12-1-1914

Volume 32, Number 12 (December 1914)

James Francis Cooke

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
The Other Side of the Case

Picture your family—your friends—through the medium of the Emerson Player-Piano, and what a host of possibilities—of laden fancies—rush to greet you!

For through this medium speaks the sweet-voiced Emerson Piano—only with added power and increased beauty. And it opens a new world in home and social life. The Emerson Player-Piano gathers from Music-land all the sweetest—the gayest—the wildest flowers that grow there—and they are picked specially for you or HER, whoever the player may be. Each one has its own particular musical liking—a little different from that of any one else—and it is to satisfy that particular liking that the Emerson Player-Piano was made.

The old, old stories of the Masters are now heard—for the first time—and almost so real. The thought which only yesterday was given birth upon the strings, leaps into life and color!

And you, seated there, command it all. Or it may be some friend or loved one who plays—and you on the other side of the case, get a double joy, from giving and receiving.

Dealers in Principal Cities and Towns. Write for Catalog.

EMERSON PIANO CO.
BOSTON, MASS.

1849

CLEANING

SOFT, SMOOTH SKIN

Actresses and dancers, whose skin must always be at its loveliest—people everywhere who understand the appeal and charm of a fresh glowing complexion—get from Pond's Vanishing Cream just the effect they have always wanted.

The first application of it will show you how this cream softens and freshens your skin—what a wonderful soft color and tone it gives. Use this greaseless, rose-scented preparation regularly and your skin will be noticeably lovelier.

Pond's Vanishing Cream contains a skin-softening, skin-whitening ingredient of great value—the same skin softener found in high-priced expensive creams. This one comes to you at a price worth the saving!

Pond's Extract Co., 162 Hudson Street, New York

THE MASTER WORK IN AMERICAN MUSICAL EDUCATION

TOUCH AND TECHNIC

By DR. WILLIAM MASON

A Method of Permanent Importance in Piano Teaching

The permanent character of Dr. Mason's original ideas in piano teaching, their simple practical usefulness in the everyday work of the teacher, all proclaim his American genius for invention and his exhaustive European training with the greatest teachers of the last century.

The son of an educator, Lowell Mason, he was brought up in an artistic home atmosphere, which combined with "Yankee Common Sense" as well as long association with such teachers as Moscheles, Hauptmann, Richter, Dressel and Liszt led Dr. Mason to realize that the subject of piano teaching demanded an altogether new and broader treatment. As a result he produced Touch and Technic—of unsurpassed value to all teachers and students of piano.

A more valuable work has never been offered to teachers. Liberal discount allowed. Sent on inspection upon application to publisher.

THEODORE PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS, SHEET MUSIC AND MUSIC BOOKS
PHILADELPHIA, PENNA.

STRICH & ZEIDLER

Manufacturers of
PIANOS AND PLAYER-PIANOS

Built especially for people of high artistic discrimination who appreciate the difference between good and best.

Your Correspondence Solicited

E. 140th St. and Jackson Ave., New York City
"America's Year of Boundless Musical Opportunity"

Strong, Novel, Helpful, Practical, Indispensable Features in

THE ETUDE for 1915

Ignace Jan Paderewski

The great Polish pianist whose enormous success has long since been one of the great pages in musical history, has found time to give The Etude his invaluable ideas upon a very interesting phase of piano playing. This will be presented during the early part of 1915 in a remarkable issue devoted to

The Music and Musicians of Poland

Including contributions and interviews with many of the foremost Polish artists of "the land of Chopin."

A Significant Advance

Unprecedented improvement and expansion are alone responsible for the oft repeated statement "The Etude is the one thing I cannot attempt to be without." Among the well nigh endless list of features we have provided for 1915 are a series of genuine real musical vitality to every Etude reader direct from the most stimulating minds in the profession, such as Moritz Rosenthal, Marcela Scelsi, Mrs. H. H. A. Baehr, Walter Damrosch, Sigismund Stojowski, Maed Powell, Mischa Elman, Alexander Lambert and numberless others to be announced later.

$1.50 invested in the Savings Bank for one year earns $.06 interest.

$1.50 invested in THE ETUDE earns the largest musical interest you can possibly purchase for so little.

Thousands will make THE ETUDE their "best Christmas gift" this year.

Lessons by Eminent Virtuosos Upon Great Masterpieces

will be continued together with the exceptionally large number of well selected pieces presented every month.

Contents of the Christmas Issue

Editorial

"From a Child"

Amateur's Greatest Need

The Merry Music of Christmas

Interesting Piano Playing

A Concept in Studio Music

Vigilancy in Teaching

Dedication of a Teacher

Legends for Practical Pianists

A Concert at Christmas

The Real Teachers

What the Pianist Does in a Second

American Music Festivals

A Page's Recital

Impression: On "L. C. Dana"

Impression: On "Fra Le Mani"

Pledge of Children

Music at the Moving Picture

Two Things at Once

Questions and Answers

New Books Reviewed

World of Music

An Egg Nog Party

Brahms' Whimsical Character

A Concert with Beethoven

Index of The Etude for 1915

MUSIC

With Yolanda Ascher

With Wm. S. Thalman

With Cyril Scott

Chopin's "Mazurkas"

Chopin, No. 10

Chopin, No. 11

In the Hobo's Train

Chopin's "Etudes"

Piano Society

France and England

Festivals

Hamburg's Choirs

Vienna's Choirs

Moscow's Choirs

Bremen's Choirs

Promenade Concerts

The Sentimental Dance

Brahms' "Liebeslieder"

November

December

Honor Greetings

First Honor Greetings

Second Honor Greetings

Final Honor Greetings

Aunt Sally (Vocal)

Hymn, "Christ the Lord"
GREATEST SAVINGS IN MAGAZINES EVER OFFERED

On this page are given carefully arranged magazine combinations costing much less than the regular prices of the magazines. These special prices are possible only because of the close co-operation of the publishers, and are as low as those quoted by anyone. All orders are given immediate attention. Prices are for subscriptions to one new magazine which may be taken in addition to any previous subscriptions. These savings are made by combining special issues, and can be for different addresses. Result by check, money order, express order or registered letter.

Canadian and foreign postage additional. Canadian postage on THE ETUDE 35 cents on other magazines about 50 cents. For every order of THE ETUDE, 75 cents on any magazine included. Rates for subscriptions lower than those shown in the magazines listed here makes an annual subscription to one of those magazines listed here makes a holiday or birthday gift that will be appreciated.

ASK FOR A COPY OF THE 1918 “ETUDE MAGAZINE GUIDE” — 36 PAGES. SEND ORDERS ONLY TO THE ETUDE, THEO. PRESSER COMPANY, PUBLISHERS, PHILADELPHIA, PA.
Granberry Piano School
Teachers’ Training Courses
FAELTEN SYSTEM. Booklet
CRANE HALL - NEW YORK

International Musical and Educational Agency
MRS. BABCOCK
Offers Teaching Positions, Colleges, Conservatories, Schools, All Church and Church Engagements
CRANE HALL, NEW YORK

College of Fine Arts - Syracruse University


Hugh A. Clarke, Mus. Doc.
Lessons by Mail
In Harmony, Counterpoint and Composition

Music Typography in all Its Branches
HYMN AND TUNE BOOK PLATES
DUDLEY T. LIMERICK

DUDLEY T. LIMERICK

Music Teacher.

Six Easy Pieces (Both clefs), .25
A collection of first grade pieces with supplement of all major and minor scales.

Teachers’ price, 12 cents postpaid
Send for free-entitled catalog.
L. D. Lawler, Boulevard St., Boston, Mass.

A NEW AND WELL-PAID PROFESSION
Is Open To Women Who Study
THE FLETCHER MUSIC METHOD
The Fall Class for Teachers, Brookline (Boston), Mass.

The demand for this Method is steadily increasing. Last Summer’s School was the largest since the Method was introduced into this country, fifteen years ago.

Dr. Lyman Abbott says: “Mrs. Copé teaches children to think and to express themselves in words and music. She converts it from a blind, mechanical copying into a vital self expression. It seems to me more than a method; it is a revelation, and converts musical education from mere drill and drydrudgy into an inspiration and a life.

Harvey Worthington Lovins says: “After any music teacher could ever allow young pupils to struggle on in the old style tiring, in a way which imposes the rudest self discipline, and then see your intentions, your true comprehensions, you are indeed the Prophet of music, and the importance of your educational work cannot be over-estimated.”

In spite of the many cheap copies of this system it stands unique in its aim and its accomplishments. For full particulars apply to

EVELYN FLETCHER COPP
Home Address, 31 York Terrace, Brookline, Mass., or Post Office Box 1336, Boston, Mass.

Piano mention THE ETUDE when addressing our advertisers.
NEW YORK SCHOOL OF MUSIC AND ARTS  
56-58 West 97th Street, New York City  
RALFE LEECH STERNER - - - - Director  
Two connected buildings delightfully situated between Central Park and the Hudson River  
A REAL HOME FOR MUSIC STUDENTS  
All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of  
America’s Most Eminent Teachers  
OPEN THE ENTIRE YEAR. PUPILS MAY ENTER ANY DAY  
TERMS, including Tuition, Board, Practicing, etc., on application  
SEND FOR NEW BOOKLET  

THE VIRGIL  
PIANO SCHOOL CO., 42 WEST 76th ST., NEW YORK  
The “Tek”  
The Bergman Cavier  
The Bergman 2 and 4 Octave instruments for teachers  
The Bergman Technic Table  
The Bergman Child’s Pedal  
MASTERFUL ADVANTAGES AFFORDED  
EXPLANATORY CATALOG  

THE VIRGIL  
Piano Conservatory  
Fall Term Begins September 28th  
Foundational, Intermediate, Advanced Technic, Pedaling, Interpretation Recitals  
FOR INFORMATION WRITE  
MRS. A. M. VIRGIL, Director  
42 West 76th Street, New York  

DUNNING SYSTEM  
Of Improved Music Study for Beginners Makes You a Specialist  
Practical and Artistic in Theory and Application  
Presenting a new world in music alike to beginners and advanced pupils. “Progress," the 20th century slogan, appears in every line of common endeavor and interest and never has been more thoroughly and practically exemplified in educational lines than in the Dunning System of Music Study for Beginners.  

ALBERT ROSS PARSONS  
STUDENTS QUALIFIED AS CONCERT PIANISTS AND TEACHERS.  
RECENT NOTICES OF MR. PARSONS’ PUPILS:  
“Certainly this splendid in artistic piano players—develops individuality in his pupil.” “Pupils never wrong, but play with musical touch, useful pedaling, express and benefit of style.” “If you wish to succeed in the Arts of the Pianist, then Albert Parsons is the man to train you.” “Mostly pupils now in the highest degree of development in the Dunning System.”  

ALBERT ROSS PARSONS  
PIANO SCHOOL  
STEINWAY HALL, 109 E. 14TH STREET, NEW YORK CITY  

THE NEW VIRGIL  
PRACTICE CLAVIER  
Far superior in its latest construction to any other instrument for teaching and practice  
VIRGIL SCHOOL OF MUSIC  
For catalogues and prospectus: address  
1285 Cameron Blvd., 34th St. and Madison Ave.  
NEW YORK  
or Southland Seminary, St. Petersburg, Fla.  

The American Institute of Applied Music  
(METROPOLITAN COLLEGE OF MUSIC)  
212 West 59th Street  
New York City  
Complete courses in Voice, Organ, Piano, Stringed Instruments, Public School Music, Theoretical and Historical branches  
FALL SESSION—SEPTEMBER 23rd  
Starts for courses of FOUR WEEKS  
JOHN B. CALVERT, D.D., Pres.  
KATE S. CHITTENDEN, Dean  

LOUISE RING  
Instruction in Singing, Tone Building, Interpretation, Repertoire  
French Plans in French, German, English, Italian, Special Courses for Beginners and Singers  
Studio, 33 East 34th Street, New York  
Telephone 3820 Williamsburg  

Institute of Musical Art  
OF THE CITY OF NEW YORK  
Frank Damrosch, Director  
AN ENDOWED SCHOOL OF MUSIC  
The opportunities of the Institute are unlimited for students of natural ability with an earnest purpose to do serious work and no obstacle will be accepted. For catalogue and full information address  
120 Claremont Avenue, New York.
THE ETUDE

Private Teachers

Who can qualify, for Associate Fidelity Membership in the Western Convention of American Regular Conservatory and Music Teachers, and to qualify for Associate Conservatory Degrees, must reglarly Conservatory Advices at Home, with Certificates, Catalogues, and reports of great advantage.

For further details write to

Prof. E. H. SCOTT

Mellon Bldg., Chicago.

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Offers courses in Piano, Violin, Voice, Public School Music, Drama, Art, etc. 75 academic years. Superior instruction. Desirable Dormitory Accommodations. Diplomas and degrees. Sunday concert free at any time. For catalog and general information address

John J. Hattievart, Pres. - - - - - - - - 611 Kimball Hall, Chicago.

MRS. STACEY WILLIAMS

Voice Production: Repertoire

In 1918 Studio Re-opened October 1st, Chicago. Will be open to all letters addressed to

Mrs. Stacey Williams

Professor of Vocal

Suite 405-6, Kimball Hall

CHICAGO.

THE PRIMER OF FACTS ABOUT MUSIC

By M. M. ROSS

This is the best primer ever issued. It contains thoroughly up-to-date facts about musical studies, even in all respects. The work is in the form of instructions, the instructions arranged through a series of questions and answers.

THEOREM PUBLISHING CO.


DANA'S MUSICAL INSTITUTE

WARREN, OHIO

Every day, Music teach its basic lessons, lessons for daily and private. Fine instruments, fine instructors. Fine teaching for boys, girls, and adults. A dream comes true at Dana's Musical Institute, Warren, Ohio. Superior faculty. Every city and country in North America patronizes the school. Fine musical instruction, musical achievement, musical success, at Dana's Musical Institute. Write today, or call at any time. For 64-page catalog, send 10 cents and self-adhesive stamp to Wm. D. Dana, MUS. INSTR.

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS

MARY WOOD CHASE, Director—Author of "Natural Law in Piano Pedagogy."

Eighth Season Opens September 14, 1894

Endorsed by students as one of the foremost American Schools for training professional students. Its graduates are holden in high estimation in prominent Schools of Music, Colleges and Universities.

Its artists students are playing with notables with famous American Orchestras and soloists following the laid in the world. Students may enter at any time.

Address the Secretary, E. H. LOGAN, Fine Arts Building, Chicago.

THE COLUMBIA SCHOOL OF MUSIC

illaume Osborne Reed, Director

Piano—Voice—Violin—Theory—Public School Music

Special Training Department for Teachers

PUPILS MAY ENTER AT ANY TIME

Sixty Teachers; Ideal Equipment; Dormitory Facilities. For Catalog and Program, address

J. B. HALL, Business Manager, OHIO BLDG., 509 S. Washington Avenue, Chicago.

THE COLUMBIA SCHOOL OF MUSIC

COLUMBUS, OHIO

SCHOOL OF MUSIC

Endorsed by students as one of the foremost American Schools for training professional students. Its graduates are holden in high estimation in prominent Schools of Music, Colleges and Universities.

Its artists students are playing with notables with famous American Orchestras and soloists following the laid in the world. Students may enter at any time.

Address the Secretary, E. H. LOGAN, Fine Arts Building, Chicago.

Valparaiso University

VALPARAISO, INDIANA

Music and Dramatic Art

The University School of Music offers courses in Piano, Violin, Violin, Voice, Theory, and Music leading to academic degrees. Also courses in Public School Music, and Piano and Violin Pedagogy. Literary studies are available through the School of Arts and Sciences. Admission is granted without extra cost. Through Preparatory School students are admitted. School social and educational activities are available for students. For catalog, send 10 cents and self-adhesive stamp of any of the schools. Pupils are enrolled in all four departments. School social and educational activities are available for students.

Address the Secretary, E. H. LOGAN, Fine Arts Building, Chicago.

Northwestern University

THE University School of Music offers courses in Piano, Organ, Violin, Voice, and Theory of Music leading to academic degrees. Also courses in Public School Music, and Piano and Violin Pedagogy. Literary studies are available through the School of Arts and Sciences. Admission is granted without extra cost. Through Preparatory School students are admitted. School social and educational activities are available for students. For catalog, send 10 cents and self-adhesive stamp of any of the schools. Pupils are enrolled in all four departments. School social and educational activities are available for students.

Address the Secretary, E. H. LOGAN, Fine Arts Building, Chicago.

Centralizing School of Music

Centralizing School of Music

Gertrude Redl-Parells

Director

VOCAATIONAL EDUCATION

Piano, Voice, Violin, Dramatic Art, Harmony, Public School Music, Theory and Business Training. Fall term opens September 1. For catalog address:

Sec., Box 20, 26 E. Jackson Blvd., CHICAGO, ILL.

EFFA ELLIS

EFFA ELLIS PERFIELD

VOCAATIONAL EDUCATION

Piano, Voice, Violin, Dramatic Art, Harmony, Public School Music, Theory and Business Training. Fall term opens September 1. For catalog address:

Sec., Box 20, 26 E. Jackson Blvd., CHICAGO, ILL.

BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary—Correspondence or Personal Instruction

Katherine Burrowes

Elliott's letter from teachers of the course, this descriptive outline was sent: "Excellent, excellent. Students have reported that they have made great progress in their studies. For detailed description of courses and book of Beethoven views."

Hofmann Praises Steinway

"The idea that for a beginner almost any sort of teacher and any sort of piano will do is a great mistake, for with an inferior teacher the pupil will learn things that have to be unlearned, and with an inferior piano the player cannot possibly judge his own playing.

"For this reason I always use the Steinway, for I know that if something goes wrong it is the fault of my fingers, and not of the piano. Of course, some artists are bound by guarantees to use other pianos, but where such obligations do not exist free choice will always be the Steinway.

"I have tried Russian, Austrian, German, French and English pianos, but only when I play the Steinway does it receive the critical acclaim of the critics, musicians, and public in general. The Steinway alone power, tenderness and daintiness are combined, while in all other pianos one quality is sacrificed for the other.

"I use the Steinway because I know it is the best, and I praise it because good work ought to be encouraged. America may well be proud of the achievements of Steinway & Sons."

JOSEF HOFMANN.

Do the lengthening evenings suggest a new piano?

Prompt attention now will brighten your holiday season this year.

In the forefront of America's favorite makes are

IVERS & POND PIANOS

The intelligent buyers' first move is to write for our catalogue picturing and describing the newest and most attractive models of high grade pianos. It will be mailed on request. Write for it.

IVERS & POND PIANOS

are sold by reliable piano houses throughout the United States, but if we have no dealer near you we can supply you direct from our extensive Boston Store.

Any piano you order will be personally selected and shipped under guarantee of entire satisfaction. Attractive plans of periodical payments.

WRITE US TODAY

IVERS & POND PIANO COMPANY

141 Boylston Street, Boston, Mass.
What of the Music of Bethlehem?

HAT of the angel’s song at Bethlehem? Fallen belfries lie sad and silent under the blood and ashes of war. The Holy Night shrouds a sickening tragedy. On both sides of the battle line men raise their voices to the Almighty and shoot straight for the hearts of their brothers. Cannon fumes smoother the sweet incense of the altar. Guns roar where children sang their merry carols and embers mark the spot where stood the Christmas tree of last year’s Nöël. What Festival is this that looks upon the graves of the fathers of a million orphaned little ones?

Yet the music of Bethlehem is not hushed. Scorned, belied, misunderstood, through all the clamor we hear persistently, profoundly, overpoweringly, the fathomless wisdom of PEACE ON EARTH GOOD WILL TOWARD MEN

With faith unshaken, we who most of all seek harmony, realize that the world does move in some mysterious manner toward the light. Alas that the evils of the world must be expiated in the blood of the innocent. Men on both sides, who claim victory with fire and steel, have failed to heed the great meaning of Christianity. But this does not by one iota lessen the eternal truth of the music of Bethlehem.

And when, brothers and sisters in America, when have we ever had more cause for gratitude? When have we been more richly blessed? Surely Christmas must mean more to us this year than ever before, difficult as it is to enjoy our blessings with the thought of European suffering in our hearts. We have been permitted to help those in need. Let us do more and more. May nothing disturb the peace and good will which protects us from such a scourge as that which blackens Europe. Who knows what cosmic accident has spared us and laid waste the homes of our brothers in the old world?

With the fullest sympathy for friends in all lands over seas who may be mourning some loved one at this hour, with deep compassion for the little children whose fathers are missing at this Weihnacht season, with the fervent hope that the great war will speedily cease and that justice, not revenge, will be the thought of the warring nations, with the most earnest thanks for our faith in the best, for our abundance, for opportunity to help others less fortunate, for our friends, for the benison of the music of Bethlehem, we send our warmest Christmas greetings to THE ETUDE family everywhere.
What Mozart Could Do As a Child

By J. G. JACOBSON

There is no doubt in the mind of every musician that Mozart was not only the greatest musical genius of his century, but will probably remain so for many centuries to come. He was a child much more than he was a musician; and even at the age of three, when he was able to express his divine talent in a language comprehensible to all humanity, lay claim to some standard of civilization. Mozart was the wonder of his time, as he is of to-day, and every friend of the Muses will deeply regret the too short time this great master was permitted to linger with us. Just as flowers too early developed soon will fade, Mozart became a colossus in his art at a tender age, only to die in the prime of manhood. But in this short time he erected for himself a monument of fame and glory to which every musician pays homage.

The following little anecdote and copy of a letter will afford some idea of the manner in which Mozart possessed himself, which manifested itself already at the age of three years (at four he was a composer), and the unsurmountable simplicity of nature he kept, although spoilt and petted by the greatest of the land equally to claim their attention.

Mozart revered and loved his parents, especially his father, so deeply that he composed a little melody when a small boy which he sang every night before going to bed. His father used to place him on his knee and then lay down softly to sleep and this continued until the end of his tenth year.

The words were: "Orangia fugitiva latina mansuetudine." The melody:

A phrase he continually used was: "After God my Papa comes first." Often he would be playing some composition with an understanding and a technique of a matured artist, only to stop suddenly at the sight of a favorite cat and play with it for awhile, or run about the room with a stick between his legs by way of a horse.

The following letter, which will show the early developed powers of the boy, was written in the year 1769 by the Honorable Davies Barrington, F.R.S., to his brother, M.D.:

"Sir, if I was to send you a well-assessed account of a boy who measured seven feet in height, when he was not more than eight years of age, it might be considered as not undeserving the notice of the Royal Society.

"The instance which I now desire you will communicate to that learned body, of an early exercise of most extraordinary musical talents, seems perhaps worthy of notice."

"Johannes Christophorus Wolfgangus Theophilius Mozart was born at Salzburg, in Bavaria, on the 3rd of Jan. 1756. I have been informed by a most able musician and composer that he frequently saw him at Venice, when he was much more than two years old. By this time he was not only capable of executing difficult lessons on his favorite instrument, the harpsichord, but composed some in an easy style and taste, which were much approved of.

"Travelling with his musical talents soon reached the ears of the present empress dowager, who used to place him upon her knees, whilst he played on the harpsichord. This notice taken of him by so great a personage, together with a certain consciousness of his most singular abilities, had much exhilarated the little musician. Being therefore the next year at one of the German courts, where the elector encouraged him by saying that he had nothing to fear from his august patron, he proceeded with great confidence to his harpsichord, informing his highness that he had played before the empress,... Upon leaving Paris, he came over to England, where he continued more than a year. As during this time I was witness of his most extraordinary abilities as a musician both at some public concerts, and likewise by his conversation with him for a considerable time at his father's house, I am satisfied with the result following so account, amazing and incredible almost as it may appear:

"A SEVERE TEST.

"I carried to him a manuscript duet, which was composed by an English gentleman to some favorite words in Metastasio's opera of Demofonte. The whole score was given in by line, extent, and the same composition, with the exception of the second violin, the two vocal parts and a bass. I shall likewise mention that the parts for the first and second voice were written in what the Italians call the Contred'oeff, the reason for taking notice of which particular will appear hereafter.

"My intention in conveying with me this manuscript composition was to have an irrefragable proof of his abilities as a player at sight, it being absolutely impossible that he could have seen the music before.

"The score was no sooner put upon his desk than he began to play the symphony in a most masterly manner, as well as in the time and stile which corresponded with the intention of the composer. I mention this circumspectly because some masts sometimes fail in this particular on the first trial.

"The symphony ended, he took the upper part, leaving the under one to his father. His voice in the tone of it was limpid and inflating, but nothing could equal the manner in which he sang. His father, who took the under part in this duet, was once or twice out, though the passages were not more difficult than those in the upper one on which occasions the son sang with the finest singers, pointing out to him his mistakes, and setting him right. It is not, however, did complete justice to the duet, by singing his own part in the truest taste, and with the greatest precision: he also shewn the accompaniments of the two voices, whenever they were most necessary, and produced the best effects."

"As many of those who may be present, when this letter may have the honour of being read before the society, I am not possibly be acquainted with the difficulty of playing thus from a musical score, I will endeavour to explain it by the most similar comparison I can think of. Let it be imagined, therefore, that a child of five years old was directed to read five lines (by this I mean the two parts for the voice, the words set to music, and lastly the base) at once in four (by this I mean the vocal parts in the common treble clef, the upper part for the vocal base, the bass and words as before in the alphabet, the base in common characters, and the base in the common clef) of letters of the alphabet were to have different powers.

"For example, in the first line A, to have its common powers.

"In the second of B.

"In the third that of C.

"In the fourth of D.

"This will be conceived also, that the lines so composed of characters with different powers are not ranged so as to be read at all times exactly under each other, but often in a destitute manner.

"Suppose, then, a capital speech in Shakespeare never seen before, and a child of eight years old with all the pathetic energy of a Garibaldi, likewise conceived, that the same child is reading, with a glance of the eye, three different comments on this speech tending to its illustration; and that one comment is written in the common alphabet, the other in the italic, and the third in hieroglyphics. Let it be also supposed, that by different signs he could point out which comment is most material upon every word; and sometimes why he should choose to end, and others why he should only two only few.

"All this when he is conceived, is to convey some idea of what the boy was capable of in singing such a duet at sight in a masterly manner from the score, throwing in at the same time all proper accompaniments.

"When he had finished the duet, he expressed himself highly in its appreciation, asking with some eagerness, whether I had brought any more such music."
Personal Initiative in Piano Study
Secured expressly for THE ETUDE from many conferences with the world renowned teacher
THEODORE LESCHETIZKY
By the Well-known American Pianist
MARGUERITE MELVILLE
Leading Assistant to Theodore Leschetzky

(American's Prestige.
Perhaps a little philosophy at this juncture will be forgiven.
America is the most wonderful land in the universe; the position she has made for herself since her discovery a little over four centuries ago is nothing short of miraculous. Not only has she kept up with all the other nations, but has left them far behind in many

But Art is not to be construed by these weapons alone. It is a slow development of the culture of centuries. If it takes three generations to "make a gentleman," should it not take at least an equally long time to make a great artist?

Europe has already reached her Art-zenith, and is now warming herself at the last few dying embers, before degeneration sets in as a natural result. Russia alone offers vigorous life, unusual vitality, which is continually struggling for an outlet. To her we may look for the future of the world, and later yet, to America, whose culture and eminence are just beginning.

If the Americans who come abroad to study music could be brought to the understanding of these evolutionary truths, how much more fruitful would be their own work, to say nothing of the measure in which they would be furthering the grand scheme for the future glory of their nation! But most of them do not understand. Consequently a great deal of the music study done in Germany could as well be done in America at infinitely less expense.

Technical Inefficiency.
Leschetizky seldom complains of technical inefficiency in Americans, but of their absolute inability, with all their technique, to bring out the meaning of the inner feeling of the great German masters and can one blame him for becoming furious with a pupil who, after three years' residence in Vienna, is obliged to depend on an assistant to translate the lesson? Instead of going into German families and trying to absorb with every breath, not only the word and spirit of the language, but the very life of a people from whom have spring the wonderful geniuses of music, instead of going to the splendid theatres, for education in the classics—yes, even for a better appreciation of Shakespeare, in which so seldom given in America—they concentrate all their energies on their instrument, associate almost entirely with Americans, and are quite content with the few words of German they are able to acquire without much exertion. As Moszkowski says, "They bring their own atmosphere with them, and never learn it the whole time they are in the country!"

Also, in the purely musical field, do they squander equally priceless advantages. What could help to a true understanding of Beethoven, for example, more than listening as often as possible to his symphonies and quartets, interpreted by the finest organizations in the whole world? But no, with few exceptions, the average piano student goes to piano recitals; the violinist only to hear the great violinists; while the vocal student confines her interest entirely to the opera, and to the famous prima donna. Music students, whether at home or in Europe, should strive to broaden in every direction. Practicing several hours a day will never do the whole work. To be a great artist is to be able to play so many notes a minute, not to have attempted most of the difficult compositions written for one's instrument. A great artist is much more than this; he has mastered the whole gamut of human emotion by study and experience; he has not kept his feet firmly fastened to the earth, but has strengthened his wings for a flight into higher transcendental realms.

Leschetizky in his Garden.
(From a Copyright Photograph by Pauline Krueger Hamilton of Vienna.)

directions where she has had an equal start. In her struggle for existence, however, there was not much time for the subtle manifestations of life. She was also too far away to be influenced by the culture which was revolving through Europe during this time.

Since the last fifty years, however, a reaction has taken place—America has been stretching forth her arms eagerly to grasp whatever she could towards her Art-development. In 1884 the first American girl crossed the Atlantic to further her musical studies at the Leipzig conservatory; the next year there were sixteen; now thousands bring back each year to their native shores more or less culture from the Old World. These students possess all the characteristic energy, perseverance, practicality and self-confidence which have made their country what she is to-day.
from whence he brings a message of something better to his fallen-destined heart.

One day, while a bright young American girl was having a lesson on Schumann's Scenes of Childhood, Leschetizky turned around in despair and said; “Oh, my students, no two teachers can be a teacher in the world who can help you! Either you do not love Schum- mann or you can not!” On another occasion, after an advanced American pupil had played the Fantasy, he said: “Such a pupil,” he said, “when she left the room, “is a queen among pupils.”

Less is more, but technically her work is perfect, but artistically hopeless!” Schumann is not only a stimulating-bloc to the pupil, but a great many artists, as well. The romantic poesy and profound excellence of his music, its impulsive, quick changing moods and massive properties, his love for canonical imitation and separate voice-leading all these require a musichandship, receptive feeling, and talent for characterization which few possess.

PLAY SMALL THINGS PERFECTLY.

Leschetizky's great principle is; “Play small things absolutely perfectly before attempting the larger ones!” By playing a piece perfectly, he not only means to play the correct. Leschetizky’s idea of perfection, it must be confessed, might be rather appealing to the “initiated” He who “came to scoff” at a Czerny Etude or a Song Without Words of Mendelssohn, might “remain to pray” after hearing a lesson on one of the smallest details. Every tiny element of equalities of finger-action are discovered, first in one finger, then in another; the pedal should have been taken a little later, or held a little longer; in another passage application, good enough only to those who has not learned to bring out a warm, mellow tone, and the left hand have not yet acquired the art of playing an accompaniment with that discreet touch which makes a note or chord continue to exist by its absence!

So and it goes, until the pupil is finally convinced that when he is able to play this Etude or piece to Leschetizky's entire satisfaction, he will have accomplished the impossible. This is why, the pupil part in Leschetizky’s lesson, in 1831, of Polish parents. Galicia is a province of Austria, but was formerly a part of Poland. Lesche- tizky occupied for several years a position in the Vienna Conservatory, was founded by Anton Rubinstein. He, however, gave up this position in 1838 and moved to Vienna. His principal piano teacher in his early years was Czerny, but later he undoubtedly learned much by observation from Rubinstein. It is the great power of observation and concentration that has enabled Leschetizky to formulate his ideas and earned for him a reputation as the greatest of all pianists. The Leschetizky Method. Leschetizky himself told me that he has no method, but that he teaches every pupil differently, according to his needs. This is true, although we notice a similarity of touch and technique in all Leschetizky pupils. This is because there are certain points which the Professor emphasized, and it is his object to present some of these for your benefit.

I remember as a young man playing for Leschetizky, and he was most interested in my good training. He sent me to one of his assistants, Fil. Włodkowica, who gave me three months severe training in the finger exercises recommended by the Professor. These were then applied in the studies by Czerny, called the Dexteritas of the Fingers. With these and a Field Novice, as well as a Prelude and Toccatà by Lachner, I started my lessons with the Professor. He was extremely severe and particular that every exercise was performed exactly to the letter, the correct quantity and quality of tone. The training in the early period of this study gave me firm fingers and strength in the hands. This you will observe is one of the noticeable features of all real Leschetizky pupils.

Then another feature is the evenness of the scale exercises. These were given not only for the preparation of engraving, but also for the development of the hand. It will be found that by this method the eye is trained to take in a little more with each glance, finally mastering whole phrases with the same facility as, in the beginning, one. If the pupil has been often placed on an hour and a half. I felt it a compliment when he was most severe!

A story is told of a young man, quite a favorite of the Professor, who was having a stormy time at his lesson. He had an engagement to accompany the Pro- fessor thing is said in such a terrible state of ex- citement that the Professor was exasperated and said: “Do not practice a piano piece too soon”—working on all points from the first and memorizing the producing tone, and so careful was he in this way that awakened to that tone which was entire life of Rubinstein. It is this quality, the called the singing finger—first asking him if his voice do with. I have often thought to that there is much truth in what the Professor meant. The artist should not be too loose or too hard, and most of all the pupil, inasmuch as he said that Leschetizky once said in the classics “Piano playing is one-fifth fingers and four-fifths mind.”

The modern school of pedagogy, as used by Liszt and Rubinstein, was taught most effectively by the Prus- sian system, and liberal in his use of the pedagogy. Not only to the classics, but Chopin, Schumann, Liszt, and Chopin is greatly enhanced by the power of the pedagogy, and most of all the pupil, to make the fingers and arm strive for, Leschetizky often said what the student should do. 

Like every great character, Leschetizky has had his friends and enemies. There have been uniformly equal in the highest sense, and equal in the highest sense, and equal truth, and there has never been a pupil making a pedegogical, but there was a pupil making a concert pianist to develop his life to teaching. (Without Art is there no life, and without Life there)
The Merry Music of Christmas
Stories of the Wassails, the Waits and the Carols

Waxes does the heart grow warmer, the eyes brighter, the handshake firmer, the song richer with the Christmas bells ring strong and clear upon the sharp December air. Of course there should be music for Christmas, for at no moment is there more need for singing and the carol.

Even after the days of the waits and the wassailers music has been a part of the secular observance of Christmas. The word wassail is of very remote Norse origin. In the olden days in England there was a wonderful mixture of ale, spice, roasted apples and cakes around which the Christmas guests gathered and drank hilarious toasts—wassails—while others played the merry music of Yuletide. The music was to be known as wassailers.

Night guards at the city’s gates signalled “All well” to the slumbering folk by playing upon their handbells. During the fourteenth and sixteenth century these wassails became bands of musicians, welcoming men and women who came to honor the town with their presence. So famous did the music of these unique players become that pieces of music performed by them came to be known after them—such as the “London Waits,” “York Waits,” “Colchester Waits.” Frequently at Christmas the Waits would pass through the street singing famous songs and carols, thus announcing the birth night of the Saviour.

The picture given here represents some of these Christmas music makers visiting an old English village home and Wassailing the splendid holiday after the manner still prevalent as late as the early part of the last century.

The singular origin of the carol from the dance is excellently traced in the following article by Jeffry Pulver, which appeared in the English Musical Magazine:

Tracing back the different forms of art to their sources, the thought that will probably first present itself is the surprising one that there is scarcely a single one of these forms which does not owe its origin, directly or indirectly, to the dance. The pantomime, the drama itself, music’s regular form, the popular ballad, all find their inception in the science practiced over by our forefathers; and to these must be added the Christmas carol.

That a form of religious composition should have anything in common with the choric art may at first glance seem astonishing if not incredible; but very little time need be spent in research before we become aware that dancing, cerial with the world itself, was extended from its use as a means of emotional expression by the primitives and its employment as a devotional means around the altar of an idol to one of the most widely practiced methods of giving praise to the Most High. This change was very largely made in the religious service of every cult is firmly established. From the triumphant dance of Miriam at the Red Sea littoral and that of David before the Ark of the Lord, to the dance of the six boys performed to this day in certain cathedrals of Spain, the dance enjoyed universal use in divine worship; and although the moral basis of isolated periods drew criticism and even anathema upon it, the fathers of the different churches were generally unanimous in admitting it to sacred use.

When the Carol Was a Dance.

The word “carol” whether it came from the Latin claarum, clear, bright; or from the Breton boral, meant, at the first instance, a dance; and what kind of dance it was we can easily ascertain by referring to a few ancient authors. According to all descriptions the dance was such a one in which the company held hands in a circle, and stepped round rather than leapt. This seems to have been the germ of all artistic dancing; for it was not the unpremeditated gambol of an overjoyed savage, but rather the result of a thought out plan. This dance, becoming developed, and acquiring a literature of music especially written in its form, was the ancestor of all such dances as the minuets, the branles, and the other round dances that increased in vogue until the sixteenth century was able to invest them with truly artistic attributes. The old carol, like nearly every dance from the dawn of the era that produced intelligent mankind until the period of the eighteen century’s beautiful measures, was accompanied by song. Very naturally this song was named by the dance it accompanied at least half secular. A distinct difference was observed between the Christmas carol and the Christmas hymn; the former, as we have seen, was lighter, more rhythmic, and often worldly; the latter was far more solemn in its movement and holy in its words.

Dances in the Church.

The nature of the old danced carols was akin to that of the roundels which it suggested; the song was given by one dancer or singer and the refrain sung by the chorus. The “Roman de la Rose,” the Decameron of Florio, and many other works of prose periods substantiate this assertion with contemporary evidence. The whole of Europe employed the carol in the same way: we find it in Brittany as boral, in Normandy as barole, and in Germany as the same gansen Tants; and one of the oldest carols written in England is the one preserved in the British Museum, which dates from the thirteenth century. But much earlier use of the carol can be proved; it was included in the miracle plays performed at Christmas in the reign of Henry II (c. 1170), and in many of the manuscripts given at that season the happenings of that night nineteen centuries ago were reproduced by dance and gesture. The song and dancing executed within the walls of the churches, around the crib or manger installed there, undoubtedly formed the first steps towards limiting the hitherto almost indiscriminate use of the carol to Christmas.

In the old days, the singing of Christmas hymns in the country churches was followed by the singing and dancing of carols outside; but here we do not see the origin of the home to house caroling that survives to-day. Although many authorities prefer to think that the carol, like the use of the holy and mistletoe, was a survival of some similar heathen heathen ritual, I am rather inclined to the opinion that the Christmas carol was, as I have endeavored to make clear, the transformation of a secular dance of the middle ages into a semi-religious composition—a change that was effected by the addition to the dance of words appropriate to Christmas.

How They Used to Study in the Olden Days

The pupil who spends one or two hours at his music and learns the fact should look back upon the sixteenth century, and note how exhaustively music was studied in other days. Dr. Friedrich Niecks, in the Monthly Musical Record, gives the program followed at a Neapolitan Conservatory about the beginning of the last century:

Rise at half-past six
Wash at a quarter to seven
Musical practice at seven
Chapel at half-past seven
Breakfast at a quarter to eight
Instruction by the maestra on the even days from nine to half-past eleven
Instruction by the maestra on the odd days from eight to ten
Immediate practice in groups on the odd days from half-past eleven to half-past twelve
Choral and orchestral practice on the even days from a quarter past ten to half-past twelve
Literary studies from one to three
Dinner at three
Reception at a quarter to four
Literary study or walk at a quarter past four
Reception after study at a quarter to six
Musical study at a quarter past six
Chapel at a quarter past nine
Supper at half-past nine
Bed at a quarter past ten
How to Make Piano Playing Interesting

By the Well Known American Composer

JAMES H. ROGERS

Play the notes following the accents with noticeable but not exaggerated diminution of tone.

MacDowell's To a Wild Rose is an interesting example of a different sort of phrasing. The first phrase consists really of four measures, followed by two phrases of two measures each, completing the first period of eight measures. It may be played something like this:

It is not necessary to say, perhaps, that the variations of tone which I have indicated should be very discreetly handled. It is quite enough to spell a melody by overphrasing. Also, there is much room for difference of opinion in the matter.

Crisp, definite accentuation is of the greatest importance in the various disease and march rhythms. Take, for example, Chopin's A major Polonaise—often called the Military Polonaise. This piece, which, properly played, can be made very effective, is only too often a mere jumble of noise and fury signifying nothing. In the first place, it should not be played at excessive speed—as it usually is played. A brisk, animated march tempo is quite fast enough. The accents must be strongly marked, and there must be no even suspicion of "muddiness" in the chords—which means, of course, careful pedaling, as well as accurate finger and wrist work. The accentuation and phrasing may be indicated as follows:

There must be vivacity and martial spirit in every measure of this Polonaise. This does not mean an unwavering forte. Quite the contrary. There must be flexibility of tone, the rush of crescendos, the impact of climactic chords.

Waltz rhythms, too, should be clearly defined. There should be, in every piece in waltz form, the lift and swing of the dance, though many waltzes are by no means suited to actual dancing—indeed, we need not consider those primarily intended for the ballroom. The tempo of these, of course, is steadily maintained throughout, while there may be considerable liberty in this respect in what we may call concert waltzes, such as those of Chopin, Mozart-Kh, Schubert, Liszt-Schubert, etc. Yet the feeling of the dance must be there. This is expressed, generally speaking, by an emphasis on the first beat of the measure, and by regularity of the accompanying chords. This cannot be held to be an absolute rule, yet it holds as a general principle. I would suggest a phrasing like this for the opening measures of Schubert's favorite A la belle Autriche:

Let the third beat of the first full measure be unmistakably softer than the first beat. This applies also, of course, to the third measure. In this movement the dance rhythm is sufficiently indicated by an emphasis on the first beat of every second measure.

On the other hand, Chopin's E-flat waltz plainly calls for a well-marked accent on the first beat of every measure:

To those wishing to go exhaustively into the matter of rhythm, Christian's Principles of Expression in Piano-Play, may be recommended. In a brief article one can only touch the surface of such a complex subject.

I am offering but a few hints to those who seek to make their piano playing more interesting. Certainly I do not mean to assert that the phrasings I have suggested in the foregoing brief exapla will make them interesting. But unless flexibility in the tempo, when it is in place, all music will be dull and ineffective. What the student needs is to learn to think for himself.

The weeks spent in learning a difficult piece are wasted unless the piece has been studied from the point of view of its musical appeal. And if the player is only interested in his performance from the standpoint of difficulty, he may be assured that his listeners will not be interested in it from any standpoint whatsoever.

To find a medium of self-expression. The voice may be the voice of Beethoven or Chopin; the hand, the hand of a sympathetic interpreter. But both voice and hand are merely the servants of personality. Performers are often said to be "magicians." We would mean something if we said they possessed a strong, compelling, and attractive personality. A strong personality, indeed, arouses associations instead of sympathy, but anything less than indifference, anything or almost anything, is better, in piano playing.

In just so far as pianists have interpreted his interpretations seize the mood of the composer, will his playing be
A Remarkable Contrast in Salon Music

By the famous composer of Successful Salon Music

THEODORE LACK

M. Lack has contributed two remarkably brilliant articles upon different phases of Salon Music, which have appeared in the September and October issues.

SOME INTERESTING COMPARISONS.

Salon music has unhappily nearly always been written in accordance with the fluctuations of fashion, and does not last long. During the last century, the amateurs of music demanded simplicity, but nowadays, since musical education is so very generally possessed, they are more exacting. The following examples will prove this.

The first of these examples is a ricercar (known in America as a “Tremolo”) by Louis Henri Rosellin. Rosellin was a distinguished musician in his day, a pupil at the Conservatoire of Paris where he studied with Zingemarzr, Fétis, Halévy, and further with Henri Herz. This particular piece was very popular about 1840:

![Musical notation example]

The difference between the old style and the new is still more marked when we contrast a piece enormously popular in the forties with a piece in the vogue of the ultra modernists of 1914. The following extract is from George Alexander Osborne’s La Pian in Pearls. Osborne was an Irishman, born Limerick, 1804 and died London, 1883. He studied in Paris and though he studied with Kalkbrenner, was also a friend of Chopin and Berlioz:

![Musical notation example]

Contrast this with a piece of salon music popular in 1914, the well-known Habanera by Alexis Emmanuel Chabrier (1841-94). As the gifted Mme. Chaminade has pointed out in a previous Etude, Chabrier was one of the apostles of Wagner in Paris at a time when Wagner controversy was exceedingly bitter. He carried his convictions to the point of writing salon music of true musical beauty, free of the inanities that were in vogue at the time of Rosellin. Chabrier lived but a brief span. He lived only long enough to pass the music he’s work to the “fateful thirties,” in which died Mozart, Bellini, Mendelssohn, Chopin and a score of others lesser known. Is it not terrible that the lives of these great men should have been snuffed out so early?

Despite the title, Minuet antique (Old-fashioned Minuet), musicians will find little in the following piece by Maurice Ravel that resembles any minuets of the time of Papa Haydn. Ravel was born at Cibour, Basque-Pyrénées, March 7, 1875. He studied at the Paris Conservatoire, piano with de Beriot, harmony with Fauré and composition with G. Paque. It would certainly be interesting to know what such composers as Rosellin and Osborne would have to say if they could see some of the music that has “supplanted their works during the last half century.

![Musical notation example]

It is not necessary, is it, to say that the evolution has been complete? That is clear to the eye. I could multiply examples, for Rosellin is not the only composer of his kind that is buried in the graveyard of the forgotten. There were other composers of his generation who sacrificed themselves too much to the fashion of the day, or whose works had only the purpose of adding to the brilliance of their talent as virtuosos who were in the same situation—among them Thalberg, Prudent, Garia, Henri, Hertz, Osborne, Dobler and many others. They were all great artists whose names in the past were hailed with a worship and admiration of which to-day there is not an echo. All that is the fault of fashion—“Fashion—that is the enemy,” to parody a famous quotation. As for myself, when I compose, it is always in view of eternity.
Vitality in Teaching

BY THOMAS TAPPER

To move forward with a shining light, we must keep our own lamp trimmed and well supplied with oil. When, then, if we are sure of the way we are to travel, no one may confidently hope to complete the journey by taking one right stop at a time.

In teaching music, we should not easily be impressed by the beautiful art that exists about us. Instead of ever remaining a more and more inspiring world of beauty and advancement, it becomes a common experience, and we learn not to value it. However, we have great teachers who will refer to anything else than art.

We blame the pupil, or the pupil's parents, or the community, or anything we can think of, always avoiding the obligation of responsibility for what we share it in our shoulders.

Nothing can ever be taught so that the teacher's gift reaches another human being unless we proceed from a certain center. Anything less shows that vital point. In her there must be a never-learning enthusiasm for her profession. She must never find her greatest discouragement but always inspiration. If the teaching she is attempting to instill is a failure, a greater call has been made upon her own resources. Proceeding thus, she is always greater than the problems that arise in her work. When the problem becomes this no longer a problem, it is a mental plan from a center of divine operation to a mechanism.

The beginning of all teaching lies in this mental attitude: She knows that instead of being helpless and handicapped music teachers, she has to do real work. She has to do the work with her hands.

One of the greatest symbols that nature brings before us—begging to look at it and read its message—is the cloudy sky after a storm. All the force of Nature is still upon us, the blue sea is on the blue vault free and clear of all its recent disturbances. The mind passes through the same experience—not until it has cleared away its last vestige of cloud is it really aware of its vaulted serenity.

This is a great thing, and is held firmly in this new service, and is made fit for this idea is the yoke of wisdom in the lesson. It is, in short, the reward for doing the service.

So ideal teaching in music is only possible to a teacher who has an ideal. And the next essential is to fix that ideal permanently, and to pursue it. We use express it in these words: To listen to music and to seek for its messages. It is a speech of human kind to its own particular kind, one human thing to another, and not more complicated than that, and not more complex than that.

The circus was conducted for years as a one-ring show. It took a genius to expand it to three-ring shows. The same increase in width has come in education. Anything new and unusual, as a rule, springs from genius. It is expansion; and expansion is breaking away for new frontiers, to which we are now ready to travel.

The fourth essential of the teacher is to keep out of the way. A teacher has been defined as a guide with the ends known but not the way. This is the ideal of the difficult to change.
Leopold Auer's Cardinal Principles of Violin Playing

By the Famous American Violinist

FRANCIS MACMILLEN

Leopold Auer, one of the most distinguished of the small but ever increasing band of American violinists who have attained a well-deserved place in the foremost rank, is peculiarly well qualified to speak with authority upon the methods of Leopold Auer himself, Long after he had established himself in an illustrious career in Europe, after his brilliant work in America, after his long service as the founder, and the first editor, of the Violin Department in the 80,000,000, Mr. Macmillen studied with Auer in Berlin. Then he had brilliant success at the Conservatory in Berlin, and conducted his successful career at the Conservatory in Vienna, where his pupils have already been, included in this with the modern German methods. Not satisfied to rest at this point, however, he gave up a very busy yet further study with Leopold Auer; the teacher of Mischa Elman, Kostyuk Pervy, and others. It's enthusiastic regard for Leopold Auer, therefore, that of a mature artist well qualified to judge both by personal experience and by comparison with other teachers of the highest standing—Bowen or This French, that.

The Auer method of violin playing is based on the assumption that tone is the paramount thing. In this primary hypothesis he differs from every other violinist in the world. Every other system is based on the assumption that technical is the paramount issue. With them, it is customary, if the possibility of the pupil requires it, to sacrifice tone for technical. The opposite invariably is the case with Auer. He, if necessary, sacrifices technical to attain tone. With this fact in mind—that tone is the first and paramount requisite of good violin playing—Auer proceeds along the most interesting scientific lines to bring about the above result in the pupil's playing.

There are three salient principles in his method which may well be called his cardinal principles.

THE FIRST PRINCIPLE.

First, the manner of holding the violin. Instead of being pushed tightly against the side of the neck and held at an angle, so that the violin is set solidly upon the collarbone, then with the left hand the violin is placed to a height that is elevated to a height and frontal position, held in place on the collarbone by a downward pressure of the left hand. The scientific reason for this may not be apparent first, particularly as on first attempts to hold the violin, the pupil invariably finds it almost an impossibility. Yet under the old system—a method taught almost universally by violin instructors—the pupil must perform rest for the major portion of the time on the shoulder, thereby coming in contact with the clothing. In ninety-nine cases out of a hundred the pupil allows fully half of the back of the violin to touch his clothing, applying thereby a huge nudge to his instructor. It is obvious, therefore, that the quarter of the natural tone of the violin itself is destroyed even before the executant plays a note. I can explain the manner of holding the violin in no better manner than to refer you to the accompanying photograph, which happens to be of myself. The position of the violin would be just the same, however, if it were a photograph of any other real Auer disciple. All of them hold the violin alike and all start at least with the entire natural tone of the violin as a basis to work upon.

THE SECOND PRINCIPLE.

The second cardinal feature of the Auer system is the method of using the left hand. It must be apparent to even the layman that the largest tone it is possible to produce from any stringed instrument comes from the open string. To produce a similar tone from a stopped string, Auer, in perfecting his method, sought to reproduce in playing stopped notes—conditions on the violin fingerboard as nearly as possible identical with those which exist when the string is open. To do this, he took into consideration conditions which exist at the bridge and nut. He found that the open string when vibrated was held firmly in position by the nuts of the bridge and the nut. How was he to reproduce these conditions on the fingerboard with only the end of the finger to work with? Obviously, not by the method usually employed, that of allowing the fingers to fall on the fingerboard with the natural weight of the finger, unsupported by a moderate pressure—this is the method universally taught in Europe and America. On the contrary, Auer found that in order to hold the string firmly in position when playing a stopped note as it was held when playing an open note, by the nuts in the nut and bridge, almost superhuman pressure was required. In short, half of the secret of the beautiful brisk奏te tone which accompanied Auer pupils possess, is found in this tremendous pressure exerted on the strings by the fingers of the left hand. Just while I am on this point, I must add that this pressure of the fingers is not obtained by grasping the neck of the violin tightly in the palm of the hand and then using the wrist as a lever to force the fingers down. On the contrary, to be correctly performed, the strength and pressure must come entirely from the fingers themselves—quite different, I assure you, and a method not easily acquired. It has this advantage, however—when once acquired, providing the method of using the bow, as I am about to describe, is properly attained—the result comes in the form of this wonderful tone, without which, no violinist nowadays can hope for anything but mediocre success.

THE THIRD PRINCIPLE.

The third cardinal principle with Auer is the manner of using the bow and the bow arm. It is universally taught throughout Europe and America, that added tone must be acquired through added pressure of the bow on the strings. With Auer, much sought-after tone is produced by a diametrically opposite use of the bow. At no time does he permit of a heavy pressure of the bow, except as here presented—his bow advances beyond the middle of the bow in a down bow stroke, the pressure is slightly increased. Any violin player, however, will recognize the fact that even though there is an added pressure at the point of the bow, it is, as a matter of fact, actually not exerting any more pressure on the strings than he does when playing at the heel or middle of the bow. This is due to the natural physical inability of any violin player to exert the same pressure when playing at the point of the bow as he is able to do when playing at the heel.

In short, the Auer method does not take into its scheme of things a heavy pressure of the bow, at any time. Increased tone with Auer, is produced by increased pressure of the fingers of the left hand on the strings and not by added pressure of the bow on the strings. And just here enters a most peculiar feature—when playing piano, the pressure of the fingers of the left hand must be the greatest. A little thought on this subject will make it perfectly clear why this requirement is necessary. It is on pianissimo notes that most violinists fail. This failure almost invariably is due to the inability of the pupil to hold the string firmly on the fingerboard, particularly in playing high notes. And right here comes another interesting touch of Auerism—in playing high notes on the "F" string not only should the pressure of the fingers of the left hand be tremendous, but the pressure of the bow should be correspondingly light.

This covers, in a general way, the three salient features of the Auer system—correct position of the violin, that all of the natural tone of the instrument may be available to the player; enormous pressure of the fingers of the left hand, that conditions pertaining to open and stopped strings may become, as nearly as possible, identical; and last—the bow, that the strings may vibrate to the fullest extent, care being taken not to carry the pressure of the bow to a point where the vibrations of the strings are "clothed," a condition in which invariably results in "scratchering," a fault which, coupled with playing out of tune, constitutes the highest form of violin criminality.

Aside from these three cardinal features, there are several side issues. In bowing, Auer requires that the main portion of the strength applied with the bow, shall come from the forearm. While this use of the forearm gives added breadth and strength to the pupil's playing, it has an even deeper motive. One of the greatest weaknesses of most violinists lies in their inability to exert as much strength on an up bow, as they do on a down bow. In the ordinary player, it is found that the tone he is able to produce on an up bow is about half what he is able to produce on a down bow; obviously, then, if we divide the up and down bow into a total of four parts, it will be found that a player who has just half as much tone on the up bow as he has on his down bow last, in reality, last a quarter of his tone. It is equally obvious that, if he can acquire strength on the up bow equal to that on the down bow, he will have met this quarter. Auer pupils, therefore, invariably accentuate the up bow.

Another interesting little feature is Auer's method of playing runs. A run up—and these are often quite long—with him—is played with the down bow, the object.
THE ETUDE

A Plea for “The Most American of Instruments.”

BY ARTHUR BIRD.

(The following article from Mr. Arthur Bird is well known American composer long resident in Germany during the war. He has written and arranged many songs and choral works, including the “Proclamation of Liberty.” His work is known to the world, and he has received many honors. He is a master of the art of composition, and is regarded as one of the foremost American composers of his time. His music is characterized by its emotional depth and its clear, simple form. His work is highly esteemed by critics and musicians alike.

This principle reasons why the harmonium has not gained the place it most certainly deserves in every music room.

Firstly: Until recently there was no original music composed especially for it—this means, of course, music of any artistic worth whatsoever.

Secondly: Most people are ignorant, and many think today, that playing the harmonium is like eating ice cream or untiling a knotty riddle in the Sunday newspaper—viz. it is an agreeable way to waste away time in lieu of something better.

Thirdly: Through want of proper music and real players nobody laid the slightest desire to hear or took the faintest interest in the nicely polished box in the dusty corner, which was considered more a piece of furniture than a musical instrument. Even worse they thought it more and more as an abused instrument, good enough for anything except that for which it was invented. In fact, it became either a drawer, which made people weary and forget, or, what was ten times as ignominious, a sewing machine of the obtrusive street organ.

Fourthly: Everybody who was old enough to know the moving fingers and two thumbs mal- treatment it was the way an archeologist uses a nature cat or dog. It was not even safe against the barbarous nastiness of good, bad and indifferent piano players, whose natural interest and musical intonement told them that a keyboard is a keyboard. Somewhat like a charlatan attempting to play the flute on the principle, “don’t be afraid to miss it”.

The first practical step to give the harmonium, this perhaps most American of instruments, a universal character, was made, according to the German, Paul Koppen, of Berlin, where he died last year. He proposed the idea of building harmoniums on the one general American principle of Estey, Mason & Hamilton and others. This was, after much controversy, unani mously accepted by all manufacturers in Germany, namely, 5 octaves F-F', dividing point B-C, placing stops in like positioş or according to the instrument. He used the same names for stops of like tone and character. He called this “The Normal Harmonium.” This was a great stride forward, for hereofuy it was utterly iniovative, and altogether the only instrument that was to be built in America. For instance, to play a strange instrument prima vista, as some were C-C, others F-F', to say nothing of the diversity of stops, their positions and names. It is needless to say here that music written expressly for the instrument cannot be played on an F-F', one that a player having studied his piece on the former, or vice versa, cannot play it on the latter, nor vice versa, because in the latter it might just as well, or even better, sit down to a sewing machine.

NEW MUSIC FOR THE HARMONIUM.

After bringing about this uniformity of instruments Koppen’s next great deed was the founding of a new and original music written expressly for the instrument. Until then the whole literature having the prefix been a multitude of sterile transcriptions and worse arrangements, nobody seemed to have thought that the harmonium should have its own special literature as well as the piano, violin, flute, etc., etc.

This original music was carefully registered by the composers themselves, so that everybody, according to proficiency and grade of difficulty, could play it almost at sight. Leave the average amateur to his own good judgment as to the registration and ten to one he will make the sublime ridiculous. Even many professionals do not always show they are blessed with an over-abundance of good taste. By registering everyone knows at once how the composer was this his first try. An additional advantage of careful registration is that the note can, and must be, played as written, not as interpreted by the novice, by the moderate player, is not obliged to conform himself to the registration of the composer, which only tells him what the composer, to his own advantage, is able to guide his ear, this as a guide he can change instruments being built uniformly can be, after instrument without fear of future registration, “Oh, this is an instrument for the composition of which the world’s part came to it, or what it’s name and numbers.” This for harmoniums and is a tenor gift of all for those of well-known American firm for his castle Ackenstein on year. In doing this he not only officially stated every happy tribute to the harmonium as an instrument in honed and, as shown, by his choice, how highly and unrestrictively he esteemed the American guild as a whole.

We of the guild are proud of this recognition, and sincerely hope the harmonium will ever remain what it was intended, not a modest, but most worthy substitute for many a king

A NOTE OF THANKS

THE ETUDE DESIRES TO THANK ITS MANY LOYAL FRIENDS FOR THEIR MOST ENTHUSIASTIC AND CORDIAL LETTERS PERTAINING TO THE "ALL-AMERICAN" ISSUE OF LAST MONTH.

WE ARE GLAD TO LEARN THAT SO VERY MANY HAVE RESOLVED TO SAVE THE ISSUE FOR REFERENCE PURPOSES. WE ALSO WISH TO EXPRESS OUR APPRECIATION TO THE ETUDE FRIENDS WHO SENT OUT POSTALS TO INFORM OTHERS OF THIS ISSUE.

THE "ALL-AMERICAN" NUMBER REPRESENTED A NEW STEP IN THE LONG AND SUCCESSFUL PROGRESS OF THE ETUDE. SUCCESSION ISSUES WILL CONTAIN SIMILAR EDITORIAL FEATURES, THE JANUARY "HOLIDAY" NUMBER, FOR INSTANCE INCLUDES AMONG OTHER EXCELLENT ARTICLES, SOME DECIDEDLY INTERESTING VIEWS OF THE SUBJECT "WHAT IS EXPECTED OF THE YOUNG AMERICAN COMPOSER OF TO-DAY." FROM MRS. H. H. A. BEACH WHOSE MUSICAL TRIUMPHS IN GERMANY LAST SPRING SHOULD BE A MATTER OF PRIDE TO ALL AMERICANS.
Artistic Piano Touch and How to Achieve It

By the eminent American Composer Pianist

HENRY HOLDEN HUSS

Artistic touch, as I have above noted, needs the personal demonstration of the teacher; one can, by diagrams, pictures and explanatory notes, get to a certain point, and then the teacher must sit down at the piano and demonstrate. But as I have said before, emotion and muscle must be combined to form a beautiful touch, and so, be the finger and arm muscles ever so beautifully used, it is all in vain, unless in playing there is a Gothic impulse, guiding the dynamics, i.e., the accents, the delicate crescendi and diminuendo, etc. We must now add another element—the artistic use of the pedal. A singing touch is often very ineffective if the damper pedal is not applied to give an additional lease of life to what is otherwise like the Aphrodite (insects who live only a few hours). To drop a small, the piano tone begins to die as soon as it is born, and very often needs the damper pedal to give it an additional lease of life and buoyancy of vibration. But, you say, with righteous impatience, "any beginner knows this, why burden your page with state platitudes?" Not so fast, my boy! You are not quite right, but you may be right on my point; because, like many another ardent and enthusiastic spirit, you interrupted me too soon. Granted that any beginner knows that it is necessary to use the damper pedal frequently, the trouble is, notwithstanding that a pianist has a beautiful touch, this same beautiful touch will not achieve its full effect unless amplified and floated, as it were, by artistic and subtle pedaling. It is astonishing, in this year of Grace 1904, to find clear pianists showing a lack of understanding of the use of the pedal, in two ways. The more flagrant crime is the obviously false and forced marriage (re godal! Most I confess it) of harmonies that were never meant to sound together. This class of musical "gum" includes at unfortunate and excited moments some otherwise fine pianists—who, of course, offend by this error even the unwashed gallery-goers. But I wish especially to speak of the second class, who do not care for the deep qualities when all the laws of nature and art require that they should.

There is a crying necessity for more subtly edited editions, as regards modern pedaling of the masterpieces of the classical and romantic schools. You say "Name a model." Well, I will. Just examine the too much played Rachmaninoff C Sharp Minor Prelude, so carefully edited by Ripin. Even some modern editors of excellent repose, whose names are almost household words, when they edit certain phrases in Chopin and Liszt, seem to fail in marking some passages correctly. Generally the piano effects consist of a rich harmony in the bass, with a number of passing tones in the treble, and now comes the crux of all this discussion about the pedal: If, as so many others mark it, the pedal is changed as soon as the treble passing tones appear, the effect of a beautiful tone production is all but nullified, because the rich harmony of the bass is not supporting the passing tones but giving them buoyancy, and color. I reiterate: a beautiful touch is often of very little use, unless one knows how to pedal properly.

We begin now to see what a complex subject piano touch is. But let the earnest piano student not despair; many a person, as we all know, has by natural instinct a musical touch, which only needs cultivation and development to flower into artistic beauty. You will perhaps remember the native character in one of Mozart's comedies, who wanted to be considered literary, and was overjoyed when an author told him that he had unconsciously been speaking "poor" all his life!

EMPHASIZING A SIMPLE TONE IN A GIVEN CHORD:

One further element that contributes very much to the production of a beautiful touch is the ability to play the melody, specially in the upper tones of chords, more prominently than the rest of the harmony. A useful little exercise for this purpose is to play triads in this manner:

If you would have a beautiful touch, go and hear critically—whenever you can—the great pianists who have a sympathetic singing tone, such as Paderewski, Josef Hofmann, Harold Bauer, Gabrilowitsch, Mrs. Zelinka, Rudolph Ganz, etc. Observe how they make a prominent tone of one chord root in a passage, by letting the accompanying tones drift away, and watch the way they drape their fingers over and around the keys as they play. The whole conception of music is shifted by the use of an exquisitely controlled pedal. By and by, all, the inner glow of a highly intellectual and cultured mind dominates the whole conception of the composition.

Students are too prone to think of a beautiful touch and artistic delivery as isolated products of narrow, specialized study; not so. To be an artist in the true sense of the word is to be broadly cultured, to love, study, and recognize true poetry, whether we find it in music (in a marvelous sunset, a flower, a snowcapped mountain), in a great picture or a noble statue, in an exquisitely written poem, or a simple essay on wonder and musical, in an impassioned drama, or in the study of human nature. All these and the like prepare the mind of an artist. One practical observation: The young man or young woman, who would be a real artist, must, in addition to talent, have a beautiful, normal, and same body and a healthy, normal and same body. If it is more difficult than ever before to achieve great eminence in art nowadays it is also nowadays easier than ever before to achieve (a glorious thing!) the full development of one's God-given powers, because we understand now how to teach these higher artistic things belonging to full development. By our very subtlety, we have become simpler in our methods, because we have discovered the normal way of doing things. Would that we could always live up to the light we possess!

Now a few words in closing (as the preacher says when he observes that his hearers are getting restless); you remember Robert Burns's apt apocryphal "Oh! wad the gods restore you as you were," now we may paraphrase this line: "Oh! wad the gods give the plebeus as they give the nobles see art!" now we may paraphrase this line: "Oh! wad the gods give the plebeus as they give the nobles see art!"

A curious instance of a great, analytical and highly intellectual pianist, whose touch was often harsh and un sympathetic, because he did not use his muscles in a relaxed manner, was that of the eminent pianist and still greater conductor, Dr. Hans von Bülow. I remember distinctly, although I was only a young fellow at the time, how, when he played forte passages, his whole frame was so rigid that even the cords of his neck protruded in a disturbingly tense manner. I find that cultivating the proper relaxed condition of the playing muscles of my pupils not only forms the proper touch and technique, but does more than this: it materially assists in selecting and controlling nervousness. I have not the least doubt that Dr. Hans von Bülow would have been very much less nervous if he had used his muscles in a normal, easy, relaxed way. It is interesting to note that Frederick Weil, Clara Schumann's father, was a man 50 years ahead of his time on this subject in many of its ramifications. He had the same phraseology, when he speaks of the way in which we call pressure touch, and this at a time when the majority of the pianistic lights of that period had not the slightest conception of this way of playing.

The beautiful, round tone of Mine. Clara Schumann was a triumphant demonstration of his way of teaching.

HENRY HOLDEN HUSS AT THE PIANO.
European Musical Topics in War Time

By ARTHUR ELSON

THE ETUDE

In the Monthly Musical Record is a timely article by J. S. S. on battle tunes. The article, which dates back to 1515, when Jameson, an enthusiast for program music, wrote a piece depicting the battle of Marignan, fought between the French and Swiss, Jameson quin is the composer who forestalled Chopin by introducing street noises into his “Chants de Paris.”

Perhaps even earlier war-pictures existed. There is a ballad describing Edward III’s victory of Halidon Hill, in which the English played a bawdy private music at his entry into Calais, in 1347. It may be that the program idea entered into them.

William Byrd wrote a harpsichord piece portraying a battle,—a rather difficult feat on that light instrument. Beginning with The Marches before the Battle, it depicts the summons to fight, the march of footmen, the trumpet sound, trombones, drums, and the voices of the voices of the voices, singing of the soldiers, the fight, the retreat, and a Guardado for the victory.

Korovac composed a tone picture of The Battle of Prague, fought between the Prussians and Austrians in 1875. This has the naïve effects of rapid passages for musettes, heavy bass notes for cannon, and scales for the victorious troops. It ends with Heil dir im Siegerbraus, which is the same tune as God Save the King and America.

Somewhat similar in its realism was The Siege of Ghent, published in 1881 by Clementi’s pupil Kriilt. Ten years before this composition appeared, written by Kloffer, entitled Die Schlacht. This had a prologue in various tempi, terror-inspiring music at the head of the musical storm; and in the middle were different marches, with alternate artillery and musketry, ending with The March of the Council of War, with a reinvigorating charge of the cavalry, the clash of weapons, the groans of the wounded, and a celebration of victory.

The list should possibly include Beethoven’s Battle of Vittoria. Great as Beethoven was, he was too busy catering to the popular taste, both by this piece and by the wunderstorm in the Pastoral Symphony.

Another piece that has been mentioned is Johann Christian Bach’s Battle of Roncevaux. The “London Bach,” as he was called, was one of the earliest devotees of the piano; and this piece may be played on the piano as well as on the harpsichord. The usual marches, musket, cannon, and so on, are duly labeled, in French phrases placed above the notes. But the writer of these phrases, whoever he was, came to grief over the crescendo and the wounded, which he entitled “Les L’Amendements des Hauts de Bretagne.” The L’Amendements are not lamentations, and the wounded do not generally “amend” until they reach the hospital.

An orchestral Battle of the Huns was inspired by Kaulbach’s picture of that subject. It is the most Typical of the fight between Christendom and Heathendom, the former being represented by the chorale Cæsa Fidelis. Another musical lesson is found in Tchaikovsky’s 1824 Overture, where the March is done away with by the Russian National Hymn. The work is supposed to picture the battle of the Bolorodio; in which case the Russian hymn, composed in 1853, is certainly an anachronism. Strauss treated an imaginary battle with tremendous force in his Hero’s Life; which makes this composer the logical candidate to picture the German siege-guns in the battle-piece of the future.

Some Ancient Egyptian ‘Novelties.”

Schlemann has been exploring in Egypt, and brings word that the ancient Egyptians used harp-strings of human hair, and had orchestras of about twenty instruments, and dancers and musicians who had to abandon their trade when past their best work. The first point shows that human hair was once even more valuable than it is now; and the second shows that we are rather hasty matter, as we can not do more than guess at the music, even when we know the instruments. The custom of having performers give up their work when past their time seems to have been derived from us, if we call music a trade; but many did not care to outlive their decline in glory, and committed suicide. This custom, too, seems to have its advantages, and could well be applied to opera stars. Think what would happen if our opera stars had to go out of music when they began to deteriorate. How many well-advertised careers would be cut short, how many able press-agents thrown upon the mercy of a cold and unsympathetic world? Patti’s long string of farewell concerts would not have materialized; and there would be no more such musical effusions.

The music of the lute composer was probably too good for the instrument. The same is true of the English Virginiae of Shakespeare’s time. The latter were written for the tiny type of spirit which was enclosed in a porcine bag laid on a table; yet they showed a dignity of style and beauty that were truly remarkable. This English school, strange to say, was somewhat of a side issue in musical development, although it provided the harpsichord work of Coppenrath, Scarlatti, and other seventeenth-century leaders.

Novelties of the Month.

The novelties this month are chiefly orchestral, and come from the Haydn Hall programs in Idarod. Haydn’s early Fragments from the Apollo are held to be scarcely up to its subject in impressiveness. Stravinsky’s Petrouchka Fantasque, as a novelty piece, nothing from the time when his composer had not yet found himself (some say ‘lost himself’) in the mazes and mysteries of modernism. It is a work of brighness and charm. An orchestral Suite by Bizet is based on a few folk-tunes, by Florent Schmitt, and has an attractive eighteenth- and eighteenth-century rhythm. The four harpsichord, or set of metal bars in a framed shaker rhythm, was especially pleasing to the programme-giving public.

The harpsichord in Ancient Egypt, like all those of antiquity, did not have the pillar of the modern instrument, and may have been somewhat weak and low-toned. They came in various sizes, but of course the smaller ones must have been high-pitched. Primitive instruments of the guitar, mandolin, and lute type existed in ancient Egypt. One form was the psaltery, a plucked instrument, which is its relative the dulcimer, led eventually to the piano. But the early dulcimers were practically guitars, and the dulcimer, with strings struck by a hammer, developed at a later date. The lyre was adopted in Egypt as early as the eighteenth dynasty. Legend states that stringed instruments were made by Thoth (Hermes), who found the shell of a dead tortoise in which the dried tendon was still intact; and struck by its sound.

Flutes existed in Egypt, as well as in the rest of ancient Egypt; the two kinds of flute, a short Egyptian pipe, and the smaller type, were generally the most popular. Among the percussion instruments were wooden clappers, and several sizes of drums. The old Egyptian pictures show regular drums being played, and they were taught, and drum-rummers were of regular patronage. It is likely, that the Egyptians had any real system of harmony, in spite of their large orchestras. Yet they had some theoretical knowledge, and Pythagoras probably obtained his musical system from Egypt.

Certain Old Lute Players.

In the Quarterly Magazine is an article on certain old lute-players, such as Galliard and Nicola Pinet. The former published a tablature in 1612, the latter flourishing later. Dowland and Ford were the great English luteists and lute composers. Their style was that of the Elizabethan times, was at the culmination of the lute’s importance. Instrumental music has sought expression in various ways. The jingles of the troubadours and troubadours, the lute and the recorder, were introduced to show their skill in various ways. Keyed instruments came into common use until well along in the first half of the century. The lute became important in the period between the two epochs.

Lute music was graceful and dainty enough, as may be seen from some of the lute accompaniments of Shakespeare’s time.

Lute music is not merely methods of representing music by other means than the voice and the lute. The lute musicians consisted of numbers showing the position of the fingers on the different strings.

The lute had from six to thirteen tones, with pairs of strings for nearly all of these. It was a true music for the lute from which the origins of all other stringed instruments may be traced.

The music of the lute composer was really too good for the instrument. The same is true of the English Virginiae of Shakespeare’s time. The latter were written for the tiny type of spirit that was enclosed in a porcine bag laid on a table; yet they showed a dignity of style and beauty that were truly remarkable. This English school, strange to say, was somewhat of a side issue in musical development, although it provided the harpsichord work of Coppenrath, Scarlatti, and other seventeenth-century leaders.

A New Religious Drama.

Most interesting among stage works, however, is Vaillant’s dramma La Veuve du Baron in the Grand Duke Comic Opera Company. This drama, sometimes a drama and sometimes a spectacle, is built on a grand scale, with powerful orchestral expression, and gives a good contrast between the storm and stress of the situation. There are eleven separate numbers, as follows:

1. Overture to Christ’s entrance into Jerusalem, with music and a chorale finale of hosannas and hymns of praise.

2. A strong and powerful and passionate and power and grandeur and grandeur and grandeur and grandeur and grandeur.

3. A scene with a group of the Levites in the temple.

4. A scene, with a group of the Levites in the temple.

5. A scene, with a group of the Levites in the temple.

6. A scene, with a group of the Levites in the temple.

7. A scene, with a group of the Levites in the temple.

8. A scene, with a group of the Levites in the temple.

9. A scene, with a group of the Levites in the temple.

10. A scene, with a group of the Levites in the temple.

11. A scene, with a group of the Levites in the temple.

The music of Easter eve.

The same, continued, with a shepherd’s song.

Many of these numbers are well fitted for symphony concert programs.
Musical Frauds and Fictions

Written especially for THE ETUDE

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

The art of music abounds in falsities of various sorts, but above all in the incidents pertaining to its history. All history is so dotted with crutches as to make it a thing of little more than a mass of nonsense. There is no harm at all in this and I should be the last to be solicitous of innocent fiction of the kind. It does no one any harm, for instance, to believe that Purpora taught Castralli one single page of exercises for 5 or 6 years and then said "Go, my son; I can teach you no more; you are the greatest singer in Europe!" Not to believe that once when Paccinelli was singing the orchestra failed to come in with the accompagnimento and upon the singer asking the conductor what was amiss the reply was "Sir, there are all weeping!" These tales were probably invented or perpetuated from truth by the singers themselves—or their advertising agents—and could have been very differently told by the teacher or the conductor. Still, as I say, there is no harm in such anecdotes except when an amateur collects them, gives them a fresh coat of paint and calls his book a history of music. But it is not quite so innocuous when the compositions of one man are ascribed to another, giving this latter a spurious fame. Strange to say it has happened in the case of almost every composer of note that some piece has been ascribed to him which has added considerably to his reputation, yet which he never wrote at all.

THACKERAY'S FAMOUS MUSICAL FICTION.

Taking the names of the composers alphabetically, to avoid any jealousy, I would first add that there are no particular, nor even doubtful, works of any importance claiming to be by John Sebastian Bach. He escapes better than the next great B, Beethoven. A piece called Beethoven's Advice to the Piano was for many years to be seen in the music shops. It had a funeral cover, but I never saw the inside nor am I sure did Beethoven. There was also a piece with an amusing history, called The Dream of St. Jerome. Thackeray, in his novel of Philip, had occasion to say (p. 32) "There sat my own wife, picking out that Dream of St. Jerome of Beethoven, which Charlotte used to play so delightedly. The name of Koerner was to the musician the author invented this imaginary work quite in fun. But his numerous lady readers besought the music-shops with inquiries for Beethoven's Dream of St. Jerome, all of which were as absurd, or even more so, than the anecdote to the occasion and had a piece vamped up from one of Beethoven's sacred songs, labeled it with this attractive title and sold it for many and many a year to good profit.

It is generally believed that Brahms composed the well-known Hungarian Dances which did so much to popularize his music. This is not the case. They are all gipsy tunes long familiar to Hungarians and all that Brahms did was to arrange them as pianoforte duets. Why they should have been associated with him rather than with any other of the numerous and equally skillful transcribers I cannot say, but there is not a note of Brahms in them—except of course in the details of the accompaniments.

ALL BUT TRUE.

Of the old English composer Mr. John Bull the tale is told that, transporting Britannia he was shown at the monastery of St. Omer a composition in 40 parts. He asked and obtained permission to examine it at leisure, and after a few hours he was found to have added 49 more parts to it. This story is quite true, except that Dr. Bull was never in Britannia, there is no monastery of St. Omer and the only composition in 40 parts that is known to exist is the motet by Tallis. To add to this or any other such work an additional 40 parts would be quite feasible, because it must be all on one chord, and any chord would do. A far more difficult feat was achieved by Bach when he took the first movement of his Third Brandenburg Concerto, which is in close 9-part counterpoint for 3 strings and added parts for 2 Oboes and 2 Horns so beautifully that they seem to have been part of the original design.

Another ancient English composer, William Rydd, lives in memory as the composer of a curious puzzle-canon Novo nobis Domini, which used frequently to be sung as a grace before public banquets. There is not the slightest evidence that it is his, he never claimed it and its phrases are the common stock of all writers of this kind of music, walking almost straight up and down the scale.

HANDEL'S SPURIOUS WORKS.

To enumerate the spurious works of Handel would have puzzled even that composer himself. His style and material were so identical with those of numerous Italian and German contemporaries that it is really impossible to separate which plagiarised which. One thing is absolutely certain; the loveliest of the songs accredited to Handel, Angelica Evert Bright and Fair in Jephtha is not by him at all, but by Steffani. The theme, known as The Harmonious Blacksmith on which Handel wrote some neat variations for harpsichord is believed to be by Wargnussel and the title and story attached to it is known to be the invention of one Richard Clark, a relative of Barababa, as Byron would call him.

A large part of the material of Israel in Egypt is known to have been copied without alteration from works by other composers, yet these contemporaries never awakened a tittle of interest in their known works that Handel did with his, so we must allow him the ownership of it.

There is a piece purporting to be by Haydn called The Ounce. This is the forgery of a forgery. In Haydn's lifetime an opera with this title was produced, the plot being about a penurious composer satisfying his indebtedness to his butcher by composing a minuet for the latter's wedding. The music was a hashed-out, or paradied, version of Haydn's own. The piece was soon forgotten but the story survived and was applied to the composer himself. The minuet written up to this version was of much later date and is not Haydn's at all.

A set of variations on the march from Bellini's Il Puritani bears the curious title of Hexameral and is ascribed to Liszt. It is really one of those combination works, of which several have been written and published, as this was, for a charitable purpose. Six of them are in the possession of the late pianist, who, incidentally, includes Liszt, each wrote one variation and Liszt, in addition, wrote little pieces of tutti in between. The names are printed in the original edition; they include Cerruti, Kalkbrenner, Piazzolla and two others whom I forget.

The very striking short choruses and pieces of incidental music known as Locch's Music to Macbeth are evidently a very juvenile work of Henry Purcell written when he was about 16. This is not only because a copy exists undoubtedly in his handwriting but from internal evidence also. The music is entirely written in the Royal Harpsichord, but considering his age this is just what might be expected, while the promise of his dramatic power afterwards displayed in Othello and Iphigeneia is there almost to a certainty.

FANNY MENDELSSOHN'S WORKS.

With regard to Mendelssohn it will be remembered that he had a very gifted sister, Fanny. As it was hardly considered "the thing" in those days for young ladies to figure as composers, Mendelssohn published several of her songs along with his own. In the earlier editions her name was added (in small type), but for a long time past the credit of that very beautiful song Italy has been given to Felix. There is a personal and close friend of the Mendelssohns, told me that two of the Songs Without Words were also by Fanny, but he never said which they were and I fail to find one in all the 30 that seems as if it might be by another hand, so we will let that go.

It was quite a serious blow when I first learned that I had been accredited to the famous Italian writer Peranzoni, so familiar to my ears in childhood, was entirely spurious. That there were six others, all falsely ascribed to the same composer, did not matter so much, as I had never heard them, but the Twelfth Mass, which I can play now after half a century, from memory—the Twelfth Mass, with that splendid fugue to the Quum sancto spirito—that this should be declared spurious seemed a strange and sad thing. As with all the other works on this black list the strangeness is that not only has the forger (believed to be one Zeichner) imitated the composer's idiom so accurately, but that the intrinsic merits of the forgery are so high.

THE BIZARRE OPERA.

The once famous Bizarro Opera, which is to this day considered as a classic, has not a note of music by the professor. Dr. Pepusch; it is a mere pasticcio, or drinking music of the period, harmonized and accompanied as simply as possible by the arranger, who was, however, a fine composer. His original works are all still in MS. in the Royal Academy of Music, but this mere "pot-boiler" achieved deserved fame.

There is a song very well known to singing teachers and called Tre gioie son al mio Nino. This has always been accredited to the famous Italian writer Peranzoni, but a recent article by Mr. Barclay Squire disproves this completely. It was written in 1749 by Vincenzo Campi and the curious part of the matter is that the song was intended to be comic, but the music having a plain-
German and Italian Influences in American Music

By HENRY E. KREHBIEL

The Etude

German singing societies have been maintained as specifically German institutions that they have been without marked influence upon popular musical culture in America. They exist for the sake of German song, as such, not for the sake of the general art of music, and their activities and largely those of their choruses have contributed to the preeminence of superbexcellent choisters, the Walh in the mining regions of Pennsylvania and Ohio, and the Scandinavian singers in the Northwest. Necessarily the sphere of influence of all societies founded upon affection for foreign lands, is restricted and transitory; their very existence depends upon the new blood which comes with immigration from year to year. We need not detain ourselves with such things which are but of passing moment, no matter how beautiful they seem or how far in the future their end may be. It is more important to note one fact which the influx of people and foreign nations will not affect, and that is the circle of practising amateurs (which may be proportionately larger now than then)—I do not know and can not hazard a guess), our orchestral musicians, our operatic singers, the virtuosi who entertain us and a large number of our teachers, are still foreigners—foreigners who visit us or foreigners who have taken domicile amongst us. We occupy the attitude towards England, that we regard our school of art as the national representative of England, and the opera is the national representative of France. We vote the art representative, but give it no place in the hands of our own amateurs as a loan to the Romea used to depend upon their Greek slaves.


Music is not greatly developed in the United States as a national art, but there is much composition in the country, and every year brings forth a number of new works. There is much music written for foreign countries, and the influence of the older masters is felt in our concert halls.

One of the most important elements of success at the present time is self-confidence; and in this commercial age, when there is much competition in every branch of commerce, science and art, the man who succeeds is the man who has faith in himself, for if he has not faith in himself, how can he compete others to believe in him? It has often been proved that a man can do what he believes he can do, but the moment he allows doubt to enter his mind, he fails. If a tight-rope walker becomes a doubting Thomas and loses his balance, he falls. If a man is not confident of a performance, the results are very disastrous.

How often have we been present at an amateur performance? How often have we heard that the piece is beyond the ability of the performers, and if they can do anything which requires self-control and poise, and how often have we come away, saying to ourselves—"I would do it better than that which I would not try." The very performers who are to show "great talent," in the studio, are often the most susceptible to nervousness, and to go through a performance quite well, and then to have any doubts, is very disastrous.

Generally, the cause of their failure is a total lack of self-confidence, which is a quality that requires training, just as much as memory or concentration, or any other mental quality.

Not long ago, a student was to play at a conservatory recital (which is always considered an ordeal by the average pupil on account of nervousness). She knew her piece, and on former occasions her memory proved reliable. On the way to the conservatory, she met a young friend, who, in great excitement, exclaimed--"My! aren't you to play, would you do it? Then, I will not play without me. I would do it better than you."

The little speech, although delivered with no evil intention, was nevertheless very nervously pronounced, and the tale was told, and the girl insisted that she would never be able to play. This little speech, although delivered with no evil intention, was nevertheless very naturally delivered, and the doubts themselves, in her little head, gave the girl a nervously nervousness, and performance, which she could not avoid.

Never approach a performance with the thought, "I must do it," for to say to yourself slowly and earnestly, "I know my piece well, and can play it well," is much better. Generally, the cause of their failure is a total lack of self-confidence, and the results are very disastrous.
THE ETUDE

Where Teachers Lack the Practical Side in Instruction

By ARTHUR DE GIUCHARD

The Etude: A Diploma Only the Beginning.

In a subject so ethereal as music, one that owes its conception to fleeting feeling or elusive emotion, it is not to be wondered at if we find so many of its votaries wanting in the factor which is here absolutely essential to achieve a practicality in the factor of practicability. We must remember that musical genius is the faculty of conceiving; and that the Art of Music is the means necessary to realize a conception. Therefore, we strive to learn and to teach those means, the more practical we are in imparting our knowledge and experience to others, and the more we try in our endeavor to be able to make musicians, the more will we merit the much abused but truly praiseworthy title of teacher of music.

A DIPLOMA ONLY THE BEGINNING.

It is frequently the case that the young teacher begins his career by "graduating" from some school, college or conservatory of music, or from the studio of some more or less competent teacher. By "graduating" is understood the acquisition of a diploma or certain certificates, which seem to give a certain degree of worthiness, self-styled as "examiners," in various branches of musical knowledge. The diploma may add: "We find that B. has qualified to teach these subjects." It is a fact. The possession of knowledge does not endow the possessor with the faculty to impart that knowledge. Knowledge alone is not even education, because education includes the ability to impart the knowledge; and the two combined are called an "imparting ability." Therefore, it is an almost impossible task to impart the knowledge of music to others, except by the assistance of a teacher, who has mastered the technique, that properly employed, may open the door to emotional expression and interpretation which are the unattainable qualities of the teacher.

That diploma certifies to the possession of knowledge to become a teacher. This possession is fine grand piano but she has not heard how to play it; Tom has a box of water-colors but he cannot draw; Dick has his points and knowledge to draw, but he sees only the forms of the objects around him, without any suggestion of intention or meaning or atmosphere. You cannot convey ideas by written or printed words without a knowledge of words and the alphabet; but that knowledge is not enough for the language of grammar. A healthy little American child will learn more practical speech and sentences in a day's play with a French child of its own age, than its parents have taught it in all its months from a grammar. The practical teacher will avoid dry-as-dust rules as far as possible and teach by example.

Making Musician Artists.

This last faculty is the most important factor in a competent teacher's talents. Music is an instinct that is latent in most children; it has to be drawn out of them, not pumped into them; that latent has to be aroused. A sense of rhythm and an appreciation of time (pitch) have to be excited; if, as sometimes occurs, one or other of these cannot be cultivated the pupil must be recommended not to waste time in a study that can only lead to disappointment. The practical teacher's first duty is not to endeavor to reduce the child to the state of a mere machine, like some mechanizations. And as for one at a time, and by observation, without ever having had the semblance of a lesson.

The Chimes of Normandy, to say nothing of many popular tunes such as My Heart. But, enlisting his enthusiasm, he had pursued the simple melodic craving and invented her own pieces with the tenacity with which we have a left hand, still with one finger, and thus arranged her own duets at an instance of a sixth to a third. At the age of four she now uses all her forces, both hands and, interesting detail, can transpose her tunes and own-made harmony into and out of perfectly correct notes. She accomplishes it all by ear and by observation, without ever having had the semblance of a lesson.

Pianoforte pedagogy were heeded this child would not be all that bad a "by ear," as the phrase goes, but would be condemned to wait and "learn her notes" and hand positions and thereby quench her artistic instinct and, perhaps, kill her desire for musical experience. That, for the phrase "invaluable" is too strong, for we must remember that a child is instinctively almost always, both poet and artist; it is the dwelling of a cramped, over-dogmatic education that renders it stupid. But cases like the example above should encourage the budding talent and, without seeming to give the shadow of a lesson, should gently lead on, according to the other simple and harmonious. But no practice should be required; that should be left entirely to the child's own desire; if it be found that certain airs are over practiced voluntarily, it might be taken as an indication that that particular style did not touch any responsive longing.

This interesting case has been mentioned because it leads to the irreducible fact that much time and endeavor is needlessly wasted in trying to teach beginners by giving them a lot of theory and technical exercises and fostering their instinctive perception of feeling. A wise teacher will appeal better to the child's mind by suggesting the technique that renders more easily the expression of feeling. The proper method should be cultivated first and intellect after, and not the reverse. Technic, like the A, B, C, is only the means to the end; it is not the end.

BACK NUMBERS.

But what about the teacher? Has he been idle all this time, during the completion of his professional career? Resting on his ears, as it were, and fully satisfied with the possession of a beautifully framed diploma? Unfortunately, it is so with many. They lack the sacred fire to go forward and to take the examinations to furnish that greater that does not stand still, but is constantly in a state of progression; while they, thinking they are at the same place, have gone farther and farther backward.—like the mouse hurrying toward the sea, at each month of its far forward progress leaves the anchored ship farther behind. It is impossible for such as they to impart practical instruction, for they have become "back-numbers," hopelessly out of date.

That framed diploma, if it spoke the truth, told its owner that he had learnt how to learn—how not to teach. From the very day that he received it, it was his duty constantly to study and to learn in order to keep abreast with the times and with the march of musical thought and progress. No superficial smattering of knowledge or of art will suffice; he must delve and dig, ever deeper and deeper—not merely for his own advancement but, chiefly, that he may communicate this knowledge to the pupils who enter into the Art through the perfection of his pupils' preparation.
THE ETUDE

also, listens to the teacher's strictures or praises (as the case may be), is told to prepare the next exercises and the next lesson for the next rehearsal. If the practical and thorough teacher is well advised he will adopt a plan which has been found most advantageous. In a record-book or journal each pupil's name is entered, followed by a few words briefly describing weak points, mentioning in detail the material that is being studied and making special note of the defect or the characteristic that is most prominent. This register is compiled by lesson and serves, not only for an indicator as to what the teacher's lesson must be, and to form a permanent record of the pupil's progress. It is astonishing what a remarkable incentive it forms for better work from both pupil and teacher.

DON'T TEACH TOO FAST.

Another serious defect in teaching is that of going too fast. One of the chief causes of allowing the student to miss certain links in the chain. The pupil is frequently, to make a superficial showing (to a parent or at a "recital") of progress that is, in reality, retrogression. No link of the chain may be missed without danger, and musical development must proceed systematically, step by step. In my opinion, the ideal manner of musical instruction should proceed as follows: [En passant, it may be remarked that the child whose early years are passed amidst healthy musical influences and who constantly hears good music, is already in the truest sense of the word formed for the natural awakening and development of his natural musical instinct.] When the pupil will strive to acquire a sense of rhythm, specifically followed by an ear for the differences of pitch. Instead of being hindered he should be encouraged to amuse himself at the piano, upon which he will try to reproduce what he has heard. Ever long, he is the child above mentioned, he will not only invent harmonies for his tunes but he will succeed, by the aid of his unerring ear, in beginning upon any note of the instrument and thus discover the secret of natural tonal position. The pupil will thus have acquired musical speech in the same way that he heard words and sentences by imitation.

Musical notation may now be taught him, with the aid of an instrument and by showing him how to write music. Constant appeal must, however, be made to his instinctive sense of rhythm and tone. Indeed, rhythm is the primordial source from which music springs. The reading of music, sight-reading and theory will be easily learnt; they should be studied and practiced in conjunction with the art of improvising — his first gift. Only one short step remains to be taken, without any appreciable effort, to pass to the analysis of the important measure that provided thereby, with the help of a competent and practical teacher, to become versed in musical construction and composition.

This plan of education can be elaborated and endowed with a wealth of details, highly interesting to the zealous teacher; but the object of this paper leaves to be for the present. Emphasis has been said to show that all practical teaching must be based upon a pupil's natural musical instinct. This is the one thing to be developed; all other considerations are but necessary tributaries.

THE LACK OF SINCERITY.

But the chief virtue lacking in the instruction of a great number of teachers is that of Sincerity. What is the teacher's real object in the profession of music? Is it money or music? If it is money he would do well to choose another line of life, for such a one is not sufficiently and respectable living cannot be earned in teaching, but because he cannot teach efficiently and loyally if he is not the truest object. Having money for his all-consuming pursuit and if the teacher will neglect his own art education, he will not keep up with the march of musical progress, he will sell his time at such low price and supply inferior-quality materials. The pupil, delighted when the sixty minutes have expired, in order to pocket his fee and make way for the next! There is no greater cause for the discouragement of the teaching of music, and in no other field does the charlatan thrive so well. If, however, the teacher's chief object be music, he may gain an honest competency and enjoy great waves of spiritual exaltation occasioned by the successes of his pupils in the world of musical expression, of which he has been the author, the inspirer and the teacher. No one contributes more to art for art's sake" than the conscientious teacher, whose best reward is the knowledge that he has adequately equipped and sent forth another band of enthusiasts to march in the van of musical progress.

In order to achieve so immeasurable a result the teacher must realize, realize, realize in all his work. His standard of musical excellence must be high. While he will never fail to foster every manifestation of artistic instinct that is presented to him, he will be relentlessly rigorous in all those who are defective in ear, in instinct, in intelligence, or in some other necessary factor. This is his best proof of sincerity. Hauptmann tells us that "the master should teach for the sake of teaching", and Schumann says: "Nothing is more fatal to music than inferior masters; a good master turns out, not pupils, but artists who become masters in their turn.

NECESSARY TEACHING ATTRIBUTES.

Briefly stated, the necessary attributes of teachers who are competent to give efficient instruction are: The beginning of practical exercises, to use his own, practical examples; Ability to guide his pupils by means of a model, and build an impression; Ability to make his teaching adapt itself to the particular mentalities of each separate pupil; Substitution of appropriate examples in the place of vexatious rules and dogmas; Power to cultivate natural tendencies; Ability to proceed step by step in steady, systematic development, omitting nothing.

Indescribable in his own studies to keep up with the march of musical progress; Ability to criticize a pupil's work without blaming faults, finding in order that the pupil may learn to criticize himself; Constant study of each pupil's mentality and temperament; Preparation of lessons to be given; Ready aid and free play to a pupil's natural musical instinct; "It is not what you do, but how you do it;" To keep an every day record of pupils and their work; To teach music with musical progress for the main object; Sincerity, loyalty, earnestness, unfailing zeal, tact and patience.

The cultivation and application of these qualities and principles would naturally result in a higher standard of practical instruction and an increased percentage of successful students. A few great thoughts may, not inappropriately, serve to "point a moral or adorn a tale." It is essential that you should train your mind more than your fingers." Moselees. "An artist should play from the heart, and not like a machine." Ph. Emmanuel Bach.

"To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, but live in it." R. Wagner.

"Music is never stationary; its successive forms and pitches are taken down again on the road to the Ideal." Franz Liszt.

"Perfection should be the aim of every true artist." Beethoven.

Playing Chromatic Passages in Double Notes

BY MADAME A. PUPIN

As exercises have an aim, most of them two or more. In practicing these aims must be kept in view. In the beginning of practice hold one aim until it has become a habit; then another until you have practiced the exercises with the different purposes for which it was designed. In time you may be able to combine all the aims.

Having practiced the exercises given in The Etude for May (page 330) take up the following exercise which should be practiced with two aims: first, endurance; second, flexibility may be taken up. But first, we will analyze it to discover its structure:

Play these measures through from beginning to end. Observe that in each measure you change one finger by making it play one semitone higher in the preceding measure. In the second measure you play the third finger one semitone higher; in the third measure, it is the thumb which takes the semitone change; in the fourth measure, it is the fourth finger: in the fifth, it is the second, and in the sixth, it is the fifth finger.

On arriving at this measure, it is discovered that we cannot ascend higher without using double sharps, so we make the chromatic change. That is, the two measures under the brace, though written on different parts of the staff, use exactly the same keys. The finger, which to go a semitone higher, is printed at the close of the measure, above the staff. Let it be understood that anything which compels the student to think makes his study much more interesting than if pursued with a vacant mind.

Observe also that the changing of one tone in each measure makes the sequence of major and minor thirds noted by X and major thirds by O. It would be well having a white key and the fourth a black key, the fourth finger, must be taken higher: but the second and fourth must come down together and strike their keys at the same instant. These exercises must be practiced first very slowly and with a firm touch, or endurance; but caution must be observed to prevent straining the muscles. When these measures can be played with a good tone and without splitting the thirds, practice them rapidly, with a very light touch; this gives flexibility.

Analogous exercises for the left hand are found in the following:

Ex. 1.

Ex. 2.
TCHAIKOVSKY'S PERIOD

In the biography of Rubinstein of this series the history of Russia is outlined so that the reader may obtain an idea of those conditions which existed in the land of the Czar in the early part of the last century. Although Rubinstein died the year following the death of Tschaikowsky, he was born eleven years before the great Russian composer. The difference of a decade at such a significant moment in musical history meant much. During Rubinstein's boyhood, for instance, Wagner was just commencing to be known. During the boyhood of Tschaikowsky Wagner and all that the name implied was the talk of the musical world. Great changes were taking place in music. The influence of Beethoven in demanding attention for the Russian national character in music was beginning to be felt, and although Tschaikowsky does not by any means represent the remarkable development of the rich folk materials to be found in the compositions of Balakirev, Moussorgsky, Rimsky-Korsakov, Tchaikovsky and Glazounov, his works do indicate an originality and character reflecting his nationality in much greater measure than the compositions of Rubinstein, which were unmistakably cast in a German mould.

TCHAIKOVSKY'S ANCESTRY AND YOUTH.

How fortunate it is that every great man has a sympathetic biographer. In the case of Tschaikowsky we are indebted to Rosalie Neumann for a most excellent life story and critical appreciation of the famous composer. Tschaikowsky's father was a Russian mining engineer and it came about in this way that the boy was born in Votkinsk in the province of Viatka where the elder Tschaikowsky was employed by the government. The boy's grandfathers had been noblemen and his great-grandfather was an officer of Cossacks. Tschaikowsky's mother (Alexandra Andreievna Assier) was of French descent, her father Andrew Assier, having settled in Russia when young. The mother sang pleasantly and played the piano in a mangazhin style. There was no one who could properly instruct her; the father was in no way musical.

At Votkinsk Tschaikowsky's father had charge of an insignificant mine and lived in a mean looking house. There on April 25th, 1840, Peter Illich Tschaikowsky was born. The family remained at Votkinsk until 1846 when the family removed to St. Petersburg, where the boy was permitted to work with his music provided he would consent to adopt law as his life work.

YOUTH AND MUSICAL ASPIRATIONS.

Tschaikowsky's affection for his mother was most intense. In 1854 cholera overwhelmed St. Petersburg and the mother became a victim. The boy was so terribly shocked that this great loss at an extremely impressionable age is believed to have added a somber touch to his whole life. From that time he was a wholly different being.

As a boy he was not especially brilliant in school except in mathematics. His advancement in law was slow and laborious. In 1859, however, he graduated from the Law School and was fortunate enough to secure a position in the ministry of justice as an official. His income, however, was very slender,—only fifty rubles a month.

In the meantime the boy had had many music teachers, but does not seem to have impressed any of them with his future possibilities. One of his teachers was Rudolf Kundiger, now quite unknown. In those days musical opportunities in Russia were surprisingly limited and it is reported that when Tschaikowsky was twenty-one years of age he was still innocent of knowledge of Schumann's Drawingsroom at Eliza.

1840—THE REAL TCHAIKOWSKY—1893

"My ideal is simply to become a good composer."

and did not know how many symphonies Beethoven had written. At the newly established conservatory, Tschaikowsky took up the subject of Harmony with Nikolai I. Zaremba who became director of the Conservatory in 1857-1871. Later Tschaikowsky studied orchestration under Rubinstein whose ideas upon the subject were, to say the least, both conventional and conservative.

EARLY WORKS.

Little record is made of the very earliest works of Tschaikowsky. One of the earliest was an overture called The Storm which was not published until after the death of the Master. Very singularly, but few of the people who knew Tschaikowsky as a youth ever imagined that he would attain great heights in music. There is something remarkably encouraging to those who start their musical work somewhat late in life in noting the fact that Tschaikowsky did not begin to attract attention until he was quite along in years and in fact did not commence to do any really serious work until he was in his twenties. The young composer won the friendship of Sorov, whose works he regarded with the highest admiration and ranked higher than Richard Wagner. Sorov helped the ambitious Tschaikowsky in many ways.

When Nicholas Rubinstein founded the Conservatory at Moscow he encouraged to secure Sorov as his teacher of theory but was unable to do so and Antén Rubinstein recommended Tschaikowsky for the post. The young man accepted and was appointed in 1873. In the same year he produced his first symphony and his efforts to secure adequate performances were baffled by Rubinstein who had not the foresight to see in Tschaikowsky a composer who would transcend in popularity all of the Russian writers of the time.

A BROKEN ROMANCE.

In 1868 Tschaikowsky, by dint of an enormous amount of labor outside of his regular prolonged hours of teaching, had produced works of decided interest which could not remain ignored. Among them was his second symphony based in part upon the folks songs of Little Russia, and the descriptive works, Romeo and Juliet, The Tempest, and an overture of a festival character upon the Danish National Hymn. He married a friend's sister and entertained him for long periods at her home in the country. In the same year he chanced to meet Désirée Artôt, a French opera singer (pupil of Vieno-Garcia and Lamperiti) who had gone to St. Petersburg as the star of an opera company. She was considerably older than Tschaikowsky but this did not deter him from asking her to be his wife nor did it keep her from accepting. His mother and Sorov opposed the match and told the young man to wait for a few years until he could assure himself a competence rather than undergo the humiliation of poverty. Early in the year the fickle prima donna married a baritone at Warsaw.

BUSY YEARS.

After the desertion of his fiancée Tschaikowsky wisely buried his expectations of some of his early noteworthy compositions. Among these were an opera Udina (much different in style from his previous work The Voyevody), a symphonic poem, another opera, The Opichkhila, a string quartet, Opus 12; the piano concerto in B flat minor; a musical setting of The Snow Maiden; a comic opera, Yakuna and the Smith, and the Third Symphony. He was also the music critic of a leading paper, the Rusky Vedomost, and taught most all day giving lessons to his pupils and teaching extremely distasteful. The natural result of this was complete nervous breakdown, compelling him to go to sea for a while, for the cure. On the ship he passed some time at Badehorne acting as critic for his paper. He was so utterly spent with all his exertions that he returned to Russia convinced that his end was approaching. His compositions were not meeting with the success he had expected and the future seemed a dismal one. Only the cheering presence of his sister kept him from complete desperation.

A SINGULAR MARRIAGE.

A phase of eccentricity difficult to understand is seen in the singular marriage of Tschaikowsky with "a woman with whom I am not the least in love," and his very odd relations with another woman to whom he was greatly attached but whom he never met. The first was Dr. Antonina Ivanova Bilyakovova apparently fell wildly in love with the rising composer and besought him with letters courting his attentions. He called on her and explained to her that he had no affection for her whatever, and that marriage was impossible. She persisted to such an extent that Tschaikowsky was convinced that her happiness would be blighted unless he took it upon himself to marry her. He represented her nervous imbalance and uncertain future in such a way that she might be prejudiced against him.
THE ETUDE

AN UNEXPECTED END

Mme. von Miek, suffered financial reverses and wrote a note to Tchaikovsky stating that she was obliged to discontinue his allowance, but at the same time hoping that he would not forgo his habit of calling on her. This last phrase touched the super-sensitive Tchaikovsky to the quick and in the haste of the moment he wrote to Mme. von Miek resenting the thought that he could possibly ever be bored. This resulted in a rupture of their long and remarkable relations during which time neither one had met the other.

Tchaikovsky seemed in excellent health in the early part of 1893 except for occasional colds but in late October he became ill with what was thought at first to be indigestion but which later turned out to be a recurrence of the disease. Dr. von Miek's advice to rest was useless and from then on he was never the same again.

Tchaikovsky left Russia and lived for a time in Switzerland and Italy. After a year his health was restored and the results of this "rest" were The Fourth Symphony and his last opera, Queen Oroland which was followed by The Maid of Orleans and other most interesting works.

TARDY APPRECIATION

All that Tchaikovsky accomplished was done in the face of incessant disappointment. In America and in England there had been some signs of enthusiastic appreciation, but in Russia, Germany, Austria and France, almost every thing that this great composer wrote received very coldly. This must have affected him greatly as he was so intensely emotional that when his friend Nicholai Rubinstein died he gave up composition for many months, losing almost all his former joy in his art. His first performance at Moscow was so lacking in enthusiasm that Tchaikovsky escaped the humiliation of attending a second part of Aida. In Saint Petersburg, the public showed signs of awakening appreciation. Tchaikovsky after such interminable neglect was more than delighted. The result was that he took a new interest in all artistic cooperation which he had not previously experienced.

Meanwhile the composer's reputation was spreading very rapidly. The great Russians, Tansier, Baikkiev, Rimsky-Korsakov and Ippolitov-Ivanov and others became strong champions of their colleague. On a tour to Southern Russia Tchaikovsky was surprised to be the recipient of great honors. At one concert he was crowned with a silver wreath. He deplored the fact that his reputation forced him to go on extended tours when he might be at home working. In London, Paris, London and Berlin were very conspicuous steps in his musical advance. (1888) The Fifth Symphony as well as the music to Pique-Dame and The Sleeping Beauty had been composed. Another tour in 1893 brought him additional honors. In 1891 he was induced to come to New York on the occasion of the opening of Carnegie Hall. In 1893 Cambridge University conferred the degree of Doctor of Music upon him.

While in America Tchaikovsky conducted five concerts in addition to the first one in New York, making in all four in New York, one in Cincinnati, which he also conducted, and one in Baltimore. He spoke of the musical work in America in the highest terms. Indeed his trip to this country seemed to invigorate him with new vigor and even greater scope for his art. It was then that he began his famous Caze Notte Suite (Not Cracker Suite) and the glorious Sixth Symphony, a work that leaves a never to be forgotten impression upon all who hear it for the first time. His brother relates that if by chance he ever did purchase anything for the house, which was invariably of monotonous uselessness. On the same superiority we know his mode of living at that time was regularity itself. He rose between seven and eight and drank tea, mostly with nothing to eat. He then read for some time, generally works of a philosophical character.

Then he would go for a short walk and his intentions for the day were now patent to those who knew him. He would then have his breakfast in silence, and started for his walk alone. It meant that he would commence work on his return. If he began the day in a talkative mood it meant that there would be no work done, beyond, perhaps, reading of a few proofs. He dined at one o'clock, and invariably went for another walk immediately after, returning at about four o'clock for tea. From five to seven he worked again, after which he would generally spend in social intercourse.

Thus lived the master musician, cultivated gentleman who sounded in his Pathetic Symphony what is perhaps the most profound and most fatalistic note in the whole realm of symphonic music!

TCHAIKOVSKY'S PROGRAM

Tchaikovsky wrote in all ten operas, three ballets, six symphonies, four piano concertos, four romantic symphonies, four orchestral suites and a lot of choral music, operatic songs, duets, piano and harp pieces and a Treatise on Harmony as well as a Russian translation of Gavarts' Instrumental Methods.

1. Piano Eight Hands (2 pianos) Mazurka Opus 4 No. 10
2. Piano Sonata, Mazurkas Opus 30, No. 2
3. Vocal Solo, "Was ihr die Schoneht keen?" in (from quartet Opus 1)
4. Piano Solo, "Anand"
5. Piano Solo, "Von der Liebe"
6. Piano Duo, "Liebe": "Morgensong"
7. Piano Solo, Don Juan Scherzi
8. Piano Solo, "Melody in E Opus 64, No. 1
9. Piano Solo, "June"
10. Piano Sonata, "Chant Sans Parole"

Other excellent Tchaikovsky piano pieces are Alla Grande, Dolly's Faurer (2nd) Tchaikowsky (Grade 5), The Sixt Sympho (Grade 4), Valse (Grade 3), Troika (Grade 6).

The following extract from a letter of Tchaikovsky to von Miek gives a very illuminating idea of the impetus that moved him in composition:

"Don't believe those who would persuade you that musical composition is a cool, reasonable work! Music agitation is a great thing. The opposition is the only kind which is able to lift the highest musical genius. Sometimes one comes not at all in a first call. Nevertheless, I have learned to control myself. I am happy that I am suffering from diastase, or my Russian brothers, who is exhausting perseverance, prefer rest, and abandon their work at the first difficulty. This is the true reason why they write so little and in the style of dilettante, although they are highly gifted."

"You asked me how I set about the work of instrumentation. I never compose in an abstract manner, that is to say, my musical ideas come to me in their own proper form. In this way I invent the musical material at the same time as its instrumentation."
THE ETUDE

Conducted by N. J. COREY

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

THE TEACHER'S ROUND TABLE

CLASICAL MUSIC.

"Will you please give a good idea of what 'classical music' is? In other words, What is classical music?"

The word "classical" is a vague term, and like many other English words, has a multiplicity of meanings. Its significance often has to be determined by the context. You will find that it is used by the learned in a sense that is quite different from what the layman might have expected, and that there is a certain amount of confusion about what constitutes classical music.

Some authorities define classical music as that which is written before the year 1800, while others say that it is music written by composers whose works are still being performed today. Still others say that it is music written by composers who lived before the Renaissance, and so on.

In general, classical music is music that is not contemporary with the time in which it was written. It is music that has lasted the test of time and has been considered worthy of preservation. It is music that is not written in the vernacular language of the time, but in a language that is more universal and that is not subject to the vagaries of fashion.

Classical music is divided into several subgenres, including:

1. Baroque music (1600-1750)
2. Classical music (1750-1820)
3. Romantic music (1820-1900)
4. Modern music (1900-2000)
5. Contemporary music (2000-present)

These subgenres are further divided into various periods and styles, such as the Baroque period, the Classical period, the Romantic period, and the Modern period.

Classical music is characterized by its simplicity, elegance, and clarity. It is music that is not intended to be fashionable, but to be timeless and enduring. It is music that is not written for the purpose of entertainment, but for the purpose of education and enlightenment.

Classical music is a fundamental part of the Western cultural tradition and is an essential part of any education that is serious about the arts. It is through the study of classical music that we can learn about the history and culture of the Western world, and about the human experience itself.
PILGRIMS' CHORUS—WAGNER-LISZT.
Of all the operatic transcriptions by Liszt, this is one of the most brilliant and effective. It adheres very closely to the original score throughout and yet it is thoroughly fresh in its different composition. It is in the climactic of the piece where the melody in heavy chords suggests the brass and wood-woof chords of the orchestra, while the flights of the 16th notes represent the well-known ornamental passages for the strings. Should this prove too difficult for players, the 16th notes may be omitted in the manner suggested in the foot note accompanying the music. Grade VIII.

NOVEMBER—TSCHAIKOWSKY.
This composition is discussed very ably in another column in Mr. Wilson's article selected from his work entitled Well Known Piano Solos and How to Play Them. Grade VI.

IN POLAND—MOZART.
The Mazurka in G Major, Op. 2, No. 2 is one of Mozart's earlier compositions, but it still retains its original youthful charm. This is a typical mazurka movement. It must be played with fire but in a very polished manner. Grade IV.

GARDENIA—A. J. PEABODY, Jr.
Mr. Peabody has been represented in our Euterque music pages on several previous occasions, but his latest composition, Gardenia, is by far the best thing he has done. This composition is in modern lyric vein with a very striking and thrilling theme which is worked up to a fine climax. Gardenia is a piece which will allow of considerable latitude in interpretation on the part of the player. It should be played in the same manner in which a well-selected singer renders a song. Grade V.

MARCH OF THE CLOWNS—F. E. HAESCHE.
The March of the Clowns is taken from Mr. Haesche's set of piano pieces entitled The Shaw. Another number from this set appeared in the October Euterque and was very much appreciated. The March of the Clowns is a highly characteristic piece with a gavotte-type rhythm, and very lively harmonies. It is well worth studying. Grade III.

POETIC FANCIES—T. J. WETTACH.
Poetic Fancies is a graceful and elegant waltz movement; the themes are all attractive and it has the additional merit of being a first-class teaching piece. This work should be played at a moderate speed and with the various themes well contrasted. Grade III.

BARBLING BROOK—C. W. KERN.
Barbling Brook is a waltz in name only, so called because it suggests a rapid waltz rhythm. Aside from this it is a genuine characteristic piece very aptly illustrating its title. The principal theme in Gb should be played in a brilliant and scintillating manner. Grade IV.

RUSTLING LEAVES—H. D. HEWITT.
Rustling Leaves is a very useful type of composition. It combines the best features of a drawing room piece with some value, some interest, some material. It is in the form of an Impromptu, that is to say the various themes are strung together one after another, the principal theme not always returning. Grade IV.

WITH YOUTHFUL ADOOR—C. E. BRILLHART.
In a teaching or recital piece of intermediate grade it is very necessary for the teacher to show his pupils what a piece in this style should be like. Mr. Brillhart's With Youthful ADOOR will appeal through the novelty of its rhythm, a genuine syncopation which very often does not occur this at the outset, but after a little practice it comes very easily. Grade III.

CARISSIMA—J. F. ZIMMERMANN.
This piece may be used either for dancing or as a recital number. In rhythm it is a perfect example of the tango and musically it is very attractive. While the rhythm is correct in all respects, it is not modally complicated; there are no uneven passages to be divided upon between the hands. This enables the player to take it at a very steady pace. Grade III.

MY OLD KENTUCKY HOME—L. RENK.
My Old Kentucky Home is one of the good old American folk songs which will always hold its charm. In the transcription by Mr. Renk there is no attempt at notation singing or ornamentation. The piece has simply been made to make the melody into a good solid playable piano piece. As such it will prove very satisfactory. Grade III.

THE PEASANTS' DANCE—F. FLAXINGTON.
Mr. F. Flaxington Harker is a contemporary organist, teacher and composer who is represented in our music pages for the first time. Mr. Harker has been very successful and The Peasants' Dance is taken from a set of six Woodland Sketches. These are intended as teaching or recital pieces and they display exceptional musicianship throughout, together with original melodic invention. As noted in the music it is possible, if the performer so desires, to play The Peasants' Dance as a solo for the left hand. Grade III.

CARNIVAL PARADE—E. R. REINHART.
A very inspiriting recital number which could be played with a very crisp touch and decisive accents. In addition to its other good qualities this piece will make a good study in rhythm. Grade II.

SLUMBER LAND—G. L. SPAULDING.
A very tuneful teaching piece of easy grade. The mistake must not be made of playing this piece too fast; although it is in 8 4th it is not a Waltz movement. It must be taken slowly and quietly to obtain the best effect. Grade I.

THE FOUR HAND NUMBERS.
Carl Koechling's Marche Lyrique is a brilliant duet number somewhat in the style of the four hand pieces by Wolf, but it is a very difficult piece for three hands. The pieces are quite independent and there is plenty for both to do. Mr. F. E. M. Hare's In the Highlands is a rollicking march number quite different in character from the preceding and very appropriate for the festival season now at hand. This march will demand a dashing style of performance.

ELFIN DANCE (VIOLIN AND PIANO)—HENRY TOLHURST.
Mr. Henry Tolhurst is one of the best known English writers for the violin. He is also a successful teacher. His work is all of a decided practical character and in addition he has rare melodic gifts. His Eilfin Dance has a very fine melodic line to it and it will have a very pretty and inspiring effect when well played.

MARCHE NUPTIALE (PIECE ORGAN)—G. N. ROCKWELL.
This is a good solid pipe organ march for almost any occasion. It is not difficult to play but it is well adapted for displaying the resources of an organ and its tuneful qualities will appeal to congregations.

THE VOCAL NUMBERS.
The name of William H. Neillinger is well known to all singers. His Southern Duet Songs alone would be sufficient to establish his reputation as a writer for voices, but these constitute a very small portion of his work. Much of his best work is in the form of duets and quartets as very few composers know his songs. His part songs and anthems are sung practically everywhere. For all these reasons this number of Tan Euterque will be found by every Churchman's music collection, and it will be a very charming and inspiring effect when well played.

The vocal number at measure 18, is difficult below the double bar; we have another gait; it is as though measure 18 is the order of a little sharp, but if you play it three times over, you will be able to adjust either the double bar we have another gait; it is as though measure 18 is the order of a little sharp, but if you play it three times over, you will be able to adjust either

The computer himself has this to say about it: 'The verses of this song are the story of a growth of a childhood memory. It is in the refrain that Aunt Sally comes into the "time-light" and anyone familiar with the songs of the colored race will remember the words of the song. At the first of the lines, Aunt Sally's "junque, junque" is really the "junque" of Spiritual phrases thrown together without much relation to each other, beginning generally with an apostrophe to the Deity. When words fall their voices will trail off into a kind of lilt until another line comes to lack, when they will break again into song.

It is a curious phase of the African mind that they can gain a general idea of a thought, but it is rather hazy on a specific idea. In the song "The Moses and the Lamb," for example, the idea that it is great or it is big will be quite definite, but whether it is a lamb or a ram will be somewhat hazy. It is this unconscious perversion of the teacher's word, often adds a touch of humor to the haunting pathos of the negro songs.'
Con espress.

Allegretto
THE ETUDE
IN THE HOLIDAYS
MARCH
SECONDO
EDWARD A. MUELLER

Copyright 1914 by Theo Presser Co.

D. C. Trio al Fine
British Copyright Secured
THE ETUDE

IN THE HOLIDAYS

MARCH

PRIMO

EDWARD A. MUELLER

Vivace M. M. \( \frac{d}{d} = 120 \)
THE ETUDE

PILGRIMS' CHORUS
from "TANNHÄUSER"
(RICHARD WAGNER)

Edited by E.R. KROEGER
Transcribed by FRANZ LISZT

Andante maestoso  M.M.  \( j = 48 \)

Copyright 1914 by Theo. Presser Co.
In place of the following, the last five measures on the page may be substituted.
THE ETUDE

IN POLAND

MORITZ MOSZKOWSKI, Op. 10, No. 3

Allegro M. # 126

a tempo

rubato

a tempo
THE ETUDE

THE PEASANT'S SONG*

Cheerful at morn, he wakes from short repose,
Breathes the keen air, and carols as he goes;
At night returning, every labor sped,
He sits him down the monarch of a shed.

Oliver Goldsmith (1728 - 1774)

Andante tranquillo m.m. $d=84$

F. FLAXINGTON HARKER

BABBLING BROOK

VALSE CAPRICE

Tempo di Valse m.m. $d=88$

CARL WILHELM KERN, Op. 275

Copyright 1914 by Theo. Presser Co.

British Copyright secured

*For study purposes, this piece may be played throughout by the left hand alone.

Use small notes only when played by the left hand alone.

Copyright 1918 by Theo. Presser Co.
THE ETUDE
MARCHE NUPTIALE

Tempo di Marcia m.m. 96

GEO. NOYES ROCKWELL

Copyright 1914 by Theo Presser Co.
British Copyright Secured
THE ETUDE

ELFIN DANCE

HENRY TOLHURST

Allegretto vivace M.M. = 108

VIOLIN

PIANO

TRIO

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

Copyright 1914 by Theo. Presser Co.
From here go back to $\#$ and play to $\text{Coda}$.
THE ETUDE

SOME SWEET DAY

FANNY CROSBY

Andante moderato

1. We shall reach the summer land, Some sweet day, by and by; We shall
crystal river's brink, Some sweet day, by and by; We shall
press the golden strand, Some sweet day, by and by; Oh! the
find the broken link, Some sweet day, by an by; Then the
loved ones watching there, By the tree of life so
faith, dream, Till we come their joy to share, Some sweet
day, by and by. At the
fair, bright and clear, Some sweet day, by and by.

Copyright transferred 1914 to Theo Presser Co.

Copyright MCMVI by The William Maxwell Music Co. ALSO PUBLISHED FOR LOW VOICE

International Copyright Secured
THE ETUDE

To Mrs Edna McDonald

AUNT SALLY

A MAMMY SONG

HORACE CLARK

Those who are at all familiar with negro singing will recall that
their songs are nearly all of a religious nature. Their texts are vaguely
remembered scriptural phrases strung together, without rhyme or
reason. When memory fails the voice trails off into a sort of wordless
chant or moan such as is indicated in this song by the ex-
pression "hum." They are frequently inaccurate in their quotations,
hence the humorous twist to the phrase "Moses and de ram!"

Semplice

1. When I was just a little child, So man-y years a-go, Aunt
Sal-ly long a-go has gone A cross the val-ley deep, And
Sal-ly was my ole black mam' And she loved me so.
by the old home far a-way, She slept her last sweet sleep; But mem-ries oft come back to me. Of

When win-ter nights were dark and chill, To

soothe my child-ish fear, She'd slow-ly rock me in her arms, And croon in-to my ear. Oh! Lor-dy Je-sus
those old days so dear, And cross the years a-gone a-gain Her sweet old voice I hear. "Oh! Lor-dy Je-

bless my lit-tle lamb m-mm-mm. De char-riot of Ole Pha-ra-oh, Wid

Moses and de ram m_ (humming) Is come to take us home m

Copyright 1914 by Theo. Presser Co. British Copyright Secured
What the Pianist Does in a Second

A British scientist has made a calculation of the number of muscular, nerve and other movements made by a well-known pianist during the performance of a piece. In the British Journal of Medicine, Dr. James J. Peet gives an interesting account of his experiments. According to this, the pianist experienced about 22,000 mental sensations in a little over six minutes. Incredible as this seems, Sir James' records give a very good explanation. For those who are contemplating that music offers the most Spiritual kind of mental drill, this clipping makes an excellent argument:

"Mademoiselle Janotha was so good as to play for me, piano, at my request, one of the most difficult pieces of music known to her, a prelude by Mendelssohn. The time it occupied was unusual, and the number of notes was counted. She played 5,952 notes in four minutes and three seconds, rather more than twenty-four notes per second. We may, from this, estimate approximately the number of what we may call nervous vibrations transmitted during a given time and from the brain, from the brain to the muscles and from the muscles and the organs of hearing and of touch to the brain. Each note required at least two voluntary movements of a finger, the flexing down and the raising up; and besides these there were a very large number of lateral movements to and fro of the fingers, as well as many various movements of the wrists, elbows, shoulders and hands. It was not possible to count these, but I think I can be sure that they were not less than at the rate of one movement not less than three voluntary movements for each note, making altogether for each note a movement not less than thirty movements for each note, even if we allow for the chords in which several notes were struck at the same instant. Certainly there were not less than seventy-two distinctive variations in the currents of nerve force transmitted from the brain to the muscles in each second, and each of these variations was determined by a distinct effort of the will. And observe—for herein may be seen a chief wonder—each of these movements was directed by the will to a certain place, with a certain force, and a certain speed, at a certain time; and each touch was maintained for a certain length of time. Thus there were, as we may say, five distinct and designed qualities in each of the seventy-two movements in each second. Moreover, each of these movements, determined by the will and exactly effected by transmission of nerve-force from the brain along nerve-fibers to the muscles—each of these movements was associated with consciousness of the very position of the finger, each hand, each arm and each foot, before it was moved and while moving it, and with consciousness of the sound of each note and the force of each touch. Thus there were at least four consecutive sensations for each of the twenty-four notes in each second; that is, there were at the rate of ninety-six transmissions of force from the ends of nerves fibers, along their course to the brain, in each of the same seconds during which there were twenty notes transmissions going out from the brain along other nerve fibers to the muscles. And then, add to all this that during the time, in each second of which the mind was conscious of at least ninety-six sensations, and directed not less than seventy-two movements, it was also remembering each note to be played in its due time and place, and was exercised with the memory in the comparison of the phrasing of the phrasing of the playing of this evening with those of the time before, and with some of the sentiments which the music was intended to express. It was played from memory, but Mademoiselle Janotha assures me she could have played it as swiftly at sight, though this would have added another to the sensations associated with each note."

Learn How to Criticise Properly

By ERNST BERHARDT

The ability to criticise is, when rightly used, one of the greatest aids possible to find in music study. Roughly speaking, there are two kinds of criticism: firstly, the destructive type, a senseless form of "knocking" included in by a certain unfortunate type: secondly intelligent criticism, in which the fault is exposed, but a better way is suggested.

Suppose that you have to hear a certain piece, and you have no musical study has not made you good enough unless you can criticise the performer. Do I hear some one say, "Criticism a great evil' and must a man be just a moment. Most of my readers have heard several of the world's great artists, which of them did you like best—and why? Perhaps some of you have heard two or three people play the same thing. One of them must play it better than the others: in what way is his performance on a higher level? Maybe he plays it as a whole better than some one else, but do not another execute some particular part better? Do you begin to see what I mean?

If you develop this power of discriminative criticism (you might use the much abused word, appreciation), each recital that you attend will become a lesson of untold value. You have the advantage of hearing Paderewski or Ysaye saying plainly to you personally, "I prefer for the passage the piece played in this manner. Can you tell me why it is better this way than any other?" Are not such lessons invaluable? But suppose you come home and say, "Oh! It was simply wonderful!" and some one asks, "What was best?" and you answer, "It was all sublime!" your afternoon has not done you much good; you have failed of any real intellectual appreciation.

Try to criticise inwardly (if you do so outwardly you will lose all your friends immediately) every one piece that you play, and find their faults and their virtues. You probably have some of their faults, and you should recognise them at once. All the realisation of a fault is half way toward eradicating it. Many of their virtues you will not possess. Appropriately them, improve them if possible, but know why they are virtues. If you really try your best to conquer this power of criticism, this musical appreciation, you will find not only your music, but your every day life improving, for you will be endeavoring to do unto others as you would be done by."

Only $700

In Philadelphia

Unquestionably the world's greatest value in Upright Player Pianos

With its superbly intricate mechanism, this beautiful $700 Jubilee Model, designed to commemorate our 50th Anniversary, will give you more real enjoyment than any other make of upright player piano, no matter what its cost.

Write for booklet and address of our agency in your city.

KRAHNIC & BACH

Jubilee PLAYER

237 East 23rd Street
New York

ADUSTO

A CLASSICAL PIANO SEAT
for
Player Piano or Playing Manually

Adds one more useful and ornamental chair to the Music or Living Room. A perfecte
Saddle seat height adjustable to suit performer; leather tipped legs preventing slip-
ing. Adopted by leading piano Houses.

SICKS COMPANY : : PHILADELPHIA

The Leabargan Music-Roll Perforator

A practical machine designed for the individual player piano owner. Does not demand
a musical education.

Write for instructive literature. If you are
ambitious to improve your player piano music
roll library.

It will show you how easy and inexpensive it is
secure your own music roll.

THE LEABARGAN MFG. CO., Hamilton, Ohio

Please mention THE ETUDE when addressing advertisers.
The American Musical Festivals

The Musical Festival must be regarded as one of the most important factors in America as a means of fostering musical interest. Its influence is more lasting than that of any other organized musical effort. This is due to the fact that the true festival is a choral event, and the members selected are from the choirs in which it is given.

A voluntary chorus of this sort is a much more powerful influence than a galaxy of stars and a hired orchestra brought together for a single event. The professional concert or series of concerts produce better music than the local chorus, but once over the concerts are but a fading memory and exert but a diminishing influence. On the other hand the all night and steady preparation months ahead, thus maintaining a lively and growing interest in their proceedings, and more over, each member of the chorus is the center of a group of friends and relatives, and from him radiates a certain amount of that influence among those not directly concerned.

In America, the festival has long been a feature of the musical life. Perhaps the earliest efforts to establish the festival spirit were made by the Handel and Haydn Society of Boston. A tentative effort to establish the festival idea was made in 1853, which was mildly successful. Another attempt was made in 1862 with the result that $4000 was gained over the expenses and was divided between the Handel and Haydn Society and Music. From that time on, festivals were held every three years after the manner of the Birmingham festivals in England. Similar festivals were soon inaugurated in Boston, Worcester, Mass., the veteran Carl Zerrahn being the conductor in both cases. Norfolk, Conn., has also been a festival center for many years.

The Cincinnati May Festivals have come to be regarded as of exceptional artistic value. They owe their origin to the German Singers Society, held as early as 1849, but women's sections were at first not held until 1870 that festivals began to be held on the present magnificent scale. They owe their significance largely to the impetus given by Theodore Thomas, whose colossal energy has been of such tremendous import to the music of the country.

A Pupils' Recital That Succeeded

By C. L. CHAMBERLIN

The value of pupils' recitals at which all appear with suitable selections before the teacher's combined classes is now unquestioned. Most teachers avail themselves of this means of encouraging their pupils to play before other persons, and as the same time furnish the incentive to memorize and perform more suitable musical selections. It is not often that pupils recognize the value of such semi-public performances. Whether they succeed in arranging a carry out a recital without the teacher's assistance. Such a case, however, is known to the student.

A number of girls, averaging about ten or eleven years of age, the pupils of different teachers, had been taken together for a short time, and often from half a dozen to perhaps fifteen lessons each. They greatly discouraged the advantage they might bring from playing before friends in response to the request. They had not, however, advanced sufficiently to have studied any sheet pieces, all lessons having been confined to the studies and lesson pieces such as are found in the New Prominent Book and Book One of Mathews' Graded Course. Each selected a favorite study piece, and on an appointed afternoon met at the home of one of their members. A program was arranged and carried out with a degree of harmony that had been expected. It will certainly inspire the little ladies in the right direction. Doubtless the children considered them not sufficiently advanced to play in recital. Instead of the real pleasure of hearing some of the same pieces they had performed at their recital, they had certainly advanced themselves in the practice. There were a few minor faults but with sufficient patience and care preparation might have corrected—perhaps not. But herein lies the suggestion that these pupils might have derived the added benefit of little free practice in correct form had their teachers arranged and helped in the recital.

PARTIAL LIST OF

CHRISTMAS MUSIC

SOLOS IN SHEET FORM

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>9500</td>
<td>Angel's Retreat</td>
<td>Viasa</td>
<td>.50</td>
</tr>
<tr>
<td>9501</td>
<td>angel's breath</td>
<td>Gersh</td>
<td>.50</td>
</tr>
<tr>
<td>9502</td>
<td>Angel's Song</td>
<td>A. F. Small</td>
<td>.50</td>
</tr>
<tr>
<td>9503</td>
<td>Song of the Angels</td>
<td>F. S. N. Anderson</td>
<td>.50</td>
</tr>
<tr>
<td>9504</td>
<td>Angel of the North</td>
<td>J. C. Hinde</td>
<td>.50</td>
</tr>
<tr>
<td>9505</td>
<td>Angel of the North</td>
<td>J. C. Hinde</td>
<td>.50</td>
</tr>
<tr>
<td>9506</td>
<td>Angel of the North</td>
<td>J. C. Hinde</td>
<td>.50</td>
</tr>
<tr>
<td>9507</td>
<td>Angel of the North</td>
<td>J. C. Hinde</td>
<td>.50</td>
</tr>
<tr>
<td>9508</td>
<td>Angel of the North</td>
<td>J. C. Hinde</td>
<td>.50</td>
</tr>
<tr>
<td>9509</td>
<td>Angel of the North</td>
<td>J. C. Hinde</td>
<td>.50</td>
</tr>
</tbody>
</table>

Gouraud's Oriental Cream

is a liquid powder far surpassing the dry powders that have to be applied so frequently to gain the desired effect. It is absolutely free from grease and consequently does not encourage the growth of hair.

Price, $1.50 per Bottle
Adirondack and Department Stores, or direct at our price.
Ten Cents in Stamps will bring you a book of

Gouraud's Oriental Beauty Leaves

Two chamois little booklet of perfumed powder leaves may be slipped into the purse and is a necessary accessory to the wearer and the

FERD. T. HOPKINS & SON
37 Great Jones St., New York

Please mention THE ETUDE when addressing our advertisers.
A NEGLECTED FACTOR IN VOCAL TRAINING.

By DR. HERBERT SADLER.

It is an astounding fact that nearly all modern vocal works, with their new ideas and theories, make little or no mention of an essential qualification of the singer and voice trainer, without which no system, however elaborate, can be successful. These systems have their day and cease to be, and their results are usually very poor. Vocalists are everywhere seeking for some system or method, which, whatever its cost, can create an effect, or, in other words, bring a voice from the front of the stage to the audience. It is highly probable that one or more excellent vocalists will wake up some morning and find themselves operatic "stars" if only they can save enough money to study under some renowned master.

THE TRAINING OF THE EAR.

All these vocal clinics pin their faith in a system or method. The fault for the job of healing seems to go something outside themselves—some secret of production or some accidental circumstance. Any singer training a hearing and developing vocal apparatus but with a voice not yet relatively perfect, will find the tone they desire by studying any method or master which teaches them to look for the magic key to success in anything but the exercise of their own musical powers and the power they are required here is that of hearing their own voice and improving it according to their mental conception of the tone, which is a much more difficult job than that of a mechanical machine.

I believe this is the key to the improvement of the ear, and perhaps to the training of the ear sounds like a paradox, but it is psychologically and physiologically true.

A CORRECTION.

Vocal artists who are trained by the vocal organs instinctively adjust themselves by the necessary muscular contractions to satisfy and fulfill the demands of the ear. In order that a perfect tone be produced it is necessary, in the first place, that the ear be keen and well trained; only such an ear can know the exact sound of a perfect tone and so demand it of the voice.

OLDER AND RECENT AUTHORITY.

The amazing training of the old Italian masters was undoubtedly due to the fact that they did not neglect this point, but made the training of the ear of paramount importance. Toit (1723) supports this statement, that the good ear should not be neglected either to sing or to instruct. He (the pupil) must as much as he can the master's celebrated singers, the most excellent instrumental performers, because from the attention in hearing them one receives more advantage than from any instruction whatever. Marx says, "An important influence is exerted by frequent hearing of good voices. Through this idea of good tone is strengthened which gains an influence on the use, and also on the training of the organs not perhaps immediately, but clearly seen in its results." However, the eminent Welsh baritone, says, "The training of the ear is one half the training of the voice." The great vocal artist among those in connection quote the words of Dr. Wesley Mills, words which should be inscribed in the brain of every vocal student and teacher: "We cannot too much insist on both singer and speaker attending to forming a correct impression in ear and mouth cavity. He is to hear that he may produce good tones, and they cannot be correctly formed if they are not well observed. To listen to one's own carefully and constantly is a most valuable but little practiced thing. The student should listen as an inescapable critic, accepting only the best from himself.

Harpal can throw the question asked: "What scientific formation has the assurance that a choice alliance exists between mouth and ear, and that the voice is self-determined to the mental demand and conception?" The psychological answer is given by Dr. Wesley Mills. There can be no doubt that the essential that pass from the ear to the brain are all of sensory messages the most important guides for the organ to determine the necessary movements.

From this short statement of my point, backed up by authoritative quotations, it will readily be seen that in any scheme of vocal training the training of the ear is of paramount importance, and yet in teaching it is a neglected factor. I believe firmly that the trained ear of the golden key which will unlock the daughters and students and admit him to the palace of vocal success.

How many singers do we listen to with admiration for their pyrotechnics, but without one real thrill of joy in their art? This is altogether a matter of temperature, or is it the fault of the training or the training? If the training were adequate, would it not tend to bring out latent warmth of temperament, in addition to the modern much-maligned silvery tone-ring of appeal?

Hear what Madame Sembrich, best loved of the "Bel Canto" (School of Beautiful Singing), yet before the public, has to say:

"One cannot sing Norma or Semiramis without study, and hard study. In the modern works an effect standing in with acting. In some of them it is scarcely necessary to sing at all; not necessary, in fact, but much better the works stand if they are properly sung, and how much longer a voice lasts if it is properly used.

"It is as important to sing Wagner as it is to sing Bellini, and it is the voices that are properly used that last. Look at the career of Lilli Lehmann, how many operas she has sung in a valley; she has sung with heavy roles like Brunnhilde and lighter ones, like Norma, but she has never missed her voice."

Seven years ago I was a leading member of a company producing Italian opera in St. Petersburg. The famous Italian baritone, Butteschi, who has never sung in this country, was also a member of that company. After we had sung in St. Petersburg I never heard him again until last year in Rome. Seventeen years later, when he was over sixty, I heard him sing Donizetti's Don Sebastian. His voice was just the same; his art was just as instructive and as perfect a result of a correct training in 'Bel Canto' singing.

I say for myself that my voice would never have lasted so long if I had not sung correctly; too, I have been careful in my selection of roles. My voice has been soprano, but it has never been heard in dramatic parts, but I did not force it to stand the strain of such music.

The situation of to-day is a peculiar one; the singer is greatly assisted by the orchestra, the stage director, the scenery, the scenery and the lighting. Often in the Grand Opéra I have walked on the stage with a couple of plain chairs and a table, with the chorus in a stiff row behind me. "I had to sing, that was all; there was nothing else to do.

"It used to be believed that Wagner would ruin the voice; that he would destroy the singer; so he would, if the singer let himself be influenced. Even Lilli Lehmann and Jean de Reszke taught us differently, and, in some instance, notably that of Olga de Monteux, this tradition has been disproved. One can sing Strauss; did not Olga Frensted sing Salome? One could even sing Electra; Louise can be sung; and when the modern operas are sung, you must sing them in a way, and they will make a greater appeal, and the singer will be able to come in contact with public opinion. While all the while everything else on the opera stage has so much improved, singing is retrograding."

DR. DAMROSCH'S OPINION.

Dr. Frank Damrosch, while he admits that the tendency, as Madame Sembrich outlines it, does exist, insists on assuring us that conditions are not quite so hopeless as they picture them. According to
The Pith of the Piano Problem

This is the title of a book-let which goes to the very heart of the piano question and explains how to tell the good from the bad in pianos. Every prospective purchaser of a piano will find the "Pith" well worth reading. A postal brings it. Sohmer Pianos are priced at $150 and more.

Sohmer
315 Fifth Avenue
New York City

Dr. Dannreuther, it is the unerring teacher that is largely to blame.

"There are a great and growing number of these teachers, who hold out promises to place their pupils very quickly in practical work, to make stars of them over night, when they offer a large territory for a singing young singer, the temptation to become very quickly, the temptation of a financial success. This living for quick results, invariably, in the end, deals an injury to the pupil's career. We have many of these strained and forced voices in opera to-day. They have not learned to care for their voices, and they are foolishly attempting to produce big roles, roles that are too heavy, long before they are ready to sing them. These voices will not last, nor will they produce the best. Art is long, it cannot be hurried. The art of singing least of all, because of the peculiar physiological nature and its imperative need of slow development, almost more than in any other exercise of the bodily resources, the slow easy development of the muscles, which control the delicate vocal apparatus, are the result of these conscientious teachers, who, having perhaps a gift with improvisation, are showing young singers on the stage, untrained and unskilled. "These people are not harming the art of singing itself, which is the same as it was a hundred years ago, but they are doing great harm by the number of our beginners. There are still, however, some teachers who take a very firm stand in upholding the best traditions of the old school system and are trying to carry on their work regardless of the modern tendency. They are working solely to produce the highest in 'Bel Canto' singing,' and it is from their ranks that our truly great singers come. They have conscience and they have the highest ideals, and this cross-current of tradition does not affect them, nor the art they uphold."

THINGS TO REMEMBER IN STUDYING A SONG.

BY EMIL GARTNER

In taking up the study of a song it is best to follow a regular plan if good results are expected. First, familiarize yourself by reading the words over aloud several times, observing that the proper mechanical movements which the organs of speech have to make are simply those which produce the most distinct and graceful expression of the words. In speaking the words in this way it is possible to correct faults of diction which may not be evident if the song is sung.

When the preliminary drill in diction is over delve deeply into the meaning and sentiment of the words so that every feature may be adequately expressed. The careful singer will study every word. For instance, the monosyllabic "love" is produced by a gentle pressure of the tongue while the tone producing breath is flowing gently as in singing the following vowel "o" guarding against an "a" sound. When the letter "y" is reached a gentle pressure of the lower lip against the upper teeth will permit the right amount of breath to pass through to produce the consonant naturally and clearly.

The next step is to study the musical part of the song— that is the melody. The chords shall be read and fixed in the mind precisely as one reads a book. So long as the pupil is incapable of sing- ing the intervals without the assistance of an instrument, just so long will his interpretation of the music be undevel- oped and uncertain. The student must come to the piano as a parrot might be taught; it is more wisely trained. The pupil must have all of the intervals just as a singer who would be trained for voice work would have all of the intervals. To voice students of conversation, this is nothing, but with us, with singers, it is the"></noscript>
THE ETUDE

A TEACHER'S RESPONSIBILITIES.

BY GEORGE CHADWICK STOCK.

At the threshold of a new season of work and study it is well for those who teach not to lose sight of the important fact that their responsibility to a pupil does not end with the lesson, but tends over into the intervening time between lessons. A pupil should have the privilege of consulting the teacher when some troublesome point hinders progress. A line of communication between teacher and pupil can be maintained by the institution of a correspondent period stated period during the week for consultation. Such an arrangement with pupils works to mutual advantage; the pupil advances more rapidly and the teacher has a more methodical knowledge of what kind of work is being done.

The plan has the additional advantage of enabling the teacher to outline with greater precision the coming lesson. It is the custom of many teachers to make memoranda of the work done in lesson periods. This is an excellent scheme for such data it is possible to form a sound judgment of the real progress of pupil and substantially aids in planning subsequent work.

Such attention to detail repays: many pupils are so beset with difficulties that instruction are brought out and many vocal problems unfold their own solution by this procedure. The numerous advantages to be derived from this system of carrying on teaching a professional are in themselves compensation far exceeding in value the time and energy that has been expended.

Always for what you feel to be the highest truth. Your pupils will quickly perceive the standard you have set for yourself and they inevitably emulate your example by imposing upon themselves similar responsibilities, the influence of which, in due time, is to encourage pupils in forming ideals of their own.

The responsibility of encouraging young singers to develop individuality and insist on rests with the teacher. Singers under such stimulus learn to think and plan for themselves and so become resourceful, self-reliant and capable of formulating thought, action and performance.

These salient features respecting a teacher's responsibilities may be briefly summarized as follows:

1. Devoted to the art of teaching.
2. Intrinsic to a high standard of achievement.
3. Constant effort at self-development from all angles, thus advancing in vital knowledge and efficiency.
4. Faithful search for truths and presenting them in an attractive, sympathetic form.
5. Unerring watchfulness during lesson periods for opportunities to advance a pupil's progress not only in singing but also in feeling, doing and thinking.

The young American teacher of singing at the outset of his professional career, if he wishes to adopt some of these principles. That a strict adherence to these ideas leads to success is abundantly shown in the splendid achievements of instruction thoroughly fundamental, of instructive and directly American in feeling.

It is but natural that our American teachers should have superior understanding concerning the voices of young American singers. The first years of training should be with American teachers. They alone are able to cope successfully with individual requirements; they alone are interested in their pupils, as most positively should be preserved, the national feeling, tone and traditions.

THE ARTISTIC TEMPERAMENT.

That singers of to-day and yesterday are pretty much the same may be gathered from the following extract from a letter written by the impresario Max Marseck to William Balfe, the founder of the Bohemian Girl, and published in Marseck's book of memoirs entitled Crichton and Queens.

"Police, considerably, it is a curious fact, my good Balfe, that the members of the most 'harmonious' profession in the world should be, in almost every instance, the most 'inharmannous' set of denizens upon its round surface. This, I confess myself unable to account for. Reflections of this kind I have had both in vain, and it remains a riddle. Why melody should give the temper so keen an edge, and ever reharmonizing the melting strains of Nurnburg or singing the stirring music of Barbere the soprano should be in a temper to call her Mannual education, when, in the temper of which, the teacher should attempt to pull the nose of the basse, and the barytone should manage to make a prima donna row because he has not had his salary some two days before it is due, has always puzzled me. Allow me to remind you of the witty epigram, made by a way of the period, on the part of the members of the Convent of Paris, in the year 1805. These had taken such alarming proportions as to even disturb the existence of that noble institution:

'Vell have talent and genius all must agree, Massa, But while you're Professors of Harmony Yet between them is no Common Chord,'"

THE SINGER'S NEED FOR FRESH AIR.

In his excellent work entitled The Principles of Singing, Mr. Albert B. Bach tells us how we can employ our voices to the best advantage. Mr. Bach is a basso who has sung at the Scala Opera of Budapest, etc., the author of a number of excellent works. "The singer's first rule," he says, "is to have a constant and liberal supply of fresh air in the room they occupy.

We should devote as much attention to the supply of fresh air in the room for that of the air we breathe. We continually use air in breathing, while we eat and drink only from time to time. In the olfactory organs nature has given us something with which we may perceive noxious elements in the air, and we should therefore cultivate our sense of small—cultivate it as much as our palate, for without the palate for food the nose is for the air."

Music, of all the arts of culture, was the most to be developed. Its beginning were the purest sounds of the gait, Major and Minor. Only with the greatest possible effort, through the exercise of the faith in the secrets of harmony, has man been able to create great melodies and individual character of the art.

ROBERT SCHEMMANN.

"Visions of Sugar Plums danced through their heads."

What joys and thrills you used to have when Santa came on Christmas Eve! Make this a happy Christmas for your youngsters and yourselves—fill their stockings with toys and trinkets, and those tasty confecations—Necco Wafers—Glassed Paper Wrapper—Hub Wafers—Transparent Paper Wrapper—then watch their little faces brighten up on Christmas morning. Necco and Hub Wafers can’t be made better—they’re guaranteed pure. Have some on the side to serve your guests when they call to see the kiddies’ Christmas tree.

Yours in delight at Christmas time.

Your Grapefruit Relief Solution.

NEW ENGLAND CONFECTIONERY CO.
Boston, Mass.
Makers of Necco Wafers—Singers’ Use

Brown’s Bronchial Troches to clear and strengthen the voice. Retail druggists have depended upon Brown’sBronchial Troches for over half a century. This convenient and effective remedy will be found unexcelled for family use, for cough, bronchitis, sore throat, bronchial and asthmatic troubles. Safe to use freely—contains no opium or harmful drugs. Sold everywhere in boxes—never in bulk.

Prices $1.50 and $3.00. Samples free on request.

JOHN I. BROWN & SON, Boston, Mass.

Prof. I. Hubert’s MALVINA CREAM

TO MENTHOLATE.

Mentholates the throat, builds up a protective coat, and is the most serviceable protection against colds, pneumonia, sore throat, bronchitis, whooping cough, acute catarrh, and all colds and coughs.

Please mention THE ETUDE when addressing our advertisers.
A SUGNIFICENT ELEMENT IN CHURCH WORK.

It is estimated that the other 80,000,000 people in the United States will require major improvements and professional aid. Many of these communities have been neglected in the past due to a lack of trained personnel and adequate facilities.

With the establishment of the National Association of Organists and the American Organists Association, there is now a network of professionals dedicated to improving church musical standards. This association provides resources, training, and support to organists and congregations across the country.

THE ORGANISTS' WORK AND AIMS IN CHURCH LIFE.

A talk by Laymen Upon a Matter of Much Present Importance in Church Work.

The organist's work is not just about playing the instrument; it is about bringing the spiritual dimension of music into the worship service. The organist's role is to create an atmosphere of tranquility and reverence, to enhance the emotional and spiritual experience of the congregation.

EXPENSIVE INSTRUCTION. Instruction in organ playing with leading metropolitan masters ranges from $25.00 to $50.00 a lesson. In addition to this, the organist often adds an expensive course of study in Europe, and years of proficient "apprenticeship" in order to become proficient in certain branches of his professional work. Moreover, there is the cost of organ music, usually much more expensive than ordinary music. This expense is a continuous one, since many organists are expected to supply four special numbers, voluntaries, offertories, etc., each Sabbath. Then the organist must spend time and money in studying the difficult matter of chamber music, concert music, special church services, etc. Indeed, any business man auditing the organist's investment of his money and time would readily admit that he is entitled to a liberal return.

THE ORGANISTS' WEEK-DAY WORK.

The impression that the organist merely goes to church on the Sabbath and spends a comparatively short time in a very pleasant occupation which brings him a "large income" is altogether erroneous. Entirely apart from his lengthy special engagements, he has a very full work week in and week out in order to keep up his technique. The speaker is not trying to create a false impression in order to create a demand for more education in church music. In addition to this, the conscientious organist is bound to spend many hours during the week in rehearsals, inspecting instruments, making necessary repairs and adjustments, and in general keeping the instrument in good working order.

JUSTICE TO THE ORGANIST.

The organist who does not receive the complete confidence of the active workers of the church is seriously handicapped. The more important the position of the organist, the more the man will be expected to be successful in his work. If he is hampered by lack of practice facilities, if he is not able to practice as much as he would like, if his consumption of motor power (water or electric) is questioned, the church should not be surprised if he loses interest in the music of the church begins to wane. Moreover, the church will find that a rational policy in supporting the organist's work is helping young men and young women to enter the profession, allowing them adequate use of the organ for practice, not paying him the true cost of his labor.

THE ORGANIST'S RESPONSIBILITY.

No greater injustice can be imagined than that of selecting a competent, experienced specialist and then continually criticizing his judgment in matters in which he has had a special training. The most successful organists are those with whom the pastor and the music committee cooperate with due respect to the musician's special training.

The enthusiastic organist takes a kind of deep personal interest in his instrument. Most organists represent large investments and the organists in charge should be responsible for his instrument. In order to safeguard the organists it should never be used without the organists' permission. A business man with a $5,000.00 piece of delicate machinery would not dream of letting it get a scratch on it nor would he be ready to consent to it being touched by any other than the regular operator. Moreover, the organists responsibility naturally enhances his pride in his work.

THE ORGANISTS' PERQUISITES.

There are certain perquisites, which are the outcome of the need for special services and which are required in justice as a source of additional revenue to the organist. In many of the older churches the rule is made that the organist shall receive the special fee for special services whether he plays or whether the organ is played by another. The organists place this charge on the music budget and in some churches charge for services taking part in a wedding or other special service from $25.00 to $50.00.

The Organ Power Co.

HARPSWELL, CONN.

The Organ Power Co.

315 Fourth Avenue, Jersey City, N. J.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.

Steele Organ.

President, Youngs Texas State Organ Co., Springfield, Mass.

Chairman, Organists Society of America.

Square organ for sale.
THE ORGAN BUILDING INDUSTRY IN AMERICA.

The first organ built in New England, and practically in America was by Thomas Johnstone of Boston for Christ Church, about 1722. Up to that time organs had been imported, mostly if not all from England. The imported instruments continued in favor for some considerable time, though American built organs were soon gaining on the ground, in part because of its a different temper and flavor. The Philadelphia Instrument Company, which was an organ builder in the 19th century, was one of the first to produce successful American organ designs. The firm was founded in 1847 and continued to produce organs until the early 20th century.

IN THE PARLOR

IN THE BEDROOM

IN THE DRESSING ROOM

THE AMERICAN ORGANIST AND ITS MUSIC

THE FIRST CHANTING IN THE UNITED STATES

THE ORGAN.

Miss Carolyn Alchin

HARMONY

that will speak the words of every student who is working on modern times. This text contains a large number of practical exercises and is designed to help students develop a solid foundation in organ performance.

MISS CAROLYN ALCHIN

E. Wallace Novelty Co.

Buy Entertainments

From "The House That Builds," a 2 reel comedy by Songs, Plays, Dances, and Captains of Industry," the Comus Opera with a splendid cast of English and American actors, the "New York Theological Conservatory," and the "New York Polytechnic Institute." The Comus Opera is a fine piece of entertainment, and one that will appeal to all classes of people.

E. Wallace Novelty Co.

E. Wallace Novelty Co.

E. Wallace Novelty Co.
A VALUABLE AID.

If our correspondents wish to make a thorough study of an important subject, they cannot do better than to obtain the Violin School (Part 2/0) by Hubert Ries, of which there is an American edition available. This book contains an analysis in the seven positions of the violin, with copious fingerings, and dashes following the finger-marks, indicating how long the fingers should be kept on the strings. Very few violin schools have this valuable feature. Such well-known violin schools as those of Spohr and Friedrich Hermann, have so many dashes accompanying the finger-marks, and the beginner is left without any guide as to how long the fingers should be held on the string. The importance of these dashes in accompanying the fingerings is getting to be recognized more and more at the present day, and some of the later editions of Kreutzer, Fiorillo and other standard studies, can now be obtained with dashes accompanying the finger-marks at the most important points.

I do not know of any principle in left-hand technique which is more frequently neglected by teachers and pupils than this one of keeping the fingers on the strings. There is so much for the teacher to do by way of advising and suggestions that this important branch is entirely neglected. We frequently find violin students who are studying standard exercises who are left entirely to themselves in regard to this feature of left-hand technique. Their intonation cannot fail to suffer in consequence. If the teacher and pupil would see that, that this method of fingering was rigorously adhered to from the very beginning, a vast improvement in technique and especially in intonation would result.

The difficulty spoken of by our first correspondent that he cannot play rapidly and smoothly when he keeps his fingers on the string, no doubt comes from the fact that his technique has not been thoroughly developed according to this method. If he would make a thorough study of violin technique to the principles as outlined above, he would find that he could play very much more smoothly and rapidly in passages and in very fast time.

THE FRET IDEA.

An inquirer wishes to know if he can get a violino while this frets can be obtained from the larger violin with the same results. He feels that the frets can be placed on the fingerboard, similar to a mandolin or guitar. While violins fitted with these frets can be obtained from the larger violin with the same results. He feels that the frets can be placed on the fingerboard, similar to a mandolin or guitar. While violins fitted with these frets can be obtained from the larger violin with the same results.

The second and equally important reason is that if one or more fingers are kept on the string, they hold the hand in the proper position, and the intonation would suffer. Much of the bad, stunted intonation of amateurs, and self-taught or half-taught violin pupils, comes from the neglect of keeping the fingers down according to this method.

PROF RIES says of this principle: "In order to obtain an uncertain and true intonation in the different positions of the left hand, and the attainment of the fingered notes on certain finger notes is indispensable."
NEW CHRISTMAS SONGS

A Welcome To Santa Claus - Luen-Krieger. Special 19c
Written in a cheerful, rollicking strain, beautifully illustrating the Christmas Spirit. Suitable for children, home or entertainments.

Hark! The Merry Christmas Bells - Luen-Krieger. Special 19c

Christmas Day Is Here Again - Luen-Krieger. Special 15c
A delightful song for children, who would like to have Christmas come every day.

That Glorious Morn - Luen-Krieger. Special 23c
This splendid Christmas song abounds in glorious praise to the newborn King. The music, although classic and dignified, is very pleasing and tuneful.

Song That The Angels Sang - Hoffman-Ferret. Special 27c
A fine song for Medium Voices, with Violin Obbligato. A splendid number for the home or concert.

We will mail any of the above songs at the special price mentioned.

On re-order, mention this offer to obtain rates.

THE JOSEPH KROLAGE MUSIC CO., COR. RACE AND ASCARDE, CINCINNATI, OHIO.

Beginners’ Pipe Organ Book

By GEO. E. WHITING

Price, $1.00

This volume is designed to become a standard technical and practical gift for every instructor who publishes. It may be taken up piecemeal or it may be given to a pupil in a.Throws the key, forcing the very beginner to work hard. The pupil first learns to play a scale or two, then a group of notes, then a measure or two. The next step is to work with the fingers, and what is being taught is a clear and systematic method of playing, which is sure to produce results. This method is developed from the very beginning and a foundation is laid for proficient church playing. All necessary methods of playing are given in a plain and concise manner, and, if necessary, the book may be used as a text-book for self-instruction.

THEO. PRESSER CO., PHILADELPHIA, PA.

Please mention THE ETUDE when addressing your advertisers.

Paganini's Tone Ameliorant

A BOW-HAIR preparation that is much superior to rosin because it produces tone by adhesion instead of friction—proclaims a pure, full, clear and beautiful tone, no matter whether the weather is dry or damp, hot or cold. It does away with all whistling of the strings, and scratches sounds; preserves and lengthens the life of the bow-hair and strings.

Paganini's Tone Ameliorant will last five times as long as any ordinary rosin preparation, so that it is really cheaper, besides giving you better results. A bow in two years, the large size in six months; convinces a container illustrated above for $1.00 and the standard size illustrated below for 50 cents. Our guarantee of satisfaction is most liberal. Try it ten days and if you're not pleased, return it and get your money back. Send us your order direct with your dealer's name. If you can't get it near you.

Ameliorant Mfg. Co. 108 North Cedar St., Owatonna, Minnesota.

There is only one excuse for using a violin with frets, and that is in the case of a violin student who has a hopelessly faulty bow, and cannot learn to play the fingers at the correct position on the strings. Such a pupil, though, could never accomplish much even with a violin entirely in Europe fitted with frets, and it would be better for him to take another instrument, such as the piano or organ, where the instruction does not depend upon the performer.

A New York daily paper recently contained an account of a wonderful (2) invention by a violin student in Berlin which consists of a chart, marked with lines, indicating where the fingers should be placed on the fingerboard, and with letters giving the names of the notes of the scale. This was to be pasted on the fingerboard of the violin to assist the beginner. The idea of pasting such a chart on the fingerboard is as old as the hills. Such charts can be obtained from any music store in the form of a small card taken from the frontispiece of the Violin and How to Master It, a little work by Honeyman.

Such a chart pasted on the fingerboard might help the slight violin student trying to learn without a teacher, or of some theoretical value to almost any beginner, but the better class of teachers and players of these aids, because they are unnecessary. The ear must be the sole guide as to the point on the strings where one's fingers or vibrations and a student of any talent soon learns to place his fingers at the proper points. Those who cannot learn this had better let the violin alone. It is perfectly clear that the violin student could not be continuously taking his eyes from the music to look at his fingers to see if they were on the right lines as indicated by the chart.

Other schemes, such as slight ridges, lines printed on the fingerboard, small indelible dots, etc., have been used.

All these things are of very little use except possibly as a theoretical stand. The point, since the pupil must by long practice acquire the instinct of putting his fingers in the proper places, and the chart is only the guide for this.

AGE PLUS

Out of every side we hear that a violin will improve with age. This is true under certain conditions, viz.: the instrument must be a good one to begin with, and must be properly cared for and handled. A violin loses in resonance if left for weeks and months unstrung and unused. A violin loses in responsiveness as its pitch gradually drifts downward from low to high, or from the pitch of one piano to that of another.

These two statements are readily proved.

If there's one thing a violin has in abundance it is "spring action" in its wood and shell. A good violin is a plate that is extremely elastic and responsive. It is so fashioned that it will respond to the slightest vibration of the bow. Leave this fine violin unstrung, or unused and out of tune, the woods, following the natural tendency of all woods to return to its basic to "normal" condition. It will not be disturbed, will soon have a tendency to fall at being tuned up or even to come down.

To keep your violin always in the pitch of condition, always keep it tuned up to whatever pitch you usually play it at. Don't let it "go down" under any circumstances.

Never mind if a string breaks from being held up to pitch for days at a time. It is cheaper to buy new strings occasionally than to buy a new instrument occasionally.

Keep the fingerboard clean. Wipe it, beneath the strings, occasionally, with a dry cloth—preferably a wooden cloth, or a silken one.

Close to the bridge from around bridge. It eats varnish.

Never let anyone play your violin but yourself. Don't forget the natural tendency of woods to take a "normal" position. Your violin, accustomed as it is to your weight of fingering and bowing, is not going to know the "normal", position, thus robbing the instrument of power to respond to your individual demands.

The same pitch at all times; the same player at all times. These two are essentials if your violin is to improve with age.

Any change of the stress exerted by strings—such as changing from high to low or by a "heavy" fingered player using too much bow, may be said toヌ subsidized the wood fibers. These fibers are important. Some violin makers coat the interior to the necks, and won't use a broad tip for a top unless it has a certain number to the inch. These become more highly sensitive year after year—proving the wood is good and well seasoned. This is the reason you alter the "tension"—either at the pegs or on the fingerboard, the harmony of action that takes place in the cells or fibers and molecules of the wood is disturbed, if not destroyed.

Drop your violin on the floor, and you "break" the hair or main springing.

Drop greater pressure on your instrument and you'll have to adjust it to the same and the instrument is set to take the tone.

Strings, too, equalize themselves to your touch.

Keep your violin case locked and carry the key in your pocket, when you can be fairly certain no one will tamper with your presence. - F. F. in THE VIOLIN WORLD.

IMPORTANCE OF A FINE TONE

The most important element of success for the violinist is the requirement of a fine tone. No amount of brilliant technique will compensate for the lack of tone, because the effect of a bad tone on the ear will always be fundamentally pleasant with a simple melody played with a refined and tasteful tone. It would be with a lot of technical fireworks, a rapid passage worked with a singing; the natural fine tone quality must be there; the singer with a poor tone, and makes no effect, no matter what technical difficulties he surmounts.

This being so, it is extraordinary how little attention in violin students pay to tone production, production and detail. The secret of the accomplishment of a fine tone is much practical work on long tones, and without the bell, coming from eight to thirty, or even more, while the bow is being drawn on one tone. This work should be done from memory so that a watch is kept on the bowing, and that the bow is held in balance with the finger, from the proper distance from the bridge, the resistance applied to the stick scales as well as on anything. It is tedious and for this reason many violin students find it a bore a day intelligent applied to work as the years go on. This slow practice should be done by the clock, for as it is tiresome, five minutes on one tone like fifteen and ten minutes like thirty.
Late Works—Suitable for Christmas Gifts

Who doesn't value a new book at Christmas? Look on your own library shelves and see your own dear book friends of many happy hours—some perhaps a quarter of a century old. The best of all are the gift books—memories of real friendships. Books carry the donor's Christmas spirit longer than any other gift.

European Reminiscences

By LOUISE C. ELSON

HOLIDAY CASH PRICE, 40 cents, Postpaid

Mr. Elson's trip through musical Europe is one of the most entertaining books in musical literature. Entirely apart from the large amount of interesting and valuable information which the book contains regarding musical affairs of the past, musical tours of Europe, and musical history in general, it possesses the great value of this work: 224 pages, 6 illustrations. Fundamental Requirements Music Teaching as Service Music in the House Community Music Past and Present The Basis of Music Memory Teaching Material

Great Pianists on Piano Playing

By JAMES FRANCIS COKE

REGULAR PRICE, $1.50

HOLIDAY CASH PRICE, $1.00, Postpaid

A series of personal conferences with our most distinguished virtuosos.

Bunsen, Godowsky, de Pachmann, Bauer, Carcassi, Schurwels, Rachmaninoff, Godowsky, Zellner, Reisen, Bauer and others are represented in three hundred pages of valuable ideas upon Technique, Interpretation, Expression and Style. Pro-

Standard History of Music

By JAMES FRANCIS COKE

REGULAR PRICE, $1.25

HOLIDAY CASH PRICE, $1.00, Postpaid

A complete, concise, understandable series of forty "story-lessons." Ably

Master Lessons in Pianoforte Playing

By E. M. BOWMAN

REGULAR PRICE, $1.00

HOLIDAY CASH PRICE, 67 cents, Postpaid

This valuable pedagogic work consists of a series of lessons in the form of "Letters from a Musician to his Pupil," giving the essentials of a course of study in artistic pianoforte playing, self-helps, short cuts and vital suggestions for the guidance of the student, the teacher, the artist, the parent and the educator. This work contains splendid new ideas.

Old Fogy (His Opinions and Grotesques)

Introduction by JAMES HUNSEKER

REGULAR PRICE, $1.00

HOLIDAY CASH PRICE, 67 cents, Postpaid

A collection of original critical observations, written anony-
mously by one of the most fascinating musical characters of the day, and dedicated with an introduction by James Hunseker. The ever present wit, coupled with wise judgments and scintillating epigrams, make it very acceptable as a Christmas gift. Especially attractive binding.

Richard Wagner—His Life and Works

By A. JULIEN

REGULAR PRICE, $1.75

HOLIDAY CASH PRICE, $1.00, Postpaid

A notable biography of the most significant musician of the last century. The interest is a great novel, a great play, or a great life is in the struggle. The stranger the struggle the greater the interest. The story of Richard Wagner is even more than Richard Wagner. The story of his fight and his victories is told very graphically in this interesting work. It will prove a most stimulating and appetizing Christmas gift.

Additional Holiday Offers on pages 854 and 919 to 924.

Please mention THE ETUDE when addressing your advertisers.

A Story of Viewtamp and Wieniawski

Out of the best known solo pieces for the violin is Beethoven's Polonaise in D. Op. 80, by Viennetamps. An interesting story is in circulation in Europe, and believed by many violinists, that this beautiful piece was really written by Wieniawski, and not by Viennetamps. The story goes that Wieniawski, who had a great passion for gambling, was playing cards with his friend Viennetamps, and everything had he wanted to rise from the table, when Viennetamps said: "No, you are not yet at the end of your luck. What have you lost?" "I have lost all my money and my violin. I have nothing left." "Yes, you have," said Viennetamps, "suppose you put up that new composition of yours you showed me this morning against my 300 francs, and give me your word of honor that you will give it to me if you lose, and allow me to publish it, and claim it as my own." "Done," said Wieniawski, "I feel that my luck will change, and I will win back everything I have lost." The game continued, but Wieniawski lost again, and he handed over the new composition (the famous Polonaise in D) to Viennetamps. Whereupon Viennetamps changed a few measures of the composition, wrote a few alterations into the accompaniment, and then published it as his own. It became at once immensely popular, and has held its place in the repertoire of every concert violinist ever since.

Whether Viewtamp is true or not of one will probably ever know, but many violinists believe it because they think they see undeniable evidences of Viewtamp in the composition, and also claim that it is very different from most of Viewtamps' works.

Violin Book Reviews


The acquisition of a large technical vocabulary in the violin is a part of every serious violinist's daily work, yet the required time is not always the most valuable, nor is the technical syllabus sufficiently varied to make the practice of the exercises of the greatest practical benefit. Mr. Bryant, who is a pupil of Mr. Kornshlig, the well-known violinist and writer of violin works, has given in this book many of the "short cuts," which is highly valuable to the violinist, and highly scientific, and of great value to violin students, instructors and violinists generally.

The work contains useful tables and drills, and much practical material for learning the bowing positions. The author advises the bowing of the bow as a third finger, without any fixed rule, and the pupil must acquire accuracy in shifting. He requires that the finger in the bowing positions in the left should be pressed down firmly on the fingerboard, so that the eye may avoid any necessary strain on the fingers in supposing that the finger is "on," and the pupil must acquire accuracy in shifting.

The writer calls his work a "new system for perfecting amateurs, and the work is designed principally to facilitate the acquisition of a correct left hand technique. The exercises would have been studied by younger pupils with the greatest advantage, as the writer has a perfect understanding of the method.

Answers to Violin Correspondents

A. R. H.—1. The beauty of the bow should remain unimpaired by the loudness of the tone. Children require shorter bows from their earliest days, and this is not likely to be of any use for an adult who plays on full size bows. Violinists who are very strong in their left hand and who have played for a great many years often have too long bows, and this is a bad practice. By making a child use a bow two or three inches shorter than the full size one, he will not become as much of a burden as he would were he to play on full size bows.

2. No exact rules, expressed in fractions of the length of the bow, can be laid down as to the hole of the bow should be if should, if should be judged by the impression one gets by holding the bow in the hand.

A bow with a very thin stick must be touched in the hand, and a bow with a very thin stick must be touched in the hand. The bow's length on the violin has no relation to the length of the bow. This is a question that the violinist must answer for himself, and the answer will vary with his bow. Some may find it necessary to have a bow divided into three pieces, a long one at the top and a heavy one at the bottom, to draw a long, heavy and even line and a fine, even line, the latter of the two to produce the best effect as well as the melodic, tremolo, spring bow, with good effect.

B. M.—The matter whose condition and position of the instrument's second position, and the result is a system of the instrument, is considered to be in the 5th, 6th, 7th, etc.

C. M.—It would seem to me that the problem of the instrument's bowing is much more important than the question of the instrument's bowing, and that the bowing of the instrument's bowing is much more important than the question of the instrument's bowing.

D. M.—The instrument's bowing and the instrument's bowing are the same thing. The instrument's bowing is the instrument's bowing, and the instrument's bowing is the instrument's bowing.

E. M.—Beaur—The matter whose condition and position of the instrument's bowing is much more important than the question of the instrument's bowing.

F. B.—In the bowing of the bow, the bowing of the bow is much more important than the question of the instrument's bowing.
SANTA CLAUS'S VISIT.

Miss Marshall was sitting in her studio one white snowy evening just a week before Christmas. The lights were turned low and the shadows, not quite so vague, gave the room a somber cast. Miss Marshall's thoughts. Sometimes they traveled up to the ceiling then again sank to the floor. Miss Marshall looked up and smiled at them.

"Dear little shadows," she thought, "you seem to be my thought barrier tonight. When I think of Jessie and Katie and Mary I sit down and with the hope and promise that Miss Marshall, the jolly, will fly awayward." "Hi! Hi!" said a big bass voice close to her elbow; it was a kind of second cousin who removed from a basso cantante voice. "Hi!" said again. "You are dreaming so loud I can hear it," Miss Marshall said turning up smiling; she was not at all startled because she knew exactly who was standing there.

PROMPT SANTA CLAUS.

She had made the appointment a month before to meet this gentleman who stood there now, all crinkly and soft, whose merry eyes twinkled above two fat rosy cheeks. It was Santa Claus who has never failed yet to keep his dates at Christmas time.

"Say it aloud, Miss Marshall, though I know it already—I must be sure there are no mistakes in the Santa Claus script." "Well, to begin with," answered Miss Marshall, who could not help a sigh or two, "there is Jessie—bring her costume over in pink ribbons and add a bunch of holly—so she will think it is something frivolous. Why the face Santa ranks over her pres and without a particle of thought is quite

"Quack! Quack!" said Miss Marshall, rising to follow him, "she is a beautiful even if she is not a mistake. Sometimes her playing sounds too perfect—there seems to be no real fire or enthusiasm in it."

"Oh, will—leave that to me." And before you could wink an eye Santa Claus had backed up the chimney and out into the starry night, taking his memorandum and Miss Marshall's wishes with him. I'm quite sure no one will be disappointed when Santa Claus comes again on Christmas day, for besides the practical things, he has lots of pretty things in this pack for you and me and everybody.

CHRISTMAS WISHES.

"Merry Christmas, little players, May your fingers light and free, In the joyous Christmas breeze!" Fill our Christmas hearts with glee! Christmas bells are ringing jolly, Oh, how grateful we should be, When we thank the Power that spared us From the terror over the sea.

Merry Christmas, Merry Christmas! In our hearts is Peace today— Let one little note proclaim it With their merry roundelay!

MARY ANN'S SOLILOQUIE.

It's a jolly, cranky old world and everything's gone upside down for a week. Santa has closed the studio and now it's locked, I want to play, only I have a sore finger; but what's the use of having a sore finger when you are not taking lessons? I'm not taking lessons just now—because—I'm not. That's reason enough, I guess. And because my fingers aren't all washed—I mean I have a good excuse for not practising—so what's the use of having it, I'd like to know? Yes, it's jolly, cranky, all right, when people won't let you play music and say it's crazy and silly and that take lessons and Hanon are so good for you—so are half a hundred other things good for you. Maybe there's the postman? What joy—someone to stop up this terrible monotony at last! I believe I have a letter for me—goody—awfully short, though.

(Mary Ann reads from the letter.)

1. Thou shalt not make excuses.
2. Thou shalt have a regular practice programme.
3. Honor thy music.
4. Thou shalt not murder the scales.
5. Thou shalt not cover cheap music.
6. Thou shalt not play with the "Wood pedal" on.
7. Thou shalt not begin practising for thy lesson at the eleventh hour.
8. Thou shalt not drum the keyboard when thy teacher speaks.
9. Thou shalt not play with long finger nails.
10. Thou shalt diligently keep these commandments so that thy music days shall be lengthened and thy fame spread unto the utmost parts of musicland. (Signed, "Thou shalt not do the letter"). Well—I say—J. S. WATSON.

A BELL RECITAL.

BY MRS. A. BARNES.

"And all west as merry as a marriage bale. Here's Christmas, have a festive manor.

This special recital has a charm for many which seems to be absent in the mixed program. First, the pupils are familiar, and then the old-timers take up with the idea. Again, a single idea lends itself to room decorations. In a bell recital the teacher is perhaps fortunate in his choice of paper designs in all colors representing bells and it is only a matter of a few moments to decorate a room so that it becomes quite transformed.

Here are the names of a few Bell pieces which have proved effective in an actual recital.

"Bells" Caprice (four hands)—Ravel

Pell Mall Gallon (six hands)—Leroy

Vesper Bell—Kragen

Fire Bell—Gallon

Liberty Bell (six hands)—South

List to the Convict Bells—Song

Mrs. Chimes

Rothbund

Silent Silver Bells (four hands)—Weges

May Bells Ringing—Stewart

Those Evening Bells (Vocal Duet)—Mora

Morgen Bell—Kragen

Village Bells (Vocal)—Bucossi

Ulyse Bell (four hands)—Goedert

Bell of Seville (Vocal)—Jude

The Cello Player (Violin and Piano)

Echoes From the Convict (four hands)—Coste

Witches Songs (Vocal)

Heather Bells—Longe

Gypsy Love Song (Baritone)—Herbert

The Bell In the Lighthouse—Meir

Convict Bells—Bollman

(Children's Department Continued on Page 20)
The Unforgettable Christmas “Giving” of 1914

Never was there a Christmas like this!
Never has America given so richly.
So willingly.
So sincerely.

Every heart of Christmas is Givven. Giving is living—the greatest of all blessings—not from the gifts themselves but from the warm spirit of brotherly love which brings the giver and the receiver together. As the year draws to its close, many are ready to call attention to the need of our Christmas givers, but many more are learning to appreciate it. A gift this Christmas will mean a lot to someone who has never had a gift.

Christmas Cantate

The lessons of the givers are the lessons of love. We can learn much about the way we love if we observe the givers. The givers are our models. The givers are God's way of saying, "Give! Give! Give!"

At this most memorable Christmas of our national history, this Christmas givven by you will be as grand as the givven by our forefathers. It will save lives and comfort souls. It will bring joy and hope to those who have been afflicted. But to all we send our warmest Christmas greetings.
CHRISTMAS GIFTS FOR MUSIC LOVERS

MUSICAL WORKS AT SPECIAL PRICES

Julien's Life of Richard Wagner
In the great flood of music that had to do with the superman of modern musical theory, the last work of Richard Wagner, as that written by a Frenchman, Adolphe Jullien, Julian was born in Paris in 1822. He was thirty-two years of age and had already produced Tannhäuser, Rienzi, and The Flying Dutchman. Now he was young enough to observe the entire career of the 'Wagnerian master' before he was to come in contact with the Wagner of the awful strength years. His biography, which is the last book of his work of his life in print, is filled with exceptionally interesting passages. It is a large book—in fact, our edition was formerly published in two volumes—but it is so 'sizable' that you will read it like a novel. The more it is read, the more capital. Christmas present, The price is $1.00.

Gallery of Musical Celebrities
"How do you pronounce Leoncavallo?" "What is the story of his life?" "What does he look like?" Such questions as these will be answered in the Gallery of Musical Celebrities and its companion volumes, Gallery of Distinguished Women in the World of Music and Poetry. These "Gallery" books, compiled by A. S. Garthet, are a series of portraits of some of the greatest artists, from composers and lyricists to sheet-music publishers. The biographies though short are comprehensive and include the lives of many of the greatest artists, such as Beethoven, Mozart, Schubert, and Chopin. The figures of the great figures of the music world, the likes of Sir George Grove, are as real as the music. It is a book which the music lover will want to have, as it is a real book of the music world. The regular price is $25.00. Christmas price, leather, gilt, $15.00. Holiday prices 50 cents and $1.00, respectively.

Riemann's Dictionary
Riemann's Dictionary has always been a very acceptable holiday gift and we are sure we can overcome our low price objection with this work on the holiday theme. Riemann's Dictionary is one of the most valuable books of music that we have. It contains 1,000 pages; it is specially bound in black cloth and recalls for us the old, familiar idea for the holiday price is only $2.50 postpaid.

New Edition of Elseon's European Renaissance
Mr. Elseon's trip through musical Europe is one of the most entertaining books in all musical literature, apart from the large amount of interesting and valuable information which he has collected in his travels. Unlike all the other manuals and famous composers of the 19th century, Mr. Elseon's pages fill up the most delightful and enjoyable pages of his book. By bringing it out in paper covers we are able to offer it at a price which is very attractive to Christmas buyers. Copies will be sent postpaid for only 40 cents during December.

Grove's Dictionary
During the past season we took advantage of the opportunity to buy a large number of Grove's Dictionary of Music and Musicians in five volumes at a price of $25.00, which is a position for the present to be impossible in five volumes for $15.00, or $25.00, the regular price, and which we have every reason to believe is what we shall have in our present stock is exhausted and it comes necessary to purchase additional copies. We have been able to get the benefit of this very attractive price, and we are able to offer it at the present time. The price is $15.00 postpaid. If you have any copies of this book left, but in any case you will want to take advantage of the marvelous value of this book. The regular price is $25.00. Christmas price, leather, gilt, $15.00. Holiday prices 35 cents and $1.00, respectively.

A NEW CALENDAR FOR 1915

Our calendar for 1915 is in perfect condition. We offer it to our readers for the same price as heretofore, i.e., $1.00 a dozen or 10 cents apiece, postpaid. The calendar itself is "The Hall of Fame," and it is a gallery of all the great musicians posed in their musical manner. The picture is in itself most attractive. Over them all sways a goddess with a harp. The calendar is also much larger and finer than anything we have ever offered. There is nothing more appropriate than this as a present from a teacher to each member of the club. The calendar is also a present to your musical friends. It is inexpensive, artistic and distempered. Remember, however, the calendars are sold in tens and 10 cents postpaid. We are selling them in tins of 10 cents each at $1.00 per tin, and we still have them on hand.

ETUDE BINDERS AND DIRECTORS' BATONS

Batons
We supply batons for music directors at prices ranging from 30 cents each up to $1.00, one in every ten gold for present-practiced use while at the same time suitable for the highest, batons of the finest made in our shop. We have also a full line of German silver tips and center handles to offer during the holidays for $1.75 postpaid and special prices of other styles and prices of our own making. 

ADDITIONAL CHRISTMAS OFFERS ON PAGES 958, 917, AND 919 TO 924

THE ETUDE
Appropriate Christmas Gifts for Music Lovers

Bound Volumes of the Best Music

There is something exciting about a clean, fresh, new book of music by some great master that makes a gift of this kind the one many welcome. It is a reminder that the general public is not as keenly alive to the value of fine music as we would like it to be. The selected works and collections of music are a wonderful gift for anyone who loves music, and the collection is made up of the best music of the best composers. The volumes are handsome and well-bound, and include standard works which every musician expects to have in his library. The prices are also nominal, and the selection is made from the best available. The prices for the selected works and collections of music are as follows: $10 for the complete collection, $5 for the first volume, and $2.50 for each additional volume.

Pictographs and Postcards

On another page of this issue will be a partial list of both postcard and larger musical pictures which we have on hand at this time.

PICTURES OF MUSICIANs

Several cover titles of One-Euro are "Music for a Perfect Christmas," "Music for a Perfect Home," "Beethoven, the Approaching Storm," and "Ravel, the Master of the Harmonic." The most important cover is a stock of various pictures of great pianists, composers, and conductors of all kinds. The pictures are of the highest quality and are printed on fine, glossy paper. They are available in sets of six, and are sold at $1.50 per set. The price includes shipping.

MUSICAL JEWELRY IN UNIQUE DESIGNS

The designs of our musical jewelry, inlaid with rare stones, give a distinctive touch to any gift. We make these inexpensive gifts especially pleasing to music lovers. Thousands of copies have already been distributed, and we are pleased to offer the extensive list given below, which has always given perfect satisfaction.

Articles Needed by Every Music Lover

Music Cabinets

We have selected a few of the best cabinets for music lovers, and have arranged them in a pleasing way. The list includes a cabinet for $50, a cabinet for $100, and a cabinet for $250. Each cabinet is made of solid mahogany and has a beautiful finish. The prices include delivery, and the cabinets come in a variety of sizes to fit any room.

Music Stands

We have a wide line of music stands, ranging in price from $5 to $50. The best stand is a mahogany music stand, priced at $15. The stand is made of solid mahogany and has a beautiful finish. It is an ideal gift for any music lover.
GIFTS FOR MUSIC LOVERS AT SPECIAL PRICES

COLLECTIVE MUSICAL BIOGRAPHY
LIFE STORIES OF GREAT AND PAST COMPOSERS
By R. A. STRAITFIELD
Regular Price, $1.50
HOLIDAY CASH PRICE, $1.00, postpaid
These 30 biographies include the great masters, all the greatest featuers in the development of the art of music. Each biography is engraved in colored wood engraving and follows the chronology of the composer. A book for reference, a hobby for connoisseur, a book for study and entertainment. It will be found a most profitable investment. Illustrated with original portraits.

PICTURES FROM THE LIVES OF THE GREAT COMPOSERS
By THOMAS TAPPER
Regular Price, $1.25
HOLIDAY CASH PRICE, 75 cents, postpaid
This is an ideal music book for children. In the story accompany the biographies there is another story of happy, hero and villain. The short descriptive paragraphs are short, the meaning clues clever and direct.

GENERAL MUSICAL INFORMATION
SYSTEM OF TEACHING HARMONY
By HUGH A. CLARKE, M.A., B. Mus. Regular Price, $1.25
HOLIDAY CASH PRICE, 75 cents, postpaid
The Standard Text Book of Musical Theory. A subject long in use to have in music. In this is given the pupil to grade in the different cases of music. This book is composed of rules and rules which make up the art of music. Revised.

DICTIONARY OF MUSIC AND MUSICIANS
By DR. HUGO HEBERMANN
100 pages, Octavo, buckram, cloth, $1.00
HOLIDAY CASH PRICE, $1.00, postpaid
HOLIDAY CASH PRICE, $1.50, postpaid
A dictionary, rare in size and range of the history and the art of music. Biographical sketches and the music of the music world in a neat and compact form. Contains hundreds of lists of their works. LATEST EDITION. Carefully revised.

MUSICAL HISTORY
ANEDOTES OF GREAT MUSICIANS
By W. FRANCIS GATES
Regular Price, $1.10
HOLIDAY CASH PRICE, 90 cents, postpaid
A volume, valuable and interesting collection of the biographies of some of the most famous of the Great Composers, Players and Singers. The average reader will find it the greatest of the most interesting music books published.

FIRST STUDIES IN MUSIC BIOGRAPHY
By THOMAS TAPPER
Regular Price, $1.50
HOLIDAY CASH PRICE, 80 cents, postpaid
For foundation study in musical history this book is the best available. It is a result of careful study. A full and complete check of every composer given in it.

TEACHING AIDS
MISTAKES AND DISPUTED POINTS IN MUSIC
By LOUIS C. ADAMS
Regular Price, $1.25
HOLIDAY CASH PRICE, 90 cents, postpaid
A book that will help the "how to" and "where to" of music. It is one of the most distinguished and valuable music books ever published. It includes in his new book all of those points that have caused great confusion with those pupils and teachers have an immediate knowledge.

DESCRIPTIVE ANALYSES OF PIANO WORKS
By ED. BAYETT PERRY
Regular Price, $1.25
HOLIDAY CASH PRICE, 90 cents, postpaid
A poetic, dramatic and historical analysis of many works on the piano. The emotional content of the piece is given so that the pupil will have a complete reproduction of the composer at the time of his composition, the music and the situation.

BOX SETS OF BOOKS AT LOW PRICES
THE PETITE LIBRARY
By EDWARD FRANCIS
Regular Price, $1.25
each book, postpaid.
HOLIDAY CASH PRICE, postpaid, 35 cents each
This is an ideal set, bound.

LIFE STORIES OF GREAT AND PAST COMPOSERS
By R. A. STRAITFIELD
Regular Price, $1.50
each book, postpaid.
HOLIDAY CASH PRICE, 75 cents each
These 30 biographies include the great masters, all the greatest features in the development of the art of music. Each biography is engraved in colored wood engraving and follows the chronology of the composer. A book for reference, a hobby for connoisseur, a book for study and entertainment. It will be found a most profitable investment. Illustrated with original portraits.

PICTURES FROM THE LIVES OF THE GREAT COMPOSERS
By THOMAS TAPPER
Regular Price, $1.25
HOLIDAY CASH PRICE, 75 cents, postpaid
This is an ideal music book for children. In the story accompanying the biographies there is another story of happy, hero and villain. The short descriptive paragraphs are short, the meaning clues clever and direct.

THE MUSICAL EXPANSION
By EDWARD PRESTON
Regular Price, $1.25
HOLIDAY CASH PRICE, 75 cents each
In six volumes. Analyses of many of the best compositions by classical writers. A volume to those books with the earliest and ending with the most difficult compositions.

WINTER ADDITIONS TO BOOKS
THE ETUDE
By A. EISCHMANN
Regular Price, $2.50, cloth and gold
HOLIDAY CASH PRICE, $2.00, cloth and gold
HOLIDAY CASH PRICE, $2.25, postpaid
Illustrated with one hundred very beautiful portraits of European and American pianists of the past and present. Each biography is illustrated and forms one of the most reliable works on the pianists of the past ages. Magnificent size. 9 x 14 inches. The picture is most attractive, there being more music appreciation than this calendar as a present from a teacher to each member of the class. Most excellent also to present to musical friends, being interesting, artistic and durable.

POST CARDS OF MUSICAL SUBJECTS
GREAT COMPOSER POST CARDS
Printed in colored with the famous birchbark on
OPERATING POST CARDS
HOLIDAY CASH PRICE, 25 cents per set, postpaid
A set of twelve different pictures each showing the great composers. Printed in color on cardboard with the famous birchbark on.

REWARD CARDS
HOLIDAY CASH PRICE, 30 cents per set, postpaid
A set of twelve different pictures each showing the famous composers with their first name. Printed in color on cardboard with the famous birchbark on.

REPRODUCTIONS OF MUSICAL CELEBRITIES
PHOTOGRAPHIC PORTRAITS
HOLIDAY CASH PRICE, $2.00, each portrait
PHOTOGRAPHIC MUSICAL PICTURES
HOLIDAY CASH PRICE, $1.50, each picture
A set of twelve different pictures each showing the famous composers with their first name. Printed in color on cardboard with the famous birchbark on.

JEWELRY FOR MUSIC LOVERS
UNIQUE JEWELRY DESIGNS
Layo—Bouazy, cuff links, $2.50
Antique—Bouazy, cuff links, $2.50
Villa—Bokor, cuff links, $2.50
Juedel—Molitor, cuff links, $2.50
Yun—Molitor, cuff links, $2.50
Lamy—Boaz, cuff links, $2.50
Hall—Koch, cuff links, $2.50
Eisenhut—Bennett, cuff links, $2.50
Stimpfle—Bennett, cuff links, $2.50
Baut—Molitor, cuff links, $2.50
Toulan—Koch, cuff links, $2.50
Cartier—Lay, cuff links, $2.50

THEODORE PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS, SPECIAL MUSIC AND MUSICAL BOOKS, PHILADELPHIA, PENNA.

ADDITIONAL SPECIAL HOLIDAY OFFERS ON PAGES 854, 917 AND 919 TO 924
TWENTY-SIXTH ANNUAL HOLIDAY OFFER OF MUSICAL GIFTS

We take pleasure in presenting to our subscribers and patrons the Twenty-sixth Annual Special Holiday Offer. This list contains about all that is good in musical literature in the U.S. and Canada, and is comprehensive. We have tried to make it as complete as possible, covering as many fields as possible. In addition, each book is accompanied by a price and complete description. The binding is the best in which the books are made. It is the purpose of this list to bring to the attention of the public the value of the books and to enable the reader to purchase them at the earliest possible date, and thus prevent any disappointment.

CONSIDERATION.
Cash must accompany all orders. We do not accept or return damaged work. This offer expires positively on Jan. 1, 1915. None of these books will be sold on sale.

INSTRUMENTS & COLLECTIONS

Holiday Cash Pianos, Harpsichords, &c., $35.00 to $100.00.

MODERN DRAWING ROOM PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.

MODERN PIANOFORTE PIECES.

Hammamet Drawings, 2 vols., each, $7.50.

Moller Room Furniture.

Set of Six Pieces.

Jewelry.


Set of Six Pieces.
GIFTS FOR MUSIC LOVERS AT SPECIAL PRICES

50 CENT COLLECTIONS
Holiday Cash Price, 25 cents each, postpaid

Piano Fifty Cent Collections represent real economy for those who use them. Every piece is wedged and judged by the same painstaking care that is given to materials by makers of the finest watches or pianos. There is no waste, no padding. No piece is ever admitted to the Fifty Cent Collection unless it is worthy of the name. The high grade of engravings, cutters, and binding, makes it an interesting book to keep on hand for immediate use.

PIANO COLLECTIONS FOR RECITAL AND HOME

PIANO CLASSICS

50 CENT COLLECTIONS

PIANO DUETS

Piano Collections, 10 cents each

MUSIC FOR THE YOUNG

POPULAR PIANO ALBUMS

50 CENT COLLECTIONS

VIOLIN AND PIANO

PIE PIANO ORGAN

$1.00 PIANO COLLECTIONS
At Special Holiday Cash Prices

TUNES AND RHYMES
C. Smalley. Regular Price, 25 cents

PIANO CLASSICS

Piano Collections, 10 cents each

MUSIC TALKS WITH CHILDREN
By T. T. Brown. Regular Price, 25 cents

PIANO CLASSICS

Piano Collections, 10 cents each

MUSIC TALKS WITH CHILDREN
By T. T. Brown. Regular Price, 25 cents

MUSIC TALKS WITH CHILDREN
By T. T. Brown. Regular Price, 25 cents

MUSIC TALKS WITH CHILDREN
By T. T. Brown. Regular Price, 25 cents

PRACTICAL MECHANICAL MANUALS

E.A.R. Manual

MUSIC FOR THE YOUNG

PIECE ORGAN

MUSIC FOR THE YOUNG

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES

MUSICAL GAMES
A Wonderful Opportunity for Carrying Good Music to the General Public Through Moving Picture Houses

By Mrs. Florence Currier Pillsbury.

(Mrs. Phillips's article reveals a condition of which we have been almost unconscious. The influence of Motion Pictures in the making of music is a new and important phase in the history of music. At first, the music of the moving picture was gross and cheap and so stupidly done that it might well be said that the public 'ought to be ashamed of itself.' Many people, however, have now learned that the music of the moving picture is something more than entertainment; that it is a form of art, and that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.

The influence of the moving picture on music is of such importance that the music itself is said to be 'an extension of the moving picture.' It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music. It is true that the music of the moving picture is a form of entertainment, but it is also true that it has the power to influence the public taste in music.}
THREE BEST MAGAZINES AT A BARGAIN

APPROPRIATE CHRISTMAS GIFTS

THE ETUDE

Delineator

Everybody's Magazine

$3.00

Everybody's Magazine

Everybody's Magazine

(3 magazines for $3.00) (Canadian subscription for all three magazines, $3.25)

SEND ALL ORDERS TO THE ETUDE, PHILADELPHIA, PA.

THE ETUDE is the fashionable authority of the world—and has stood the test for forty years, a vital part of the home life of the nation, more essential to-day than ever before. The fun, style, helpful, up-to-date departures are the most interesting part of each month's note to a great many readers. It leads in the fight for better conditions.

Questions and Answers

THE EVERETT PIANO

One of the three great Pianos of the World

EASY TEACHING MUSIC

MUSIC PRINTERS AND ENGRAVERS

Send for Itemized Price List and Samples

COLUMBIA AVE. AND RANDOLPH ST.

(Philadelphia, Pa.)

Please mention THE ETUDE when addressing our advertisers.
New Books Reviewed

A New Book Of Gregorian Chants, By T. Doss. This book was published by the Gregorian Chant Press, New York City, and is a collection of Gregorian chants. The book is available for purchase from the publisher.

A Short History of Russian Music, By M. Montagnet-Nalab. Published by Charles Scribner's Sons, New York, NY.

Russian music has come to the fore so far thanks mainly to the activity of this auspiciously born, only the genius of its own, composer and piano virtuoso, Sergei Rachmaninoff. The material is virtually unknown to the American public, and the majority of Americans have not heard of it. In this respect Maestro Rachmaninoff has been a pioneer, and the work of his music is still being performed by him on tour in America and Europe.

Orchestration, By Ceci Forsyth, published by the Musician's Library, New York, NY.

Valuable Book
We can not outline the scope of the Musical Encyclopedia because it is too vast. If you are interested in a particular subject, we will gladly supply you with the information you need. To send us your full details concerning the book, magnificently illustrated—easily handle-and-easy to read volumes.

A Short History of Russian Music, By M. Montagnet-Nalab. Published by Charles Scribner's Sons, New York, NY.

Rachmaninoff has come to the fore so far thanks mainly to the activity of this auspiciously born, only the genius of its own, composer and piano virtuoso, Sergei Rachmaninoff. The material is virtually unknown to the American public, and the majority of Americans have not heard of it. In this respect Maestro Rachmaninoff has been a pioneer, and the work of his music is still being performed by him on tour in America and Europe.

Orchestration, By Ceci Forsyth, published by the Musician's Library, New York, NY.

Valuable Book
We can not outline the scope of the Musical Encyclopedia because it is too vast. If you are interested in a particular subject, we will gladly supply you with the information you need. To send us your full details concerning the book, magnificently illustrated—easily handle-and-easy to read volumes.

A Short History of Russian Music, By M. Montagnet-Nalab. Published by Charles Scribner's Sons, New York, NY.

Rachmaninoff has come to the fore so far thanks mainly to the activity of this auspiciously born, only the genius of its own, composer and piano virtuoso, Sergei Rachmaninoff. The material is virtually unknown to the American public, and the majority of Americans have not heard of it. In this respect Maestro Rachmaninoff has been a pioneer, and the work of his music is still being performed by him on tour in America and Europe.

Orchestration, By Ceci Forsyth, published by the Musician's Library, New York, NY.

Valuable Book
We can not outline the scope of the Musical Encyclopedia because it is too vast. If you are interested in a particular subject, we will gladly supply you with the information you need. To send us your full details concerning the book, magnificently illustrated—easily handle-and-easy to read volumes.

A Short History of Russian Music, By M. Montagnet-Nalab. Published by Charles Scribner's Sons, New York, NY.

Rachmaninoff has come to the fore so far thanks mainly to the activity of this auspiciously born, only the genius of its own, composer and piano virtuoso, Sergei Rachmaninoff. The material is virtually unknown to the American public, and the majority of Americans have not heard of it. In this respect Maestro Rachmaninoff has been a pioneer, and the work of his music is still being performed by him on tour in America and Europe.

Orchestration, By Ceci Forsyth, published by the Musician's Library, New York, NY.

Valuable Book
We can not outline the scope of the Musical Encyclopedia because it is too vast. If you are interested in a particular subject, we will gladly supply you with the information you need. To send us your full details concerning the book, magnificently illustrated—easily handle-and-easy to read volumes.
BEGINNER'S BOOK

THEODORE PRESSER

THE EDITED ABRIDGED EDITION

School of the Pianofoarte

Price 75 Cents

THE THE ETUDE when addressing our advertisers.
THE I

of performers from excellent school circles, who are amateur only in name and give performances of works of writing and in Sullivan Eupnoev, exerting itself in the Society. All these performances ofPhiladelphia’s societies are given in schools or in the Academy of Music, with full chorus, huge ballets, and the regular grand opera orchestra. Indeed, the societies have been responsible for the success of many American grand opera companies, which have shown to the world that it is not necessary to have an elevated or academic opera represented. American composers have been able to compete with the European grand opera companies, and with such splendid artists like Hamlet Stoddard and Paul Albanus have virtually specialized on the stage and concert field at Philadelphia to those of great op-eratic companies in New York and elsewhere.

Taxpayers

The American Women’s Club in Berlin is trying all American gifts to Berlin to return to America.

The first permanent orchestra in South Africa has been organized in Cape Town. The orchestra is supported by the municipality, and a subsidy of $10,000 a year has been voted for its upkeep.

German prisoners in England are said to have caught the English singing “A Long Way to Tipperary,” which has translated into “Land of the Tipperary.”

Dr. L. E. H., conductor of the Berlin Royal Opera, now serving with the Royal Imperial Army, was awarded the Imperial Medal for his services in the field.

APPARELL The best way to get into trouble in England is to call a man a German. Mark Hannibarger, the Austrian Statesman, has been awarded the Imperial Medal for his services in the field.

The report that Ysal Mauroc is of the Chicago Opera Company, has met his death in the battle to prove to be untrue. His name was confused with that of Marouc, a private in the French army.

At the outbreak of the war Adrianna Patti and her husband, the well-known tenor, were at a military camp near Rome. They were surrounded by a crowd of soldiers. “Good-bye, Ysal Mauroc,” with the English! They shouted to their friend, “Good-bye, Ysal Mauroc!” until the English soldiers were heard far away.

T Translators are now more difficult in the great English opera songs from more than British lessons in the operas. Many have been gathered for the Americanles in the opera world. Many are being translated in opera houses throughout the country.

Taine, the American translator, is now an actor in the American opera world. He has translated many of the great English opera songs from the operas, and is now gathering them for the Americanles in the opera world.

The New York Times has been translated into English for the Americanles in the opera world. Many are being translated in opera houses throughout the country.

Taine, the American translator, is now an actor in the American opera world. He has translated many of the great English opera songs from the operas, and is now gathering them for the Americanles in the opera world.

Richard Wagner’s OPERAS AND MUSIC DRAMAS

COMPLETE ARRANGEMENTS FOR PIANO

Price $3.00 (VOLUMES INCLUSIVE)

These excellently arranged, handsomely bound works include the original text and leading motives are set for pianoforte so that the best results may be obtained with the least possible technical difficulties.

The opera included are:

Fliegende Holländer

Tannhäuser

Lohengrin

Meistersinger

Tristan and Isolde

Rheingold

Walkure

Siegfried

Goetterdämmerung

Parsifal

With the price for each piano arrangement of a single Wagner opera, similarly bound has been from $3.00 to $5.00. Now the entire series is offered for $3.00 in an edition that will price and display any music library.

HANSY-VERLAG

AMEICAN REPRESENTATIVE

Hamburg, Germany

A New Book of Hymns and Sacred Songs for Religious Meetings

“GIVE THANKS AND SING”

Compiled and Edited by JAMES N. CLEMENS

A Work of Wide Appeal and Stimulating Spiritual Fulfillment

Suitable for Successful Use in

Church Services, Sunday Schools, Prayer Meetings and Revival Services

For the standard collection of 300 Hymns, “the new clemens’ choice,” supplemented by recent works of great prevail worth, is sure to become a very enduring tool. In its admiringly arranged hymns, it takes the best elements from Prayer Meetings, Praise Services, and Revival Services.

BRING NEW LIFE TO YOUR SERVICES

Religious Services often lack the feeling of joy that is the proper atmosphere through singing songs. A New Book of this kind offers the revival of interest that works for great good.

In all your religious singing, the best books call for books of American origin.


Price: 30 cents each. Postpaid at 100 copies, $2.00. Prepaid.


Please mention THE STUDY when addressing our advertisers.
TUDE

Richard Wagner, the Man of Contradictions

Among musicians of the first rank, says John F. Runciman in his remarkable book on Richard Wagner, stand four commanding, tremendous figures. First comes Handel, by far the greatest personality of them all: him I beg permission to think the greatest man who has yet lived—greater than Caesar or Napoleon. After him came Gluck, a triumphant bourgeois; then Beethoven, whose domination was the result of his supreme genius and his bad temper; and, last, Wagner, whose supreme genius and indomitable perseverance made him either an idol or a terror to all who came in contact with him. Handel had an easy time; he was of his period, he wrote for it, and only his native pugnacity led him in bankruptcy, and enabled him finally to win a fortune by oratorio when no one would listen any longer to his operas. Gluck was from the first a popular composer; there were rows, it is true, but they did not concern him; he had always an assured public. Beethoven had throughout his working life an ample pension and the friendship of princes.

Wagner had no such friends until he was sixty years old; he had no pension; he offended every opera director in Germany by telling those gentry that they knew nothing of their business; he got mixed up with revolutionists, and, mainly because he was a man of unusual ability, was regarded as dangerous by every bureaucrat. He was fast becoming a popular composer; and he left his successes behind him and went on to change opera in a fashion never attempted by Gluck or any other composer. He was the most consummate contrapuntist of his age: therefore his critics and the professors declared that he knew nothing about counterpoint. He wrote the loveliest melodies of the nineteenth century; therefore it was generally agreed that the gift of melodic invention had been denied him by a merciful Providence, who reserved that gift for the Jews and their friends. He could hold neither his tongue nor his pen; if a bull may be excused, he replied before he was attacked, he bit back before he was struck. Proud as Satan, and through his pride a beggar; giving the world unhealed delights, and yet dependent on the world for his bread; quarreling with his friends, picking quarrels with his supposed enemies, quarreling with his wife, running away with the wife of his best friend, theorizing about his art and promptly throwing his theories overboard, declaring he would never allow excerpts from his operas to be given, nor even one single opera of the Ring to be given, and then allowing single operas to be given in the world, and conducting himself—there was, except for the music he wrote, such a mass of contradictions peace born during the Napoleonic wars

Abt Vogler, a Musical Paradox

Probably the Abbé Abt Vogler is best known to the majority of people by reason of the extraordinary poem to which he inspired Robert Browning. But he was, nevertheless, a very real person during his lifetime. He achieved tremendous popularity as composer, teacher, and organist in his day. His pupils included Meyerbeer and Weber, both of whom owed much to him, and, as a contrapuntist and theorist, he foreshadowed many modern ideas on these subjects. He also improved the structure of the organ, and is said to have first introduced organ pedals into England. Yet with all these achievements to his credit and despite his high social prestige, he was yet despised by his fellow-professionals.

Sir Julius Benedict, in his biography of Weber, says of him that he was "a man gifted with highest social attractions, full of wit and anecdote, persona grata at the Imperial Court (of Vienna), and undoubtedly a clever eclectic in his art, adapting himself to all styles, and differing right and left with consummate skill. Though much over-rated and excelled as a genius by the general public of Vienna, he was considered an unpromised mountebank by the great musical authorities of the period."

A more charitable picture of the Abbé is to be found in Grove's Dictionary, and is probably therefore nearer the truth. "He was short in stature, says the dictionary, "and latterly became corpulent. He was, however, a man of great length, his hands described as that of a large fat ape. His character was strongly tinged with vanity, and not without a touch of arrogance. He delighted to array himself in his purple stockings and gold buckles, and the grand cross of the Order of Merit given him by the Grand Duke of Hesse. He would take his prayer-book with him while he waited, and often keep his visitors waiting while he finished his devotions. His quaint exterior betrayed a remarkable character, a great insight into the world of art, and a powerful memory. Nor could he control his temper, and notwithstanding his excellencies he was always unwilling to lose his temper, ready to give up and defend them, even if they had opposed him."

A Contest with Beethoven

Czerny in his memoirs relates an excellent Beethoven story that does not seem to have found its way into current literature. It is quoted in Oscar Böls History of Piano Playing. When Beethoven went to Vienna there were a number of brilliant pianists, including Czerny, distinguished by his band, but not by his progress. Beethoven changed his mind and began studying the piano under Czerny, who was a teacher of such a high repute and at such a position as to make it a matter of great honor for him to teach the great composer. However, Czerny was not satisfied with the results, and one day asked Beethoven if he could play any better than he did. Beethoven replied: "Oh, yes, I shall remember it."

GELINEK. Next day my father asked me, "What did he say?" I said, "He said he remembered it."

GELINEK. That's all right."

The young man has not been heard since.
How to Get More Money for Teaching

How to Have Larger Classes and Better Pupils

If you would excel your competitor in earning power, in the quality and number of your pupils and results obtained from them you must improve your teaching and pedagogical activity so that you can offer your students higher grade instruction with a more definite end in view than can your competitors.

The great Sherwood was superlative. He became one of America's greatest pianists largely because he gave particular heed to the little things, small points of technique, etc., which many other teachers overlooked.

Over the years of study with Deppe, Rulli, and Linti, William H. Sherwood spent forty years in teaching. Playing in concert and lecturing. The sum total of the knowledge thus obtained, combined with his valuable training, gained from the old masters, Sherwood put into irrefutable testimony in the

NORMAL TRAINING COURSE FOR MUSIC TEACHERS

In these lessons, embodying every phase of piano playing, the little things, as well as the big ones, with every artist and teacher must assimilate before achieving great success, are comprehensively treated with particular emphasis.

By the aid of actual photographs—and many of them—Sherwood illustrates plainly the proper positions of the arm, wrist, and fingers for the up and down movements from and to the pedals, the proper use of the forefinger and fingers for closed and open playing; the exact position of the hands, wrist, and fingers for contracted or extended positions for crossing movements during scale passages, etc. He exhibits clearly the double thirds, etc. Every physical exercise used by Mr. Sherwood in developing his marvelous technique is brought before you and explained to you for constant review.

This Normal Training Course includes thorough instruction in the subjects of Harmony, Counterpoint, and Composition by Adolph Reinecke and Dr. Daniel Proctor, two noted musicians.

Pendraski, Emil Sauer (Viena Conservatory), Mozakowski, Walter Dampney, Ledersley, Henry T. Finch, and other great musical authorities have freely endowed this Normal Training Course of Weekly Lessons for Music Teachers, which you can take in your spare time in the quiet of your own home, at small cost.

Don't be deceived—these Sherwood principles can only be secured through the Siegel—Myers School of Music in this University Extension Course. If you cannot go to our School, come to us by study under the very best teachers, you need this Normal Course.

OTHER COURSES OF GREAT VALUE TO MUSIC TEACHERS

Our Faculty, as a whole, is composed of artists of international reputation, trained by the best American and European Masters. Each is a specialist and has had years of successful teaching experience in his particular branch of music. No matter what course you select, you will have the assistance of knowing an experienced and ouring the instruction of a great teacher.

Some of the Weekly Lessons Home Study Courses we offer teachers and those desiring to prepare to teach art:

The Advanced Composition and Vocal Conducting Courses by Daniel Proctor.

The Public School Music and Supervisors' Course by Frances E. Clark.

The History, Analysis and Appreciation of Music Courses by Graham E. Gunn.

FREE VALUABLE CATALOG

Fill in and mail coupon below and we will send you our valuable Catalog which describes these interesting Courses fully—and gives portraits and biographies of our Faculty. Partial Scholarship offered to Etude readers—let us tell you about it.

SIEGEL—MYERS SCHOOL OF MUSIC


TEAR OUT, FILL IN, MAIL NOW.

SIEGEL—MYERS SCHOOL OF MUSIC

751 Siegel—Myers Bldg., Chicago, Ill.

Continued on page 752.

Please send, free of all charge or obligation, your valuable for Music Catalog describing the Courses and giving particulars of Partial ScholarshipOffered.

Mail coupon within the week or we are interested.

NAME

ST. & NO. P. 0. Box, or R. F. D.

TOWN

Do you play

T. I pass, piano, organ.

Do you wish to learn to teach?

What musical experience have you had?

Have you studied Harmony? Yes. No. How much?

Please mention THE ETUDE when addressing our advertisers.
Concise Index of The Etude for 1914
(Only a few Leading Articles are Given Below)
Substantial Rewards for Obtaining Subscribers to The ETUDE

INDISPENSABLE MUSIC WORKS

For ONE Subscription...
100. Album for the Young. Robert Schumann.
103. Bellini’s Two and Three Part Complete Arias. V. Bellini.
105. Mozart’s Series Aria Collection. W. A. Mozart.
106. First Dance Album 26 Selections. C. G. Boetticher.
108. Juvenile Dance Player. 16 Duets. 
110. Matthew’s Standard Graded Course of Studies. Pianoforte.
111. Modern Dance Album 16 piano trios and duets. 
113. Piano Player’s Recital Book. 34 piano pieces. 
114. Popular Vocal Album. Vocal Music for the home.
117. Seventy Students’ Popular Vocal Album. Violin and Piano.

For TWO Subscriptions...
201. American Grand Compositions, E. G. R. 
202. Brahms Hungarian Dances. 34 airs.

For THREE Subscriptions...
301. Choral Songs with Music. 
302. German Songs with Music. 
303. Italian Songs with Music. 
304. Spiritual Songs with Music.

Gold Jewelry

600. 12 karat gold bracelet.
601. 18 karat gold ring.
602. 14 karat gold ring.
603. 14 karat gold bracelet.
604. 14 karat gold bracelet.
605. 14 karat gold bracelet.

Silver Jewelry

401. 925 silver necklace.
402. 925 silver bracelet.
403. 925 silver ring.
404. 925 silver ring.
405. 925 silver ring.
406. 925 silver ring.

Leather Goods

660. Leather Traveling Bags.
661. Leather Traveling Bags.
662. Leather Traveling Bags.
663. Leather Traveling Bags.
664. Leather Traveling Bags.
665. Leather Traveling Bags.

Linen Goods

501. Linen Napkins.
502. Linen Napkins.
503. Linen Napkins.
504. Linen Napkins.
505. Linen Napkins.
506. Linen Napkins.

Cameramen

No. 135 - 4 subscriptions. Black & white photographic prints.
No. 136 - 2 subscriptions. Black & white photographic prints.

These precious violins were in danger when the war began. They were shipped here quietly by way of Rotterdam. The most superb assortment of violins ever sent to the United States. Highest quality goods as well as those of moderate prices. Here you will find violins priced from $12.50 to $75, and from $75 to $250, all special offers. Superb instruments of the most exquisite tone—at surprisingly low prices. When the war broke out the violin makers realized that their precious instruments were in danger. They were forced to sell—and you get the benefit. In this remarkable assortment of violins you will find the products of the leading violin makers of the world—Baeder, Fiedler, Gier, Heberlein, Wurlitzer, and many others. All offered to you at surprisingly low prices.

Special Rock-Bottom Prices on the Highest Quality Instruments

While all over the United States the prices on violins are advanced 25 per cent and even more, and while some dealers are unable to supply high-grade violins at even double the former prices, we are offering the public violins on this superb assortment at an advance in price. In fact, in many cases the prices are even less than have been quoted heretofore on equal qualities.

Wurlitzer
200 years of instrument making

Get the benefit of our mammoth facilities for buying in large quantities. The house that supplies the U. S. Government now makes a startling money-saving offer direct to you. Write at once for Special Circular illustrating the instruments in his superb collection.

Elegant Violin Case $5.98

Leather Waltz polka, light finish violin case—only 50¢
Elegant and serviceable; Regular $2.98 value, now at your special offer, only $1.98

Brass Band Instruments, Too

10c a Day

This Cello $10,000

If it is one of the most remarkable cellos in existence, it was made for the famous violoncellist, Joseph Jason, in the year 1645, and is the sole instrument of the period in existence. Write today for free catalog describing the entire line of our collection. Price from $16.75 up.

The Rudolph Wurlitzer Co.
E. 4th St., Cincinnati Dept. 2299 S. Wabash Ave., Chicago