p rit. rall e dim.

VIOLET

CHARLES HERVEY.

Allegretto moderato. M.M. = 80.

ARTHUR HERVEY.

Vio - let, neath the grass con - cealed,
Sun - ny rays with lov - ing beam,

Hop - ing still, tho' un - re - veald, Vi - o - let, re - joice with me!
Thro' thy heart will soft - ly stream, Dry thy tears and hap - py be,

Vi - o - let, re - joice with me! Sun - shine com - eth e'en to
Dry thy tears and hap - py be, Vi - o - let, re - joice with

thee, to thee.
me, with me.

p

cresc.

f con sentimento

f con sentimento

sub p

pp

O Little Babe of Bethlehem

Christmas Song

Quartet or Chorus ad lib.

Words and music by R.M. STULTS.

SOPR. SOLO.
Andante con moto. M.M. = 92.
 Sprightly.
 (Christmas Bells)
 O Lit-tle Babe of Beth-le-hem! Be-fore Thy couch we
 O Lit-tle Babe of Beth-le-hem! O Word In-car-nate
 Sw: Full (box open) *dim. e rall.*
 Sw: Soft s & 4 ft.
 Ped: 16 ft. to Sw.
mf *p* *mf* *cresc.*
 kneel; Up-on Thy brow no di-a-dem Thy King-ship doth re-veal. No re-gal robes a-bout Thee spread, Thy
 giv'n! Could we but touch Thy garment's hem, And know our sins for-giv'n! Teach us O Lord to trust Thee more, Off.
mf *p* *mf* *cresc.*
DUET ad lib.
 roy-al-ty ex-press Thy pal-ace but a man-gar-bed Thy mission here to bless.
 spring of God's great love! And with an-gel-ic hosts a-dore Thee, throned in heav'n a-bove.
f *rit.* *dim.* *a tempo* *dim.* *p* *faster*
 O Lit-tle Babe of Beth-le-hem
f *colla voce* *dim.* *a tempo* *dim.* *p* *faster*
 Increase Sw.
QUARTET or CHORUS ad lib.
 Our praise shall nev-er cease; O Lit-tle Babe of Beth-le-hem! Thou Lamb of God! Thou Prince of Peace!
a tempo *ff* *rit.*
 Our praise shall nev-er cease; O Lit-tle Babe of Beth-le-hem! Thou Lamb of God! Thou Prince of Peace!
a tempo *ff* *rit.*
 Our praise shall nev-er cease; O Lit-tle Babe of Beth-le-hem! Thou Lamb of God! Thou Prince of Peace!
a tempo *ff* *rit.*
 Sw. *rit.*
 Ped: to Gt.
 Ped: to Gt., off.

THE ETUDE

VOCAL DEPARTMENT

Conducted by H.W. Greene

OUT OF THE ORDINARY.

It is as natural as it is easy for most persons to be ordinary. Perhaps it is creditable even to swell the number that maintains the average above which lies success and below which failure is certain. But it is not better so to live and strive that the term ordinary cannot justly fit us?

"How to rise above the ordinary" is the problem. The indefinite desire to get up higher will not do it. Merely to aspire is cheap. Ambition is only a long word with many. Those who possess ambition never find time to use the word. Ambitious people are usually not wrongly accused of being selfish and secretive, only because the fire which they feed consumes everything but the thing itself—that is too deep and sacred to be held up for inspection—clinging to it is a heart. The strong nature shudders at such an exposure.

If we would rise above the ordinary, we must first comprehend the status of the ordinary; next find our relation to it, and then divine the lifting power that shall make our ascent possible. It is here that a large percentage of the failures occur. To work harder is not the thing. To work with a definite purpose along a special line is the idea. Where the brain counts is in finding the special direction in which we have an aptitude peculiar to ourselves. If that cannot be found, there is no help for us. We shall remain in the ranks with the ordinary. A young man will tell you he is throbbing with ambition—that he has "hitched his wagon to a star." A few well-selected questions will unsettle him. If he is strongly in earnest he will let you talk. You may be sure of your ground if the student's purpose is to learn your opinion of his value, if that value can be said to be special in any direction. You will not be long in finding that you meet on a common footing.

How many lines in the vocal art may be rightfully considered as special? Singing of itself is a specialized feature of music, but the distinctions may be drawn finer. Correct taste and a right method of tone production are inevitably of the first importance, but from this point one may specialize in teaching method, interpretation, children, as a singer one may specialize in oratorio, opera, light opera, church, lieder, ballads, illustrative recitals, etc.

Do I hear you say that a teacher should be able to cover method, interpretation and children's voices equally well, to be fully equipped for his part? I quite agree with you. But if any one phase of the art is more attractive to him than another, is it not better that he be encouraged, until his needs in the other directions become more apparent to him? This I fully believe, and it is even more important that the pupil who is to sing be studied and his expressed preference as to specialty be encouraged so far as the teacher's knowledge of the requirements of that specialty can be made to fit his voice and temperament. A remarkable example of this came under my observation recently. A young man of a fair voice went to a teacher who held in supreme contempt anything vocal that did not come up to the Schubert, Schumann, Brahms and Strauss standard. This student had a most remarkable gift for oratory and was here to succeed in a field where that gift is in demand. Briefly, he found the wrong teacher. Their ideas of art were as antipodal as the poles.

Instead of aiding the youth to rise in his special line of work, he endeavored to instill in his mind an appreciation of the beauties of Brahms. Result, failure, and a change of teachers. His next venture was more fortunate. He found the man who

could estimate talent at its relative value, and who, realizing the greater need of moral stamina in the field wherein he must ultimately shine, divided his efforts between sharpening the perceptions of the pupil as to the false and true in that field and fortifying him against the evils with which he must contend in such an atmosphere. While all cases are not so clearly defined as this, the suggestion is clear—specialize if there is the remotest indication of a lead.

So far as the pupil's bent is revealed, it is the teacher's province to follow. Those who have no bent, who just move along as far and as fast as

The Editor of the Vocal Department is pleased to be able to print for the benefit of the readers of THE ETUDE an original poem of special interest to singers, by Leslie Willis Sprague, the eminent writer and lecturer.

THE CALL TO THE SINGER

By LESLIE WILLIS SPRAGUE

(Written for and dedicated to The Brookfield Summer School of Music, 1905.)

Oh sing the song of a man in all of his promise and power!

With courage to face life's dangers, with faith for its darkest hour.

Sing of the hopes that mount upward, to goals beyond his reach:

Sing of the ties that bind him, of duties to all and to each.

Long is the way of man's progress, dark are the nights of his life,

Heavy the burden he carries, bitter the salt of his tears.

Weary the days of his journey, many the failures he knows,

And who that is human can pay all of the love that he owes?

Oh sing to the fainting man's courage, sing to the hope that ne'er dies,

Sing of the vision that blossoms sorrow's tear-dimmed eyes:

Sing of the strength which the burden to the weary brings given.

Of blessings which duty bestows upon each who for his lives!

Sing of the sunlight which warms man, of waters that quench his thirst;

Sing of the promise to failure, that the last shall be the first:

Sing of the joy of the triumph which awaits the resolute will;

Sing the Divine commandment, with its blessed: "Peace, be still."

Oh, blest be the gift of the singer, whose power is over the heart:

Blest be the purpose holy, to which he devotes his art.

The world is in need of his music, to cheer, awaken, inspire;

The wings of his Muse are summoned to fan the heavenly fire.

Voice must grow out of language, and singers must begin by singing thoughts.

The term *bel canto* is in some quarters perilously near *Acous pous*. *Bel canto* simply meant mastery over the voice.

The tendency of composers is to make vocal music more and more histrionic, so that it shall correspond more and more with the intonations of languages.

A sense of unreality has been given to oratorio singing by insistence that it is not dramatic.

Inspiration can do something without elaborate technique, but technique can do nothing without inspiration.

A noble creative power compels a noble technique.

The vocalist does his work worthily when he makes the thought and the sung-word correspond. The real singer is the man who reveals character in the act of dealing with thought.

Three ideas form the basis of a singer's technique: a breath taken deeply and deeply controlled, soft flow of the voice, and relaxation, so that there is no stiffness in the muscles of the chest.

When the whole man physically and spiritually sings, all men must listen.

Captivity of the vocal chords spells vibrato; license spells wobble.

All pronouncing which cramps the throat is wrong.

Breath with the lower rather than with the upper part of the trunk filling it up with the anterior, the dorsal and the lateral regions, all round the waist.

A deeply controlled breath ensures free action for the larynx and the pronouncing apparatus.

Some would make singing all tears, others all smiles; some would have it all hypnotism, others all intellect.

The body depends upon the mind for its inspiration.

It is not the amount of breath a man takes that tells, it is the amount he controls.

A good deep breath is the best cure for nervousness in a singer.

A student's aim should be to sing a word rather than to make a tone.

The singing and the speaking voices are not two. Man has but one voice. But the voice teacher employs a broader vowel than the musician.

Passion and zeal, with reason throned above them, give divine fire. Progress must be driven on a curb.

The singing student should read aloud, and study how to convey an impression with the voice.

Oratorio will finally absorb opera and make it one with itself.

AS TO ENGLISH.

A ROSSO should be considered as a complete expression of one idea through the medium of language and sound. The words appeal most to the intelligence, the music to the emotions. The emotional facilities should be directed by the intellectual and so the music should be subordinate to the words. This was recognized by the Greeks, whose judgment in all aesthetic questions was

so unerringly correct, so far as we can learn. Music, although a most important element in their dramatic representations, was, when used as an accompaniment, strictly subordinate to the words. The words, then, which form the intellectual structure of the song, should most certainly be understood before we can thoroughly appreciate the idea set forth musically by the composer.

The majority of concert-goers are probably not slightly acquainted with any foreign language. It, therefore, must be impossible for them to follow with entire appreciation, the text of songs not in the English language. There is no reason why songs written in English should not be sung and sung beautifully in English. In the lyrics of no other modern language do we find rhythmic effects so markedly musical. We can collect an anthology of lyric poetry from the Elizabethan era down to the present time that will safely challenge comparison with a similar collection in any other language. We may safely say that English songs, as a whole, surpass all others in poetic beauty, in their wide range of interest and also in variety of melodious rhythms.

THE SINGING OF THE FUTURE.

The following are a few of the points mentioned by Mr. Fraugon Davies, the noted baritone, in his book with the above title, just issued:

The poet comments on life; the composer comments on the poet; the singer interprets the composer's comment. Thus the singer has at command a three-distilled essence.

The germ of vocal efficiency lies in musical efficiency.

WAGNER

== PADEREWSKI ==

ROSSINI

VERDI

CARICATURES OF COMPOSERS, FIRST SERIES.

(Continued on page 512)

Please mention **THE ETUDE** when addressing our advertisers

NAME _____
ADDRESS _____

AROUND THE WORLD - 110 DAYS - S.S. VICTORIA LUISE

FROM NEW YORK
NOV. 12, 1912

FROM SAN FRANCISCO
FEB. 27, 1913



**\$650
AND UP**
INCLUDING ALL
NECESSARY EX-
PENSES, INSURANCE
AND AGENT'S

HAMBURG AMERICAN LINE
41-45 BROADWAY, N. Y.

BOSTON PHILADELPHIA PITTSBURGH CHICAGO ST. LOUIS SAN FRANCISCO

"The Crowning Attribute of Lovely Woman is Cleanliness"



NAIAD DRESS SHIELD

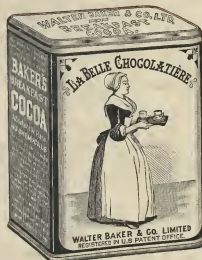
ODORLESS HYGIENIC

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25c. Every pair guaranteed.

The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York

It's Baker's and It's Delicious



Made by a perfect mechanical process from high grade cocoa beans, scientifically blended, it is of the finest quality, full strength and absolutely pure and healthful.

Sold in 1/8 lb., 1/4 lb., 1/2 lb. and 1 lb. cans, net weight.

Booklet of Choice Recipes Sent Free

WALTER BAKER & CO. LTD.
Established 1780 DORCHESTER, MASS.

IVERS & POND PIANOS



To Music Teachers:

Musicians and teachers more than any others appreciate and require the best in piano construction. The IVERS & POND offers them not only superlative tone quality, but remarkable economy because of its wonderful durability. The

cost for tuning and maintenance is less than half that of pianos of "commercial" standards, and after a generation of use it is a familiar experience to replace the worn parts of an IVERS & POND and launch it on another long period of service. You can try an IVERS & POND in your home before buying and your old piano will be taken in exchange, counting perhaps for more than you imagine.

HOW TO BUY Where we have no dealer we ship direct from our factory. We have a unique plan for selling on approval, extended payment terms, even in the most remote cities and towns of the United States. Catalogue and valuable information will save you disappointment. Write it now.

IVERS & POND PIANOS
141 BOYLSTON STREET, BOSTON

is too much of
chers, Teacher's
re and New York

falo, N. Y.

VOSE PIANOS

have been established 60 YEARS. By our every family in moderate circumstances can own a fine piano. We take old instruments in exchange and deliver the home free of expense. Write for Catalogue D and

VOSE & SONS PIANO CO., Boston, Mass.