

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

11-1-1900

### Volume 18, Number 11 (November 1900)

Winton J. Baltzell

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



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

---

#### Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 18, No. 11. Philadelphia: Theodore Presser Company, November 1900. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/454>

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

# THE ETUDE

## CONTENTS



ADAGIO—J. C. HENTERICH.

AN EDUCATIONAL  
MUSICAL JOURNAL

\$1.50 · PER · YEAR  
SINGLE COPIES 15¢

	PAGE
Editorial, . . . . .	348
Questions and Answers, . . . . .	349
Musical Items, . . . . .	351
Thoughts, Suggestions, and Advice, . . . . .	352
Studio Experiences, . . . . .	353
Violin Department. <i>George Lehmann</i> , . . . . .	354
Accurate Reading. <i>Clara A. Kura</i> , . . . . .	355
Salon-Pieces. <i>Alfred Vell</i> , . . . . .	355
Letters to Pupils. <i>J. R. Van Clee</i> , . . . . .	356
Don't Overtrain. <i>Robert Brauer</i> , . . . . .	357
Letters to Teachers. <i>W. S. B. Mathews</i> , . . . . .	358
A Message to Garcia. <i>O. E. Skinner</i> , . . . . .	359
Slow Practice. <i>F. S. Low</i> , . . . . .	360
The Difference in Fractions. <i>Wm. Bealoe</i> , . . . . .	430
Teaching, Its Purpose and Its Influence Upon Music at Large. <i>Alfred Metzger</i> , . . . . .	450
Ideas for Teaching Children. <i>Jean Parkman Brown</i> , . . . . .	451
The True Basis of Technique. <i>E. B. Hill</i> , . . . . .	451
Five-minute Talks with Girls. <i>Helen M. Mopire</i> , . . . . .	452
Mental Attitude of Teacher and Pupil. <i>F. B. Meade</i> , . . . . .	452
A Letter to a Young Composer. <i>C. von Sternberg</i> , . . . . .	453
Primary Teaching, II. <i>F. C. Robinson</i> , . . . . .	453
Experiences and Observations from the Classroom. . . . .	
<i>H. P. Cholina</i> , . . . . .	453
How to Begin the Study of Bach. <i>Emil Lutting</i> , . . . . .	454
The Teacher's Fertility. <i>J. Francis Cook</i> , . . . . .	454
Some Points of Success. I. <i>Wm. Armstrong</i> , . . . . .	455
Taking Lessons Not All. <i>H. C. Benister</i> , . . . . .	455
The Rapid Memorization of Key Signatures. <i>John Kuntz</i> , . . . . .	456
Note-Books and Journals. <i>Em H. Marsh</i> , . . . . .	456
The Art of Holding Pupils. <i>C. S. Shallen</i> , . . . . .	457
Look up to Bach, . . . . .	457
Organ and Choir Department. <i>Everett E. Trout</i> , . . . . .	458
Woman's Work in Music. <i>Penny Morris Smith</i> , . . . . .	459
Historical Notes. <i>Alfred Vell</i> , . . . . .	452
Dr. Hugo Riemann. <i>Leopold Schmidt</i> , . . . . .	453
Children's Page. <i>Thomas Tappan</i> , . . . . .	453
Vocal Department. <i>H. W. Greene</i> , . . . . .	454
Some Ways and Means. <i>Allen Foster</i> , . . . . .	455
Publisher's Notes, . . . . .	457
Home Notes, . . . . .	459
Teachers' Round Table, . . . . .	459
What Happened This Month in Years Past, . . . . .	451

## MUSIC

PRICE IN BERRY FOUR

Dance of the Gnomes. Op. 36. <i>P. Gaudé</i> , . . . . .	\$1.30
Passants' Wedding March. <i>H. Menckner</i> , . . . . .	.35
A Française. Arr. by <i>F. Marion Chas</i> , . . . . .	.35
Bepos d'Amour. Op. 5. <i>Rich. Fuchs</i> , . . . . .	.20
Hunting Song. Op. 19. No. 3. <i>Adolf Schallte</i> , . . . . .	.20
Dance of the Elves. <i>Edward Grig</i> , . . . . .	.30
La Marcia. Op. 14. No. 6. <i>N. von Wilm</i> , . . . . .	.40
Rowing. <i>Henry Purcell</i> , . . . . .	.40
The Lord's My Shepherd. <i>Joan Boori</i> , . . . . .	.40

W. F. PRESSER, PHILADELPHIA, PA.















READING music means conceiving written signs as sounding tones. This faculty will grow in like ratio with the capacity for hearing musically. It enables one who possesses it to obtain a more or less clear insight, according to his capacity and practice, into musical compositions which he has no opportunity of hearing.—*Jedasevna.*



## JOHN S. VAN CLEVE

Use exercises in which you supply a harmonic basis to his little finger-labors, that they may be scented with feeling, and so become flowers; then after you have made for him a regime as elastic as an velvet-lined ass may be consistent with solid instruction, hold him to it, without scolding, and without the least sign of indulgent yielding. Do not make the keyboard a jail, or a torture-chamber, but neither let it degenerate into a mere playground, but have him feel that it is his own, and something that he can feel well worth doing to study the piano. If sometimes he asks, "Why everybody must study music, try to tell him how deep and how delightful music is, especially to grown men and women; for there is nothing which so delights a child as to think that he is getting on towards adult life. The very life of these little 'ones is the imitation of us, and: when he can be made to see that

I think one of the divinest things about our glorious art is its power to come with a message of cheer and idealism to those who find life crowded into remote corners of isolation and self-dependence. The voices of the poet and the Holy Spirit of God do the same, and it is the sublime prerogative of our art that it is co-worker with God and his poets. Surely and

Feeling as you do about music, and with your own tastes, I would advise the use of the usual technical development, with as much contentment as you may find in your heart. As to the best division of your time, consult what I have just said to another in somewhat similar position, and confronted with the same doubt as to whether there may not be some way for the time to be better divided.

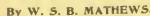
## beginner such as pique. 35-40. — 1897.

some people go in playing music which is not up to the level of their own out of their reach. It is like the man who said he had a "champagne appetite and a beer income" and that the result was complete misery. These people will not play what they can, but try to play what they cannot, with the result that they make no progress, and that their music is of no possible use to themselves or anybody else.

It is to be hoped that, as the science of musical education becomes better known in this country, this "overtraining" of musical students will give way to more rational methods.

MUSIC is not an idealizing art; it is itself not a selective nor an elementary art; it is itself, in its essence ideal. It is a yearning art; actually expressive of the sensual it cannot be. Music is a sentient art; it appeals to us through one of our senses; but sensual it is not. — H. C. Banister.





The Boston Symphony Orchestra or any other orchestra does not enter into and interpret music except in a very remote and secondary degree. It is the conductor who does this and makes them do it. When

The reasons for desiring a systematic course of study for music students are remarkably well stated in your letter, and there is no doubt about the desirability of the idea. When it comes to carrying out practically certain difficulties arise, which have to be met, just as they are in other departments of study. For instance, let us begin. The first point to agree upon is a point of graduation. How far should the graduate go, and about what kind of music should be required? My opinion is that the proper point for graduation is the sixth grade. The student should respond practically with high ability to the preliminary studies, and should be able to play the organ and piano, which would be to complete the sixth grade. The student would then be required to play the organ and piano at standard grades, or if you care to make it a trial, at higher, the seventh grade. You should then have a post-graduate course of at least a year, entitling the student to further knowledge, completing the eighth grade as

With reference to the permanence of the collection, Get it shaped first; do not overload it with names. All the books of studies you find in conservatory college catalogues. They mean nothing; the papers cannot go through a tenth of them, and you are to find out which things will really do the work. This is what I have given my opinion concerning in the list above. When you are ready then get

Another writes that a young pupil has lately come to her with the four books of Mason's "Toneh and Technic," and that she has gone about a page in each book. I suggest that if the pupil is young she confine herself for awhile to the two-finger exercises and arpeggios, making the latter the main thing. Practice according to the pattern in No. 6 (arpeggios), and carry this form through all the fifteen derivatives of the C position, direct, reverse, and in the fourth grade the two-hand positions. Take the metronome at not more

the fashion, or in order to possess another mortal attraction, the one to receive and deliver the message? Who have delivered the "Message to Garcia"? Who have been in dead earnest, straightforward, undaunted by any difficulty, unembarrassed by circumstances and surroundings, and finally successful? We have but to turn the pages of history to read an inspiration

Far too often the student is beguiled into playing rapidly and imperfectly by the desire of hearing how his piece will sound. This is like the child who pulls up a plant by the roots in his impatience to see if it is growing. In either case wholesome growth and definite results are impossible.



## THE TRUE BASIS OF TECHNIC

BY JEAN PARKMAN BROWN

makes them understand that this ought not to shake the whole house! One little chap, eight years old, who had been told this, said at the next lesson that the carpenters had been at work on his house, and "it didn't shake so much any more!" It was evident that he had been practicing his five-finger exercises with interest.

BY E. B. HILL.

If the teacher takes pains to notice all these little achievements of the pupil, that, surely, is another important way of keeping up the interest of the child.

"If, then, you wish to insure the interest of your pupils, there is only one way to do it, and that is to make certain that they have something in their mind to attend with, when you begin to talk. That something can consist in nothing but a previous lot of ideas already interesting in themselves, and of such a nature that the incoming novel objects which you present can dovetail into them, and form with them some kind of a logically-associated or systematic whole."

If the first melodies you teach a child are those with which he is already familiar, you awaken his interest at once. For instance, play to your young pupil a melody he has sung in kindergarten or in school, and give it to him for one of his first lessons. He will be far more interested than in melodies he has never heard before.

AMONG more liberal thinking musicians and mus-  
lovers the wrong idea is prevalent that teaching is not  
necessary for the education of the gifted person. They  
claim if a man or woman possesses talent it is easy for  
such to educate themselves in the mysteries of any  
art or profession without the aid of an instructor  
and that one who is not endowed with natural mus-  
ical instinct can never be made a musician—no mat-  
ter how energetic and brainy a teacher may mold his  
musical career. While I thoroughly coincide with this  
latter view, I cannot agree with the former conten-  
tion. A teacher is absolutely essential in order to  
spread the true gospel of music among those willing  
to learn.

But no sooner is that difficulty passed than another comes upon its very heels. Now the task is to push down the pedal immediately on the instant the finger has struck the succeeding melody-note. For as soon as this second melody-note is struck, the lower sixteenth notes require the hand to jump down for the order to fill in the harmonic background with unobtrusive smoothness.

And yet it is just that slight difference of  $\frac{1}{16}$  of a second between the gaps in the first run and the little rests in the second run that makes the difference in character between a sparkling staccato and a delicious non-legato under the hands of an artist. That is an important trifle. For, if you cannot make the difference, you lack by so much the power of characterization. And it is this power that the modern development of art demands. A hurried and indefinite effect means mediocrity nowadays. Stop to ponder the fact that the artist works for years and years in order to acquire the power to make the difference. Indefinite silences that give character and color to his interpretations. He gives lavishly of his time to learn how to use it at the smallest trifle.

These diminutive sections of time also claim our attention in connection with the singing touch.

Take, e.g.:

When we consider these very important relations the tiny hits of time to clearness and smoothness of expression, we are not surprised that so few of the thousands of piano students ripen to that pink of perfection which we recognize and demand in an artist. Because the mastery of these minute details demands two important qualities in both teacher and pupil.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with a final quarter note. The lyrics 'The Bird Song' are written below the staff.

First, a new perception of the intrinsic and relative value of these moments of time. This article is intended to emphasize their absolute importance. A study of the illustrations and problems cited may help us to be more careful and accurate appreciation of these valuable moments. It is true that the genius is guided in these matters by his intuitions, but as only one in a hundred does so, and is a genius, we who are only more or less talented must not leave anything to haphazard impulse. So success requires of us a close and exact analysis of effects, so that we can work up to the habit of precision and sureness which will finally operate as smoothly and unconsciously as the artist's intuitions.

Here the difficulty is the direct opposite of our first problem. There the question was: "How shall I regulate the length of the little gap?" Here, in playing the melody, it is: "How shall I suppress and prevent altogether?" As most frequently happens, the melody here is sung by the first voice, and the following accompaniment by the second. The teacher knows how often, and how much he must insist upon a perfect legato, and how easily the little gap will slip in just the instant before each following melody-note is taken. And here it must be watched all the more closely because the accompanying chord-notes are to be delivered *staccato*, and the upper finger will almost always ring out the following accompaniment chord with the first of the two chord-notes, instead of holding firmly for the full fraction of a second till the next melody-note falls due. And so common is this fault that composers have to caution the would-be performer by using repeatedly the indication *ten.*, for *tenuto*—to be held. For it is absolutely certain that the *first* fraction of a second is the one which is most liable to be the one that makes or mars the smoothness and fluency of cantabile playing.

Another example calling for nice discrimination subdivisions of time is brought out in connection with the use of the pedal in bridging intervals too long for the hand.

Now, what is true of the baby who is taught how to talk is also true of the music student who is initiated into the beauties of the art. Like the baby, he must be taught little and simple words first, musically speaking, he must be instructed in the rudimentary exercises of music. And just as a child continues to utter words and phrases until a certain age has been reached when the public schools may continue the education, so a music student should receive

primary instruction until he shows unmistakable signs of fluency and complete grasping of that which he is presented to him—then and then alone should he be trusted with the more difficult creations of the masters, and thus his education will become gradual, his firm. When you build a magnificent building you must first lay a solid foundation which will support the structure without danger of collapse. As it is with an edifice, so it is with a pupil. When you begin with hasty instruction, you will never succeed in making a good scholar of your pupil; but if your foundation has been careful, solid, and conscientious, that which you will build upon the same will defy all storms or earthquakes of professional life, and you will have reason to feel proud of your pupil.—*Toren Talk.*

Further, ether and pupil must have infinite time or they will never acquire this nice perception and this habit of precision. And here is one great American shortcoming, in spite of the repeated assurances of American teachers have given us about the value of the microscope. We are so accustomed to think that "get the facts" is the only way to get the truth, we must "get the facts" and then we can build. We come to think we are "losing time" when we stop to deal deliberately upon such minutiae as the bits of a second and upon such trifles as the elementary blur of the pedal effect. Yet we know and acknowledge that in absolutely every other line of work mastery of detail is absolutely necessary to success. Indeed, it is the one essential of modern success. The microscope is the only way to build up from the products of the microscope to the material of the hy-products made from the microscope. Material butchers usually throw away a very scrap of the material and every drop of its blood is taken account of.

SCHUMANN, Chopin, and Liszt unlocked the treasures that lay concealed in the pianoforte. The first and second, having immortal creative genius to loose, developed technique along the lines suggested by their own individualities; the third, having gifts without the divine spark, developed technique in the direction suggested by the various possibilities of the instrument as it yielded up its hitherto unexplored territory to him.—W. J. Henderson.

In teaching with only one piano, let the pupil turn his eyes away from you and name the octave in

which a tone is played. What child is not interested in hearing the dominant seventh chord resolve to the tonic? One little boy called it "busting"; another child, "dissolving." "Dovetail" this knowledge gained into pieces and studies.

The pupil will listen with interest while you play the plagal cadences if you tell him that the "Amen" hymns usually makes a plagal cadence. It will give him pleasure to distinguish at a distance from the piano between perfect and plagal cadences. And he will be far more interested in the cadence—say of the Streabbog opus 63, "Etude I," measure 8—than if he had never heard you play a perfect cadence.

But how shall we make the teaching of technic interesting to young pupils?

Just here let me say that "it is nonsense to suppose that every step in education can be made interesting. In music, as in everything else," "there is no royal road to learning." Still, there are many helps that can be given over the hard places. Some children like illustrations. To be told, for instance, that the hand is like a house, and that the fingers playing up and down are carrots being shaken out of the window

less for a dull and devitalized teacher to exhort her pupils to wake up and take an interest. She must first take an interest herself; then her example is effective as no exhortation can possibly be."

One effective way to start interest and to keep it alive is to have pupils meet and play before one another, informally, as often as once a month or six weeks. Of course, a formal "musical" could not be given as often—that is, one where the parents and friends of the pupils come to listen, and where the pupils are expected to play what they can play the best.

"The feeling of rivalry lies at the very basis of our being, all social improvement being largely due to it. There is a noble and generous kind of rivalry, as well as a spiteful and greedy kind, and the noble and generous form is particularly common in childhood. Can the teacher afford to throw such an ily away?" A pupil hears another play some piece that especially pleases him, and he expresses a wish to learn it. Possibly it may be a little in advance of his present accomplishment, but, his "emulous passion" being aroused, the chances are that he will master it, and thus advance a step.

How much parents can do if they will take an interest in their child's progress, make him play to them often, plan the time most convenient for him to practice, and not give him praise where it is not deserved! If they can read duets with their children, what a help in teaching them to read at sight! For in a short lesson, how little time a teacher can give to this important part of a musical education.

Why should not every teacher have a musical library containing easy duets and easy solos? At each lesson the pupil can be given some music to read at home. These pieces should gradually increase in difficulty; then the pupil will make steady progress in reading at sight without taking time for it in the lesson.

Some of the solos should be easy enough for the younger pupils, for instance, Kitchenaimeister's opus 120 and opus 125; also François Behr's opus 373, series 1.

For more advanced pupils, there are Krug's arrangements of parts of different operas, etc., until the pupil is able to read the Haydn and Beethoven quartets and symphonies arranged as piano-duets.

The expense of this library should not fall upon the teacher, as each pupil could pay something—perhaps two dollars a year—for the use of the music.

No teacher should neglect to give his pupils opportunities to play with other instruments. It seems difficult to arrange for an *ensemble lesson* every week for school-children. Once a month, however, is far better than not at all. The music need not be so difficult as to take too much of the pupil's practice time. There are the "Volkslieder Album," the book of "Favorite Tunes for Piano and Violin," or "Piano and 'Cello," and Peters's edition of "Classical Pieces for more advanced pupils. A pupil who is to make music his profession should early learn to play accompaniments, and should have the opportunity to play with another instrument as often as once a week.

Without work, nothing! But when the work is done with interest immensely more is accomplished. The pupils' meetings, the *ensemble* classes, the library—all take the teacher's time and strength outside the lessons, but the benefit to both teacher and pupil is full compensation. Indeed, it is a question if the extra time given by the teacher is not, after all, a saving of his vitality, for as soon as the pupil does his part with enthusiasm, teaching is a delight, and not a drudgery.

In these days of "advanced methods" in piano technique there is a radical manner of doing everything. We are taught to reinforce the fingers with the forearm muscles, or even the triceps; wrist figures must have the conscious aid of upper arm and shoulders; chord passages demand, in addition to the yielding wrist, all the weight and force that shoulders and back muscles can levy. In other words, "advanced interpretation" compels a quantity and quality of technique that cannot be produced by simple muscular means.

Modern technical investigation seems to confine itself largely to discovery how to do simple things in a complicated way. There is justification for this: modern concert standards demand a velocity and power that cannot be obtained by simpler methods. One must have force and brilliancy at all costs, and results can justify any means whatever.

Such is the standard of the ultramodern technician. He is forced to it, but nevertheless the act of technique must remain the same in spite of modern short cuts. Suppose you are to reinforce the fingers with the arm. Unless they have independence and individual capability reinforcement will only prove their weakness in the most searching way. Unless the wrist is trained as a single unit of effect, the addition of the upper arm and shoulder will only make certain its inefficiency and stiffness.

Never overlook the simple facts of technique—fingers, wrist, and arms. They need more separate, individual drill than ever before. You cannot get complicated results with unstable elements. If you have independent power of fingers and wrists to build upon there will never be any danger of not being able to reinforce it. Never discontinue detail drill of the units of technique; the subordinates must fulfill their duties automatically, in order that the executive head may combine them at his will. Never neglect an ultramodern "hint," study out new technical devices and makebreaks constantly, but remember, above all things, that foundation is essential to their success.

## PLAYING OR NON-PLAYING TEACHERS

WHETHER the perfect teacher of the pianoforte—or, for that matter, the teacher of any musical instrument—should, in strict professional course, be one who both can and will make practical exhibition to his pupils of the works under study seems yet to remain a moot point. Abstractly considered, it would appear the only right, proper, and inevitable thing for the skilled trainer, in any art whatsoever, to first “show the way” to the yet inexperienced, but presumably eager and imitative disciple.

It is curious to note, not only how many arguments to the contrary are adducible, but practically, also, how many professors of eminence have achieved good

results without the least demonstrational hints being vouchsafed to their charge. To this strictly non-playing class have belonged such esteemed tutors as Lebert, Maily, Villongo, and Deppé. We can understand how some gifted teachers able to theoretically direct and inspire their pupils—any, for various reasons, be not always competent or ready to teach themselves to give the best results; and all sundry ad-vanced works of the modern and modern repetitions. Virtuous, again, are apt to be jealously reticent, not wishing to let their pupils to acquire too easily certain "tricks of the trade," indeed, for several reasons, the virtuous, in general, is by no means the best possible teacher. There remains, however, a large class of teachers who do not play, by reason of their sheer in-competence; these flourish strangely enough and seem to help rarely "found out." *Musical Opinion.*

Don't imagine that ideas are only for the few. The reason that some have many ideas, while others have few, is simply because the former people are receptive to them, for ideas are germs of life, and seek for conditions suitable for their growth.



## FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MACGUTHRIE.

## MUSICAL ODDS AND ENDS.

SERANTIAN BACH, in prefacing his "Inventions," spoke of them as making a "plain method of learning how to play clean." Bach was a man who had the happy faculty of being able to say well, as well as to think well, not only in notes, but in words. No other words would have carried his meaning so straightly, or set it down so securely upon the attention of the reader, as those two simple ones: "playing clean." Do they not convey at once to your mind the image of piano-playing that is dexterously fine, free from any fault or defect, whose every detail is delicately, completely rounded? Clean playing, of whatever grade of difficulty, is the only kind that is pleasing, that can convey a sense of the beautiful.

There are a great many girls who study conscientiously, who play well, yet who do not "play clean," and, thinking about this, I have found that there are odd bits of music—musical odds and ends, we might call them for want of a better term—that are given little or no attention, and that these are the cause of much defective, untidy playing.

For instance, there is an odd end to notation which causes many a discord, although at first thought it may seem almost too simple a thing to speak of to any girl who has studied any length of time. When first a girl takes lessons, she learns the lines and spaces of the great staff, and then the lines and spaces which are added above and below, but because very few studies and none of the simpler musical compositions use the notes that are lower than the B on the third added space below the F-clef, to these lower notes there is given scant attention, so that when she does come to them, she plays them uncertainly, never having taken the care to make sure of them. Therefore, we have many errors such as the fundamental note of the chord of G being played on F and then hastily corrected, simply because these lower notes are seldom used and are being only occasionally used, have never received their due measure of attention, and because this bit of notation has been thrust in with the odds and ends.

Another "end" which is apt to be allowed to go very loose is that of the sharps and flats beyond the usual five, so that C-flat and E-sharp, etc., never become really familiar quantities to a girl; she cannot remember about them because she has never concentrated her mind upon them, and so plays them incorrectly first, making a correction necessary every time.

Musical odds and ends of quite another sort are the turn, the trill, the mordent, and the grace note. These do not belong to the melody in any sense; they are old-fashionedly called ornaments. More and more, in the new editions, the notes for which these signs stand are being written out in the musical text, but although all musicians of to-day do agree as to the beauty of these embellishments, the mystic signs are still with us, and there is a clean and a cluttery way of interpreting them. A trill rudely broken off is a very different thing from a trill whose end is nicely turned and fitted into the succeeding note. A mordent inverted is quite different from one which is not meant to be inverted. Again, there are no two things more unlike than the long grace note and the short grace note, than the appoggiatura and the acciaccatura, the one having an accent, the other has not; the one has languishing expression, the other is crisp, brisk, and hurried; the one leans grudgingly toward the melody, the other literally crushes itself into the melody.

You know that, if you were making a piece of Bachelberg lace, it would not be of much use to be able to put the braid nicely upon the design, the buttons where they belong, the linen in the center, and to do all the "whipping" if you did not also know how to "fill in" all the odd little places which occur in the design. The beauty of your work would depend al-

most entirely upon how cleverly you succeeded in doing this, and if you were to try to think of every musical composition as a beautiful design whose mission it is to delight the ear, even as lovely lace delights the eye, you would see how necessary it is that all the odds and ends be carefully thought of, that there must be no gaps in your knowledge, that every "out" is going to mar your aerial pattern, and that every mistake which has to be patched is bound to cause a burling place in your rendering.

Clean work means carefully-thought-out details. It does not mean thinking down to a certain note and letting the rest go as unimportant odds and ends, simply because they are not in common use; it means thinking the whole way down. It does not mean becoming acquainted with a certain number of scales and not troubling about the rest because they are not in every-day use; it means becoming acquainted with every scale equally well, so that when you do come across them they will not embarrass your fingers by their strangeness. It does not mean thinking of all embellishments as of the same nature and substance, to be played about alike or in the easiest way; it means the giving to each the characteristic individuality which was the reason for its having been used. A turn is no more like a mordent than the "singing-stitch" is like the "cross-stitch," nor are they to be made alike, any more than the two different stitches.

Give your mind entirely to each of these odds and ends, as well as to anything else in the course of your study, for they have never been neglected, or upon which you are not quite clear, once; tie each one up carefully with a word of concentrated thought, once, and you will then have them always at your command when you need them. If all odds and ends are thus carefully thought of, there will be no vagueness in the left hand, no aggressiveness or clumsiness, and in "playing clean" you will be observing that orderliness so dear to heavenly jurisdiction.

## MENTAL ATTITUDE OF TEACHER AND PUPIL.

BY F. BORSA MEDINI.

A TEACHER of teachers must have natural psychological gifts that can scarcely be put into analytical speech.

It is never safe to assume anything where mind is concerned, especially that a point can be passed over because familiar to every-day life, for the complexities of the brain are mercurial and altogether perplexing, and often fail to respond to anything like reason or to the analysis of the simplest problems of life. The gift of teaching is largely dependent upon the psychological intuitions that lead one to comprehend the sensibilities of a student, who has disarranged himself, as it were, and stands a target of strict discipline and criticism. If this mental condition has not been unconsciously assumed by the student, the teacher must bring about, with all the charm of an eager and sincere enthusiast, the proper mental attitude of student *versus* teacher. Only through a harmonious beginning can thought answer thought.

Nothing is more depressing to a teacher, whose greatest wish is to unfold to a student the true meaning of himself and his powers, than to find time wasted by unconscious antagonism, obliged to override obstacles that ought not exist, and which, happily, are not frequent. This non-receptive state does not always appear in the aggressive, contradictory or antagonistic nature, but is reached by undue anxiety on the part of the student, whose self-examination develops the idea that strive and strife are synonymous. It sometimes comes from professional criticism following unrest that has led a pupil to start upon an investigating tour of his own mind, and has listened to criticisms and opinions which seem diametrically opposed. Not schooled or experienced enough to comprehend that there is a difference between criticism that is a "matter of opinion" and art-knowledge, he suffers much as did Lot's wife and his backward looks

leave him, if not a pillar of salt, in a chaotic state of mind that is quite as unstable should a cloud hang over his head. And no student escapes the gloomy, discouraging days when ideals travel faster than accomplishments.

If, as occasionally happens, the mental attitude is non-receptive for constitutional or habitual reasons, and neither the powers of the teacher nor the willingness of the student can harmonize the unfortunate conditions except through constant effort and frequent friction, the pupil should be dismissed and inspiration devoted to a better cause than merely the vanity of subjugating mind to mind rather than turning it to the subject-matter in hand.

There is, however, even a greater and more subtle enemy to the unobtrusive teacher who is doing conscientious and heroic work, and fancies the apparently receptive attitude of the student is all that counts. This is when the teacher suddenly discovers, after months of labor, that the rich treasures of an enthusiastic mind have been poured into deaf ears and the student who seemed kindling in a store of new knowledge has been dumbly passive and wholly unthinking. Such a nature is generally willing, and will be found to possess—deeply buried beneath a calm exterior—a strong, sympathetic, even emotional, nature.

Such a nature requires development of the imagination. It must learn to assimilate thought and expression; it must be awakened to emotion that will respond to the quick, for they have never learned the difference, there is any relation between musical expression and thought.

The teacher student has two attitudes to study, one the passive, the other the active; and that which is desirable as a student seems weakness in a teacher; in the student, the student who obtains from a teacher the greatest good is the one who comes to confess his sins, known and unknown, and seeks their remedy, but the student, in turn, becoming the teacher must readjust the attitude from receiver to giver, and the mark of interrogation drops its shepherd crook to form a decision, if not to the imperative mood.

Where the student has wandered, tearfully and pleadingly, the teacher gives forth helpfully, smiling, confidently, for he will commit a crime if he oversteps by a hair the boundary of the known. Experiments must be practiced upon himself alone. There are stages of study when the student must be led to throw the passively receptive condition, for the advancing and retreating of mind-ways between teacher and pupil are to be equalized, and, while the teacher is giving ideas to the pupil, the latter receives nothing that is not returned by application, no matter how imperfect, or to the analysis of the simplest problems of life. The gift of teaching is largely dependent upon the psychological intuitions that lead one to comprehend the sensibilities of a student, who has disarranged himself, as it were, and stands a target of strict discipline and criticism. If this mental condition has not been unconsciously assumed by the student, the teacher must bring about, with all the charm of an eager and sincere enthusiast, the proper mental attitude of student *versus* teacher. Only through a harmonious beginning can thought answer thought.

Nothing is more depressing to a teacher, whose greatest wish is to unfold to a student the true meaning of himself and his powers, than to find time wasted by unconscious antagonism, obliged to override obstacles that ought not exist, and which, happily, are not frequent. This non-receptive state does not always appear in the aggressive, contradictory or antagonistic nature, but is reached by undue anxiety on the part of the student, whose self-examination develops the idea that strive and strife are synonymous. It sometimes comes from professional criticism following unrest that has led a pupil to start upon an investigating tour of his own mind, and has listened to criticisms and opinions which seem diametrically opposed. Not schooled or experienced enough to comprehend that there is a difference between criticism that is a "matter of opinion" and art-knowledge, he suffers much as did Lot's wife and his backward looks

When Sir Sterndale Bennett was Principal of the Royal Academy of Music, some young men came to him as candidates for admission as students, and with the swagger that comes from "advanced" thoughtlessness, with the grandiose air of superior persons said, "Ah, we go in for Wagner and the modern school," and so forth.

"Far be it from me to hinder you from any explorations in any region of music; but let me ask you do you know Mozart's symphonies?"

## A LETTER TO A YOUNG COMPOSER.

DEAR MADAM:

Your song has arrived and received my immediate and careful attention. At the risk of causing you a temporary disappointment I should not advise you to publish it. The full reasons for the verdict are such as would require a great deal of writing on my part; and even though I could not put it all down, it would still be a question whether I could make my meaning clear. A personal interview might be necessary for it.

The reasons can, however, be summed up in the statement that—don't be pained too soon, please—your song is not a composition, but rather a retained improvisation. The difference is simple. An improvisation comes and goes; a second—and it exists no more; it may please for the moment, but it does not last long enough to admit of judgment, or even of a more than superficial understanding on the part of the listener, who, if a part of it should be unintelligible to him, can always assume that he did not hear it rightly.

But a composition *stays*; it is intended to please lastingly, at least long enough to be learned; it must be understood; it will be judged on paper, in a state of permanency. A composition, be it a musical or literary one, is a *finished*, an *essay*, an *article* (all in my name) on a *definite* subject, and this subject must have definite features, and these features must be mentally tangible, or the listener gets lost.

Now, there are very pretty turns in your song, which should make very acceptable *individuals*, but the body itself is missing, that body which the incidents were only to adorn.

As in the works of all amateurs, there is too much material in your song; there is enough in it to make a book of songs, but it is undeveloped. I trust you are earnest enough not to feel wounded if, by way of illustration, I liken the song to an article composed of nothing but headlines, or to the index-page of a book.

The material is all very well selected; nice little ideas bob up everywhere, but they die in the bud to give room to others who again succumb to new ones crowding them out. I have rewritten the first stanza of the song, not to give you a model, but merely to show you how simply the song can be written. The melody of the first eight measures recurs now at once in the piano accompaniment while the voice murmurs the text on one or two notes; this recurrence gives *form* to the song, without which the song is not a composition, but a mere wandering of a musical mind from thought to thought. Personally I should not employ more than one octave of the voice in a song of this type, but I kept as close as possible to your own notes.

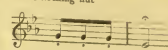
Your bridge or modulation to A-major is too abrupt, and the continuation of D-minor a trifle confused. The latter is, besides, far too elaborate for such a text, making almost a left hand study for the pianist.

If you wish it, I will rewrite the song entirely; but this would take from four to five hours. Then you could publish it with the calm feeling that your ideas, your style, your manner are *preserved* (in the form being changed), and that the song can boldly face the broad light of permanency and criticism. I can say this safely, because my work should not consist of admiration, but of elimination, for; as said before, there is *too much* material in your song.

Let my words not discourage you; the erroneous view that composition is a mere matter of natural gift is so widespread that you deserve no blame for sharing it. Try again and again, round out your thoughts, express them simply and clearly, no matter how naive or juvenile they may appear at first, and learn to develop a *motif*; then you will soon see the justice of my advice and smile at the little tear of disappointment which may just now dim your eyes. Ask of Liza Lehmann, or of Mrs. Beach, or of Mademoiselle Chaminade, or of any composer, man or woman, by what road they arrived at their skill, and they will corroborate my advice. Remember that

## THE ETUDE

the material to the immortal "Fifth Symphony" of Beethoven was nothing but



Very truly yours,

CONSTANTIN VON STERNBERG.

## PRIMARY TEACHING.

BY FRANCES C. ROBINSON.

## II.

## GETTING PUPILS TO PRACTICE.

THE best teaching cannot make a brilliant musical performer without the earnest co-operation of the pupil. Teachers point the way, but progress depends largely upon the pupil's own work. All pupils should be shown, at the start, how to practice. As to length of time, for juveniles, I advise a half-hour's practice, daily, for the first few months; after that an hour divided into two half-hours at different times of the day. The first half-hour can easily be used for exercises and scales. Pupils must count aloud while playing their first studies, and always in practicing new work. When a certain degree of steadiness and certainty is acquired, I allow them to discontinue counting aloud, where the rhythm is simple, and I assist them to count everything mentally; but the moment they are faced with a difficult passage I urge counting aloud again. That there may be harmful effects, in excess of counting aloud, I admit, and teachers must exercise their judgment regarding both this and the use of the metronome.

When a pupil (I refer to a beginner, of course) reads a new exercise, or study, at his lesson, let him first play the left hand part alone, then the right-hand part, and after that both parts together. I frequently give young pupils a study to read and "work my" by themselves, for next lesson, impressing upon them and begin each hand alone, then both together, always remembering to pick out the "hard places" for special practice. At the next lesson I expect finding, and time to be correct, as well as the reading of the notes. Knowing this, they acquire the habit of working carefully.

No book is needed for the first several lessons, but I usually give one to children at once, only feel more important when they carry a book home from the first lesson.

All pupils should be trained, from the start, to listen to their own playing—to listen as they would to the playing of another. I advocate the giving of little pieces, very frequently, to children. By means of these, the cultivation of musical feeling, or expression, may be begun very early. Scales must be made *interesting*, as they can be when taught in all their varied things, with every kind of *improvisation* will do, than by any other fault, for, without definite set of fingerings, you will never possess assurance.

On some students kind words are utterly wasted; only sharp, unkind, cutting, and stinging remarks will be of any avail.

Learn a piece in strict time, perfect technique, broad tone, and be sure to hold notes their true values. At this time, then learn to phrase, shade, use pedals, and color, retard, and accelerate, but do not color and shade and put on the finishing touches first.

Never let pupil play and pleasure combined. Attend to duty—that is, practice—first, every time; and as the seasons go you will be convinced of the wisdom of this advice.

The idea that some students are possessed with, that they can learn to play a little bit, without knowing anything, or even learning the notes of two chords, is too ridiculous to give a sober second thought.

## EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CHELIVER.

## VII.

Be punctual in your attendance. It shows lack of respect, as well as interest, to come late, lose time, and then expect the teacher to make up your full time, knowing, as you should, that it discloses the student's falling.

Avoid a careless, unbecomingly humble and wrist stroke, lacking vitality, energy, yes, everything but concert and egoism.

Sighing, gaping, slumping the shoulders, and looking weary are symptoms of a lazy, indolent disposition. Vigorous means must be resorted to to rid one's self of these faults.

Be helpful and sanguine in whatever you essay. Being and thinking helpfully with a determined purpose will overcome many seemingly insurmountable obstacles.

One of the chief causes of rugged, stolid, un-decided playing lies in the fact that when striking from the wrist—that is, in the forward swing of the hand—we hesitate before alighting on the key, thus giving the effect of insecurity and wobbling in the final production, which takes a trifle ahead or behind the beat.

I cannot impress too strongly upon all students the great importance of learning passages with the correct fingering at a very early stage. More time is wasted thinking of any kind of fingering will do, than by any other fault, for, without definite set of fingerings, you will never possess assurance.

On some students kind words are utterly wasted; only sharp, unkind, cutting, and stinging remarks will be of any avail.

Learn a piece in strict time, perfect technique, broad tone, and be sure to hold notes their true values. At this time, then learn to phrase, shade, use pedals, and color, retard, and accelerate, but do not color and shade and put on the finishing touches first.

Never let pupil play and pleasure combined. Attend to duty—that is, practice—first, every time; and as the seasons go you will be convinced of the wisdom of this advice.

The idea that some students are possessed with, that they can learn to play a little bit, without knowing anything, or even learning the notes of two chords, is too ridiculous to give a sober second thought.



## HOW TO BEGIN THE STUDY OF BACH.

BY EMIL LIEBLING.

TO THE EDITOR: Will it be possible for you to publish an article on the necessary requirements for a student desiring to play Bach's fugues in an intelligent manner? Is the aptitude for playing such more likely to be inborn than acquired? I am a member of a small club of pianists who are interested in Bach's music, and any information would be most helpful.

—A. D. B.

THE above inquiry, which has been referred to me, is interesting and significant in many ways. I venture to say that ten or fifteen years ago it would not have occurred to anyone to make such study the subject of serious thought or investigation. Since then, however, music as an educational feature has advanced wonderfully, and the interest in serious lines of thought has deepened materially. Aside from the pleasure derived by musical students in the accomplishment of a beautiful art, or the satisfaction gained in professional success, it may justly be claimed that musical study finds a legitimate place alongside of algebra, geometry, and other sciences as developing the reasoning faculties in a thoroughly definite manner, and from this practical point of view it should be encouraged irrespective of specific musical talent. As one of many means of mental and artistic culture music fully ranks with other specialties, such as literature, art, and history. Many study at our art-schools, who never expect to paint pictures, and other interesting subjects are seriously pursued by earnest workers without expectation of later utility.

Bach study, more than any other, calls into play the greatest multiplicity of demands and requirements. In order to succeed one must be guided by an experienced hand; it will not do to have a smattering of a few inventions and fugues. The pedagogue who presumes to teach Bach properly must be master of the subject in its entirety. A critical selection of a definite and systematic course is indispensable, and involves the ability to execute all the works. To teach Bach without being able to play the works in question is to attempt and perpetrate an absurdity. It goes without saying that this selection of the fittest material will differ with different authorities, but unless a teacher has definite artistic convictions in regard to the selection of material and the phrasing and interpretation thereof, the work will always be diffuse, prolix, and nothing will be accomplished in the end in spite of the time consumed.

Even the simple Bach invention involves much of interest. The leading of the voices in imitation can be followed; then there is much of interest in analyzing the musical form and various modulations; proper phrasing, which necessitates perfect independence of fingers and hands and ready mental activity, is to be studied. To the suites we find the various dance forms cleverly exploited and the difficulties, technical and otherwise, multiply. Many sins of omission and commission are committed in the execution of the old embellishments, the proper rendering of which seems to be a *terra incognita* to most teachers.

As to the necessary requirements for a proper rendering of Bach's fugues in an intelligent manner, they are distinctly technical and intellectual both. To master them technically presupposes a course of study, including Czerny's Opus 740, Cramer, and the Clementi "Gradus." The intellectual feature consists in being able to analyze each fugue according to its thematic development, and the magnitude of this task can readily be appreciated when one reflects that, while the form is seemingly perfectly set and definite, yet such was the fecundity, genius, and inventiveness of the master that each fugue presents different treatment, novel problems, delightful surprises, and convincing evidences of endless musical ingenuity.

The devoted student will also learn to recognize the melodic features of the work. To be true, they are somewhat austere, but their charm will last centuries, where others vanish after decades. The fourth, eighth,

and twenty-second pedales from the first book of the claviered are masterpieces of melody, while nothing can exceed the ingenuity displayed in the fifteenth fugue of Book I, or the cleverness of fugue No. 24, book II, in which a rollicking riddle theme is put through its paces with inimitable humor. In fact, through its pieces with inimitable humor in the "Clavierchord" presents so complete a compendium in the "Clavierchord" alone of almost every phase of musical thought and emotionality (always tempered by his surroundings) that many ages will pass before anything can take its place. No one can lay claim to musical pro- ficiency who has not mastered his Bach. No more delightful pastime can be enjoyed than the reading of his "Chorales" (Peters edition), in which a never-ending melodic interest and contrapuntal effect prevails; the latter feature is an integral part of the whole, never obtrusive, and simply a means to the end of effect or climax. The elimination of the thematic matter is the distinctive feature of Bach's thematic art; when he presents his theme and answer he finds sufficient material therein to work out the fugue; in this regard even such masters as Beethoven and Mendelssohn fail to preserve perfect unity. Handel, however, clever writing; the works of these two great contemporaries of the great Leipzig cantor can be used to advantage as illustrating evidences of great contemporaneous musical ability. Great painters use few pigments, great composers few modulations, and this is the case with Bach, and yet the "G-minor" and "Chromatic" fantasias include enharmonic features which would not be out of place in Wagner's works. A minor and yet noticeable feature of Bach's ingenuity lies in the unlimited variety of his endings, and it will pay the student to study the final measures of the fugues with especial interest.

As to the attitude for Bach playing, I would hardly consider it inborn; there may be a predisposition with some musical intelligences which would facilitate the more rapid acquirement of the necessary ability, but, in a general way, Bach study will find its proper and definite place at a certain development of the student.

## THE TEACHER'S FERTILITY.

BY J. FRANCIS COOKE.

## FRESH IDEAS.

AFTER the consideration of proficient training, probably no point is of more importance to the piano teacher than the ability to infuse a new life into an old subject. Any technical subject can become prosaic and uninteresting if not administered in proper portions, at the right time, and in an attractive manner. Unless the teacher is extremely careful, the pupil will soon come to look upon his lessons as simple periodical repetitions of the same old story. It takes no little ingenuity and discrimination to give each lesson a tone of freshness.

When we remember that it is often necessary for the teacher to go over the same subject many hundred times a year, it is not surprising that it is difficult to make each topic appear brand new to the pupil. Some subjects must be carried through several lessons and each time the teacher must discover some new point of interest, not yet discussed. Well-trained teachers endeavor to keep in reserve many observations, which might well be introduced in one lesson, for the simple purpose of sustaining the interest. Let the student once feel that a subject has been exhausted at a previous lesson, and he will find little more use for it in the future. The ambitious student must feel his ignorance before he can completely master a subject, and at the first intimation of such knowledge he is anxious to depart for newer and more engaging fields of knowledge.

## TREASURY NOVELTIES.

It is not to be understood that the writer is striving to impress the necessity of constantly changing the work with a view of introducing novelties. Many teachers, unfortunately, feel that it is necessary to

vary the pupil's course of study by occasionally teaching him pieces of a lower grade or standard of musical worth. Children often clamor for such pieces in much the same manner as the average small boy seeks the dime novel. It is well for teachers added to this practice to remember Emerson's dictum in the essay "Spiritual Laws." "The way to speak and write what shall not go out of fashion is to speak and write sincerely."

## THE DILEMMA.

Notwithstanding the vast amount of music written and published, the number of compositions adapted to teaching purposes is really very limited. This makes the teacher's task much more difficult. Let us suppose that a teacher is giving a pupil the "Haydn Sonata," No. 6, in C-sharp minor. Let us assume that the pupil has already mastered the technical side of the piece; the marks relating to dynamics have been carefully observed; the melodic, metrical, and rhythmical phrases have been more fully considered, the general tempo has been determined, and the style of performance decided upon.

It may happen that when all this has been accomplished the sonata may still remain unsatisfactory. It may lack polish or perhaps there is a lack of a satisfying sense of the finished performance. It may lack repose; it may lack unity; it may lack power; it may lack elegance or grace. It is then, and only then, that the fertility of the teacher is truly tested. If the pupil is allowed to go home with the simple injunction—"PRACTICE," the outcome will naturally be a failure to secure what the teacher really wants—a true artistic interest.

## A REMEDY.

It is the teacher's mission to indicate some new characteristic of the composition itself, to relate that portion of Haydn's life when he was known to be at work upon his earlier sonatas or even to represent some famous pianist's mode of interpreting some portion of this very popular work.

It makes little difference what the instrument is, the main point is to bridge the pupil's interest in the composition over to the next lesson. A spontaneity of thought at this critical period is frequently the salvation of some composition. The teacher should keep constantly in mind appropriate devices for inspiring freshness to a lesson at all stages of its progress.

## HOME-CIRCLE CRITICS.

THE best-devised plans and systems of the most conscientious and painstaking instructors of music "ginger" aptly" most vexingly, without any blame attachable to pupil on the score of indolence or stupidity. In respect to private teaching, it is seldom considered how greatly, in many instances, the ill-advised criticism and interference of "home friends" tend to frustrate the intentions and artful routine of the best-experienced professor.

When we remember that it is often necessary for the teacher to go over the same subject many hundred times a year, it is not surprising that it is difficult to make each topic appear brand new to the pupil. Some subjects must be carried through several lessons and each time the teacher must discover some new point of interest, not yet discussed. Well-trained teachers endeavor to keep in reserve many observations, which might well be introduced in one lesson, for the simple purpose of sustaining the interest. Let the student once feel that a subject has been exhausted at a previous lesson, and he will find little more use for it in the future. The ambitious student must feel his ignorance before he can completely master a subject, and at the first intimation of such knowledge he is anxious to depart for newer and more engaging fields of knowledge.

What with such drawbacks, and the competition of the big schools—these being too supremely automatic in their dealings for such considerations to touch their professors—the private teacher has a hard task in these days. If too severely academic in his choice of study material, he risks an appreciable shrinkage of his clientele, while, if too indulgently bent upon uniting all tastes while yet anxious to do his duty, he will likely find his hair falling off, or grizzling, with perhaps more than ordinary professional rapidity.—Musical Opinion.

No 3315

## Dance of the Gnomes.

1

Edited by Carl Hoffman.

P. Gaide, Op. 36.

Tempo de la Polka.

Copyright 1900 by Theo. Presser. 3



*mf*

**TRIO.**

*f*

*p*

*f*

*rit.*

*mf*

*p*

*ff*



<sup>4</sup> N<sup>o</sup> 3316 Peasant's Wedding March.

Bauern-Hochzeitsmarsch.

(Hans Heiling.)

H. Marschner.

**Vivace.** **SECONDO.**

*pp* *f* *mf* *p*

Copyright, 1900, by Theo. Presser & Co.

N<sup>o</sup> 3316 Peasant's Wedding March.

Bauern-Hochzeitsmarsch.

(Hans Heiling.)

H. Marschner.

**Vivace.** **PRIMO.**

*pp* *f* *mf* *p*



*mf*

*f*

*mf*

*mf*

*f*

*accelerando*

*f*

*mf*

*f*

*mf*

*f*

*f*

*accelerando*

*f*



A FRANGESA  
MARCH.

P. MARIO COSTA.  
Arr. by H. E.

**Tempo di Marcia.**

10

TRIO

*f* *p* *Semplice* *p cantabile cresc.*

*mf graz.* *p*

*legato* *mf poco cresc.*

*ff marc. poco cresc.*

*f* *mf* *f* *ff*

*f* *mf* *ff* *ff*

\* After D.S. the first page may be repeated.



## Repos d'Amour.

Edited by Anthony Stankowitch.

(Romance.)

Rich. Fuchs, Op. 5.

Moderato. M.M. ♩ : 92  
*espressivo e legato*

Musical score for the left page of "Repos d'Amour". The score is in 3/4 time, key of B-flat major, and consists of six systems of piano accompaniment. The first system begins with a *mf* dynamic and includes a *cresc.* marking. The second system features a *f* dynamic. The third system includes a *legato* marking and a first ending. The fourth system is marked *ben marcato la melodia*. The fifth system continues the melodic development. The sixth system concludes with a *ff* dynamic and a *tr.* (trill) marking.

Musical score for the right page of "Repos d'Amour". The score continues from the left page and consists of six systems of piano accompaniment. The first system is marked *appassionato*. The second system includes a *cresc.* marking. The third system features a *rit.* (ritardando) and *dim.* (diminuendo) marking. The fourth system is marked *a tempo*. The fifth system includes a *rall.* (rallentando) marking. The sixth system concludes with a *pp* (pianissimo) dynamic.



## Dance of the Elves.

Revised by C. von Sternberg.

Edvard Grieg, Op. 12, No. 4.

Molto Allegro e sempre staccato.

The first system of the musical score for 'Dance of the Elves' consists of four staves. The first two staves are a piano introduction marked 'a)' and 'pp'. The third and fourth staves are the main melody and accompaniment, marked 'f'. The melody features a series of eighth and sixteenth notes, with various fingerings indicated above the notes. The accompaniment consists of chords and single notes in the bass line.

a) When Elfs dance, their feet are not supposed to touch the ground; so light is their tread that the grass blades hardly bend under it. Let your touch be equally light and dainty.

b) This is a suggestion of the Horn-call of Oberon, the King of the Elves.

c) The *LA* should endeavor to plainly reit-

erate the rhythm of the first motive as stated in the two preceding measures.

d) Here begins the ascent towards a climax which reaches its summit at e), and then descends until that *pianissimo* is reached which is required for the resuming of the first subject.

Copyright, 1899, by Theo. Presser, 2.

The second system of the musical score continues the piece. It consists of four staves. The first two staves are marked 'pp' and 'f'. The third and fourth staves are marked 'f' and 'pp'. The melody continues with various dynamics and fingerings. The accompaniment includes chords and single notes. The system concludes with a final chord marked 'pp'.



# Hunting Song. Jagdlied.

ADOLF SCHULTZE, Op. 19. No. 3.

Allegro vivace, M.M. ♩ = 116.

The first system of the musical score for 'Hunting Song' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro vivace, M.M. ♩ = 116'. The first staff begins with a forte (*mf*) dynamic. The third staff continues the melody with a 'poco rit.' (slightly ritardando) marking. The fourth staff is marked 'in fa tempo' (return to tempo). The fifth staff features a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic.

Copyright, 1900, by Theo. Presser, &amp;

The second system of the musical score continues from the first page and consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro vivace, M.M. ♩ = 116'. The first staff begins with a forte (*mf*) dynamic. The third staff continues the melody with a 'poco rit.' (slightly ritardando) marking. The fourth staff is marked 'in fa tempo' (return to tempo). The fifth staff features a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic.

3247. 2



## ALLA MARCIA.

Revised by Constantin von Sternberg.

NICOLAI von WILM, Op. 14, No. 6.

This pretty piece affords an excellent opportunity to establish in the young player's mind the following important rhythmical principle: the fractional note succeeding a prolonged (or dotted) one, belongs to this dotted beat only in an arithmetical sense; musically it forms an introductory part of the following beat, and is to be conceived like the first syllable in "before" or "prevent" etc. There is no exception to this principle in this piece, and elsewhere, too, exceptions are very rare. It will be well to observe this in the very first reading, by never

Allegro moderato.

The first system of the musical score for 'Alla Marcia' is in 4/4 time, marked 'Allegro moderato'. It begins with a piano (pp) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Fingerings are indicated with numbers 1-5. A crescendo (cresc.) is marked over the first two measures. The system concludes with a forte (f) dynamic.

a) Strike the B flat as softly as the D flat above it has become in the meantime; the B flat is not belonging to the melody.

b) Players whom this piece addresses will hardly be able to strike this chord in any other way than by using the thumb on the two lower notes, and sacrifice the tip on E flat.

Copyright 1899 by Theo. Presser, 5

The second system of the musical score continues the piece. It features a variety of dynamics including forte (f), piano (p), and fortissimo (ff). A crescendo (cresc.) is marked in the right hand. The piece concludes with a 'Fine' marking. A third system is partially visible at the bottom of the page, showing further musical notation.

c) The omission of the small notes in both hands will afford a considerable facilitation.



*dolciss.*  
*pp*  
*sempre pp*  
*poco rit.*  
*ff*  
*dim.*  
*rit.*  
*a tempo*  
*pp d. c.*  
*ff*  
*pp*  
*d. c.*

d) The left hand, while playing very precise in rhythm, must do it so softly in this part that the difference between the touches of the two hands must be considerable; only thus can the melody in the right hand be brought out.

i) Play these four quarter-notes in both hands strong and slightly detached from each other.

e) Strike this E flat well, and make the change underneath it (in the next measure) quite softly so that the melody-tone E flat can be still heard above it.

k) Imitate in the right the manner of playing at i).  
 l) Remember what you did at e).

## ROWING.

Words by NELLA.

Music by HENRY PARKER.

Moderato.

*pp*  
*mf*  
*f*  
*rit.*  
*p*  
*ten.*

1. Stead-i-ly row-ing a-gainst the tide,  
 2. Met-ri-ly row-ing with wind and tide,

Slow-ly but cheer-i-ly row-ing; Skies grow-ing dark and the river wide, Au-tumn winds are  
 Bright is the sky that's o'er us; Sun-lit the banks on the river's side, All the world's be-

*dolce.*  
*p*  
*ten.*  
*ten.*

blow-ing. Thus down the riv-er of Life we go, Spite of the shad-ows di-  
 fore us. Oh! life is eas-y when day by day, For-tune her smile be-

*cresc.*  
*rit.*  
*a tempo*  
*rit.*  
*fa tempo*

vin-ing, Tho' 'gainst the wind and the tide we row, The star of hope is shin-ing.  
 stow-ing; We row our boat on the pleasant way, The way the stream is flow-ing.



Keep-ing our course, tho' the  
Read-y with word of good

*p* *antabile* *cresc.* *p* *sosten.*

boats we meet, On with the tide are drift-ing; Tho' in-to shad-ows we row, while they  
cheer for those, Who with true hearts, en-deav-or, Still to row on, tho' the riv-er flows,

*p* *con espress.* *cresc.* *p* *cresc.*

Pass where the clouds are lift-ing; Row-ing, row-ing, Down the stream we go  
Chang-ing its tide for-ev-er;

*rit.* *Allegretto.* *colla Voce.* *dim.* *p* *f*

Brave-ly meet-ing wind and tide, Chang-ing ebb and flow, Row-ing,

*cresc.* *f* *con moto* *cresc.* *f*

row-ing, Be it fast or slow — On-ward still our course we keep —

*cresc.* *cresc.*

1<sup>st</sup> Verse.  
Row-ing, as we go.

*f* *ten.* *f* *con spirito*

*dim.* *p* *D. S.*

2<sup>d</sup> Verse  
Row-ing, as we go.

*f* *rit.* *ff.* *f* *colla voce* *ff.* *accel.* *ff.*



# The Lord's My Shepherd.

Jean Bearl.

Moderato.

2. Yea,

1. The

though I walk Thro' death's dark vale, Yet I will fear no ill; For  
 Lord's my shep-herd, I'll not want, He makes me down to lie. In  
 Thou art with me, And Thy rod and staff me com-fort still. Good-  
 pas-tures green; He lead-eth me, The qui-et wa-ters by. My

1<sup>st</sup> verse only.

soul he doth re-store a-gain; And me to walk doth make. With-  
 in the path of right-eous-ness, E'en for his own name's sake. With-  
 in the path of right-eous-ness, E'en for his own name's sake.



2<sup>nd</sup> verse only

ness and mer - cy all my life shall sure - ly fol - low

*marc.*

me; And in God's house for - ev - er more My

*rit.*

dwel - ling place shall be. And in God's house for -

*rit.*

*ad lib.*

ev - er more My dwell - ling place shall be.

## SOME POINTS OF SUCCESS.

BY WILLIAM ARMSTRONG.

No. I.  
THE SINGER.

SUCCESS means work, but it means also intelligent work. The plea is often made that the mind is only fresh and receptive for a certain length of time daily. This is all very true,—fresh and receptive in one direction. When this time-limit is reached, a limit which must vary according to the physical strength and not according to the lack of energy, it is simply a thing to give, within reasonable bounds, both mind and body refreshment by change of occupation. By this I do not mean to keep the thoughts and energies fastened always upon the one theme, music, but upon those things which tend to cultivate the mind in any direction. And to none is this broader cultivation so keener mental insight through knowledge of the wide range of subjects bearing on his art more important than to the singer, and particularly the composer.

Rosenthal, the pianist, once said to me: "Everything a man has studied and learned shows in his music. When he fails to arouse his audience the trouble comes, first, through his lack of intelligence; afterward through his lack of temperament." But it is this very fact that a man has not alone studied, but *learned*, that gives him the power of command. No simple going over of a subject many times and then dismissing it, but study with a thoughtful concentration that means retention.

Madame Nordica has been to me a most interesting example of success through unstinted and unyielding work and sheer force of energy and will. She, herself, once said to me, in speaking of the relative successes with and without work: "If you work five minutes you succeed five minutes' worth; if you work five hours you succeed five hours' worth. Plenty," she added, "have natural voices equal to mine, plenty have talent equal to mine, but *I have worked.*"

But her work has been intelligent work, reaching its first real climax, in the sense of showing the application preceding it, in the study of Elsa under Madame Wagner's direction for the "Lohengrin" performance at Bayreuth. It was the exhaustive studying out of that one rôle that gave Madame Nordica the most pronounced step in her career. The study of the gradual development of the character from girl to woman; the bearing of other rôles in the story

upon that of Elsa, and their relation and influence; the reasoning out of every gesture, attitude and movement, and, above all, the study of the words, singly and with full knowledge and value of the meaning—these things, constituting the coherent whole, tended not only to give powerful impetus to her future development, but they crystallized all that she had previously accomplished. But as groundwork Madame Nordica had a good long apprenticeship to build upon. The elements of song, speech, the story

and upon. The elemental must precede the step of higher development, and in losing sight of this fact too many end their art before they have begun it. It takes years, and not moments, to make the artist. The most successful of artists have faced the most pronounced defeats. Mr. Jean de Bock, after years

of study, was hissed from the stage of the opera at Madrid. He went back to the studio and worked three years longer. Madame Calvé, whose Carmen has made it difficult for another to follow in the role within the next decade, was hissed in this part and on the stage of this same Spanish theater.

There are instances many in number that could be cited where defeat has been the result of the

The greater the will, the greater the success. Determination to work until that which we do is recognized by others is the strongest evidence that we can give of the possession of that will. We may feel assured of the value of our achievements, but it is the

assuring of others of their value that makes our success

## THE ETUDE

As to shortcomings in personal appearance, not all can be lovely, but a developed intelligence is a greater beautifier than any cosmetic.

Madame Materna told me of her first meeting with Wagner at Bayreuth. She had wished to sing Brünnhilde and had sent him her photograph, with a request to that effect. Looking at it, as he frankly told her afterward, he said: "That face sing my Brünnhilde? Never!"

When he met her personally his decision was reversed at first sight. When she spoke there was a good-humored friendliness—the Germans call it *gemüthlichkeit*—that made one forget the appearance of her face in repose.

While good looks are very desirable in a singer, good art is more so, and surely you will not stop to consider the matter before you agree that a singer is better remembered by the beauty of her song than the beauty of her features. Homeliness is a help to success. It compels more than ever to a developing of the beauty that is within, the only source of reliance when it comes to the final decision.

I do not deny that some achieve a certain success through their looks, but a day arrives when we dare no longer to scrutinize them through our glasses, and then they are had for the eyes as well as the ears.

It is one thing to feel that you have within you the undeveloped power eventually to accomplish certain ends, and another thing to know that you are

sufficiently developed to accomplish them. In the first instance self-knowledge sustains you, in the second you have the right to expect recognition according to the development of your powers. To be denied that recognition or to be given it only partially and yet

## TAKING LESSONS NOT ALL

W. H. S. JONES.

[illegible]

19) Likewise, I could appreciate the opportunity to explain  
 means to recording the correspondence of America, thus in-  
 volving details about America. When we are asked to  
 track their attention. When we are asked to bring out  
 to paper it is being fixed in memory. The means of  
 recording mental ideas, memory and the collection of  
 most quickly formed by writing down. The only  
 use of the typewriter at home, except for the typewriter,  
 because better understood and understood for history.  
 If we write them out in one word, because they are  
 a record after a period of great study. In the paper  
 involving mental events, they are being at a moment  
 and secure in good content for mental collection.  
 Mark: III







# Organ and Choir.

Edited by EVERETT E. TRUETTE.

## MAXIMS FOR TRAINING BOY CHOIRS.

SELECT only such boys as have good personal habits as well as promising voices. As a general rule, boys under nine years of age should not be accepted. Occasionally boys of seven or eight years exhibit vocal talent which can be utilized, but generally their perceptive faculties are insufficiently advanced.

In examining the voices have the candidates sing various scales (slowly) ranging between one-lined C and two-lined G or A, using only the major scales and having the candidates breathe after every third or fourth note. After thus hearing the tone-quality of the voice, play or sing various notes at random, high and low, regardless of key, requiring the candidate to reproduce tones of the same pitch. This will show whether or not the boy has sufficient musical intelligence to sing a phrase after he has heard it. Do not expect too much, especially in sight-reading. If the boy has a fairly agreeable voice with a sufficient compass and an ear musical enough to reproduce various notes at random, the director can supply the other needed features.

Great discretion must be exercised in accepting or rejecting boys who sing out of tune. If a boy does not open his mouth properly, or if he favors the chest tones, causing bad intonation, he need not necessarily be rejected, as a little care will overcome the defects; but if he is idle, inattentive, or constitutionally lazy it is hazardous to accept him, unless some one can devote considerable time to him.

If there are to be 10 boys in the choir, 4 should be between nine and ten years of age, 4 between ten and eleven, 4 between eleven and twelve, and 4 between twelve and thirteen. A few boys under nine years could be preparing themselves to enter the choir later. By the time that these sixteen boys have become efficient choir-boys the older ones will commence to lose their voices and the younger boys will have to take their places.

On general principles there should be as many boy sopranos as there are men on the three other parts; for example, with the above 10 boys (separated) there should be 8 basses, 4 tenors, and 4 altos. If boys sing the alto part there should be twice as many as when men take that part.

Rehearsals for the boys should be as near daily (short rehearsals) as possible, with two rehearsals each week for the full choir. If possible, rehearse with the piano in a room large enough to contain sufficient air and admit of good circulation. The organ lacks characteristics which are necessary in teaching boys, and the cabinet organ is apt to force the boys to imitate its nasal tone quality. The last half of the final rehearsal should be with organ accompaniment, as boys miss the rhythmic accents of the piano, which are impossible on the organ.

There is a difference of opinion regarding the expediency of rehearsing just before the service. While various points in the music are thus freshened in the minds of the young singers, the rehearsal also uses up a certain amount of vitality and poor intonation often follows.

The rehearsals must be regular and well attended, and the director must remember that his work with the little hand is much more important even than the selection of the voices. Oftentimes boys will sing out of tune from fatigue when the rehearsal is half over. A short recess is often beneficial when this tendency

is noticed. If one boy, with a good voice, is overtired or perhaps not very well and robust, he will fat and drag down all the others. It is needless to say that he should be excused from singing during the rest of the rehearsal.

Encourage the boy to sing softly at first and to about and strain their voices when at play. They are liable permanently to injure their voices.

The director must preserve perfect discipline, at the same time using tact to keep the sympathies of the little fellows.

Constant repetition of difficult phrases with explanations of the errors, causes, and corrections are necessary. Correct breathing, enunciation, and phrasing must be carefully explained and insisted upon, but correct notes and rhythm must be secured above all other points.

Select interesting music (remembering that all music which is printed is not necessarily interesting), and avoid too difficult music.

Never attempt a public performance of any musical number till the choir are familiar with it and can sing it fairly well.—Everett E. Truette.

## NEW WORK OF AN ORGAN.

M.A., Mus. Doc., of London, a work of more than ordinary interest and value to organists.

A large percentage of American organists are absolutely ignorant of the internal mechanism of the instrument which they play, and all theoretical study of that instrument is considered, by them, a waste of time. While it is not necessary for an organist to be an expert expert or general mechanic, it is a noticeable fact that the organists who have some idea of how the tone is produced in an organ, and of the various differences in construction of pipes which produce different qualities of tone, are the ones who handle the organ with greater ease and facility.

For the average organist this book contains much valuable information, presented in a manner at once concise and comprehensive. Such technicalities as concern only the organ-builder are omitted, and every paragraph in its 157 pages presents to the thoughtful organist some useful idea.

The chapters on "General Notions of Organ Stops," "Descriptions of Principal Stops," "Glossary of Technical Terms," and "Answers to Questions on Organ Construction set at the Royal College of Organists' Examinations," will prove particularly valuable and will aid candidates who contemplate taking the examinations of the American Guild of Organists.

A few definitions and descriptions do not coincide with our ideas on this side of the pond, but the difference is purely one of locality. For instance, the author defines a "forzando pedal" as "a coupler brought on by means of a pedal." This is true in England, but in America such devices are generally given that name to a pedal which draws full organ with all couplers—similar to the German "Vollzieher."

The book is copiously illustrated, and all the illustrations are very clear. The plate showing all the action and pipes of a three-manual organ is the finest I have ever seen.

The chapters on "Rough Tuning" and "Close Tuning," if carefully read, will remove the veil of mys-

tery which surrounds the words "equal temperament" in the minds of so many organists.

The author has not attempted to condense a treatise into one small volume, but has presented to the reader a quantity of facts which cannot fail to be instructive and useful, and I heartily commend the book to all organists who will give sufficient thought to their instrument to remember that an organ is something more than keys, front pipes, and a blow-boy.

This work is published by the "Composers and Authors' Press," London, and can be ordered through the publisher of THE ETUDE.—Everett E. Truette.

## PREPARATION.

How many organists go to church on Sunday morning without having given a thought since the last Sunday toward their preludes and postludes, and arriving at the church, grab up some collection of organ music, playing "any old thing" which they run across!

Is it a wonder that organ music is unpopular in some localities when the public is treated each week to such shiftless performances?

If you will allot a certain amount of time the first of each week to preparing your organ music for the following Sunday, and after selecting suitable and interesting pieces, practice them, you will find that you will enjoy your work yourself, and others will like your work to enjoy it. If you have more respect for your work, others will have more respect for you. Is it not worth while?—Everett E. Truette.

## AVOID SUPERFLUOUS NOISE.

In playing the organ, especially if the instrument is one of the old-fashioned tracker-action organs, great care should be exercised in manipulating the stops and construction pedals.

It is not necessary to make a racket when drawing the great-to-pedal coupler, for example. The mechanism is simple, and only a small amount of force is necessary to draw the coupler, and yet how often an organist will use force enough to lift a truck, in drawing this stop, making a noise not unlike the dropping of one end of the aforesaid truck! Such a noise is decidedly objectionable to the hearers and does not tend to improve the reputation of the player as a careful and painstaking performer.

A flexible wrist, either in drawing or pushing in the drawstops, will obviate much of the noise mentioned above, and will thus enable the hearers to follow the music without having their minds distracted by the unnecessary racket.—Everett E. Truette.

## CHOIR-MASTERS FOR BOY CHOIRS.

The above subject:

in boy choirs and the consequent demand for them on the increase, in spite of the fact that they are stoutly opposed in many churches for a variety of reasons—more or less tenable. For example, the advocate of choirs singing in church worship declares that the boy choir is only a makeshift, resorted to because it is impossible to adopt the ideal method. Stated thus, the question seems to be merely one of personal views as to what the ideal may be, and there is no real argument.

The truth concerning all of the objections to boy choirs that have been advanced is that they do not reach the root of the matter. The real difficulty is not that it is a serious one, but that of securing competent choir-masters. It is not sufficient to be merely an organist, even a well-trained one, much less one who has taken six weeks' instruction in registration and taught himself the rest. And yet men who are inadequate preparation have recklessly undertaken the

most exacting of all choir work, with the mediocre results that might be expected. It is this kind of work that causes boy choirs to be held in disfavor.

A successful choir demands several important qualifications in its choir-master, the most essential of which he should have first learned thoroughly what he attempts to put into practice. This seems obvious enough, but it is a rule that is too often violated. Under this general requirement special emphasis should be placed upon knowledge of the voice and mastery of the organ. How can a choir-master expect to mold his crude material into anything approaching a finished product if he has not the slightest idea as to how tones should be produced or the voice cared for?

"In addition, the choir-master should be a man of taste and cultivation, pledged to high ideals, and fitted by familiarity with the best music to make his work measure up to a high standard of excellence, even though there may be difficulties in the way."

"Finally, if he is to conduct a boy choir, he has special need of a large measure of sympathetic insight and practical helpfulness, perhaps the two leading characteristics of a personality that can control and rightly impress the young minds under his care. The conduct of a boy choir is a responsible undertaking and one that should not be entered upon carelessly. The personal equation is, of course, an individual matter, but the other qualifications can and should be acquired in advance."

## QUARRELS IN THE CHOIR.

My own experience of a choir, and also of an organist, has been altogether different. Lighthearted, which is one of my singular moods; but I move about in the world, and I have heard things. As a choir consists, it is presumed, of a number of select persons, male and female, who have correct ears and rich voices, and are lovers of the most delicate and spiritual of the arts; the most refined persons, in fact, in a congregation, one would take for granted that the whole atmosphere of a choir would be full of gentleness and peace. Rumors, however, reach one's ears that the power of quarreling within certain church choirs can only be traced to the high spirit of a body of Irish patriots, and that there is almost nothing so trivial and invisible but that it will set a choir by the ears. It may be the place in the stall, or the singing of a particular part, or a correction of the choir-master, or a word of approval to another chorister, or a remark dropped by one of the choir—so tender are the feelings of a chorister, anything, or for that matter, nothing, will hurt. He will walk, or make unpleasant remarks, or resign, or drive some other persons out, and then on some great occasion all the members of the choir will resign and take themselves so seriously that the event will be considered equal in interest to a war. Upon the whole, the choir rather enjoys a crisis of this kind, for it gives stimulus to the artistic temperament. But there are some who do not enter wholly into the enjoyment.—Jan Maclean in *Ladies' Home Journal*.

## A DEARTH OF GOOD ORGAN MUSIC.

ORGANISTS often express their surprise at the limited quantity of really first-rate organ music there is in existence. A little consideration would, however, show how inevitable this is.

The organ, he says, is too grand an instrument to be tractable. There is a good deal of romance in it, and long association with religion and religious art has cast a sort of glamour over its sounds which enables people, up to a certain point, to make great things of very simple means. It seems easy to produce very attractive results by extemporizing; and in fact, many organists have almost always a telling effect in a church scene of any kind.

But when music comes to be written down, or taken away from the illusive conditions of a theater, it is

judged by everybody, consciously or unconsciously, in a very different way. Then, nothing but what is most true to the very highest pitch of grandeur, dignity, and power. "Tunefulness" for the organ, it may be said, but it cannot stand the test of modern march, the offertory, and the fantasia, made to display the misdirected abilities of organists at the expense of a noble instrument, in nothing less than ignoble and repulsive.

The organ seems to be essentially the instrument for the accompaniment or performance of religious music of a pure kind. Not that kind of religion that is fostered by trumpety kirkbells and tinny and dressed up dolls and every kind of theatrical trickery, which is only an external tickling of the senses and has its part on the outer man, but that religion which lives in the innermost soul of man and holds its place and exercises its influence in its deepest emotions.—*Musical Opinions*.

## MIXTURES.

MR. J. WALLACE GOODRICH is to give an organ recital inaugurating the new organ in Symphony Hall, Boston, on October 25th.

Mr. Clarence Eddy announces a recital in the above hall on October 30th, when he will be assisted by Mrs. Katherine Fisk and Miss Leonora Jackson, the violinist.

What is the difference between a dentist and an organist?

Answer: A dentist manipulates the forepaw, draws the ivory, and stops considerable pain. An organist draws the stops, and takes considerable pains in manipulating the ivory.

Once upon a time a Western pastor was preaching in a Boston church with the intention of accepting a call to the church. In making suggestions to the standing committee with regard to several alterations in the church which he should like to have made, he recommended that the organ should be moved from the east end of the church to the gallery at the west end, saying that "it could be placed on rollers, rolled in the other end of the church, and raised to the pulpit by means of a derrick" (sic). The organ was thirty feet high and twenty feet deep.

A Frenchman, once giving a description of a fugue, said it was a composition in four parts, where one part rushed in after the other, and where the solo parts rushed out before any of them rushed in. To understand a fugue, it must be listened to intelligently and attentively.—*Music*.

Maxims for a young organist: When a piece is too difficult for you to read, see the manuals and four-rank mixture. No one will be able to tell whether you play the piece right or not.

When you wish to enlarge your chorus draw "choir to swell."

When you wish to dismiss your chorus draw "choir to pedal."

When you wish to pay the choir draw a check (not a cash note).—*EE*.

MR. J. N. HARDY, organist of Wakefield Cathedral, once said there seems to be six kinds of organists: (1) those who express both themselves and the composer alone; (2) those who express the composer alone; (3) those who express themselves alone; (4) those who can imitate most things in this world with a new and heavenly lilt; but when they try to chant the praises of a Beethoven symphony you have only to praise a few measures of the divine music to make both poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed.

QUESTIONS AND ANSWERS.

Official accents are observed in accompaniments on the piano the same as in the voice-parts. On the organ, as there is no audible ac-

cent, they cannot be followed so closely. Suddenly opening the swell and immediately closing it again, on the first of each measure, would, of course, sound ridiculous, though this is effective for a *staccato* chord or for an occasional accent.

2. Organists know that piano touch must be less than many people imagine. In rapid scales, arpeggios, and all legato runs, the touch is the same. In chords and all sustained effects the keys are pressed down instead of being struck; and always hold their full value, special care being given to the legato holding each note or chord to the very instant that the next is sounded.

Generally speaking, the difference in touch is the difference between striking the keys and pressing them down together with the fact that in organ playing legato, staccato, portamento, etc., depend wholly on how the key is left, and not on how it is pressed down.

C. L. B.—The exact time for commencing the organ prelude depends on several circumstances. If there is a bell on the church and it is rung the last five minutes before the time set for the service to begin, and if it is distinctly audible within the church, the prelude cannot be commenced until the bell ceases ringing. If there is no bell ringing and the pastor of the parish committee explicitly stipulate that the prelude must end at a certain time, the organist must commence the prelude soon enough to end it at the stipulated minute.

If the proper authorities in the church are sufficiently advanced in their ideas to believe that an organ prelude should not be considered an agreeable music to cover up the disagreeable music of the service entering church, they will stipulate that the service commence at a certain time with the organ prelude, at 10.30, for example, in which case the organist gets to play at 10.30.

J. N. M.—I should the "hand touch" and "staccato touch" be used on the reed organ?

Answer: The keys should be pressed down exactly the same for staccato as for legato, unless the passage is very rapid, but each one should be held till the next for legato and not held for staccato.

2. What is meant by "two stops of different pitch"?

Answer: If one stop sounds the same pitch as the piano and another sounds an octave higher or lower, the two stops are of different pitch. In pipe organs and occasionally in reed organs, the stops are marked 8', 4', or 16', etc. With an 8-foot stop any note on the keyboard will sound the same pitch as on the piano. With a 4-foot stop it will sound an octave higher, and with a 16-foot stop an octave lower than the piano.

R. J.—The best kind of shoe for organ pedaling are thin-soled, low, high-top, congress shoes, which should be about half an inch out, so as to be soft and flexible. Some organists prefer low shoes, but they slip at the heel and prevent easy pedaling. Every organist ought to be able to play in his ordinary walking shoes, as carrying a pair of special shoes is an unnecessary nuisance.

Not the least unfortunate result of the popular attitude toward music is that people in general, having nothing definite to say, about the fifth symphony, for instance—try to do out their indistinct thought by falling into the rhapsodizing vein. A good deal of the finest music, the rhapsodies, is unquestionably the finest. Sweet poetry and soulful singing eloquence can illumine most things in this world with a new and heavenly lilt, but when they try to chant the praises of a Beethoven symphony you have only to praise a few measures of the divine music to make both poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed. The poetry and eloquence seem very dark, indeed.

W. F. Apter.



## Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

### THE BEGINNING OF THE CLUB-YEAR.

Thus is the month when club-women are inaugurating the work for the coming year, when new club-members are entering, and old ones dropping out of club-life. If the year's work is to mean all it should to each club-woman, it will be because she looks at it and goes about it in the right way.

What, if we seek it to the last grain, is the origin and reason for women's clubs? Is it ambition, or love of culture, or need of combination, or vigorousness? Or is it something deeper still—and of more vital consequence? I am sure, if we think carefully, we should recognize the truth; it is a longing for more life, fuller life—higher life—that brings women together in club-work.

As society grows more complex, the constant tendency is to isolate women in the home; women need not work in the fields or administer the affairs of the business as they did in earlier times. Men have gradually aggregated all the functions of business life, at least in America. Women have been left with none of the cares and responsibilities that reach out into national or even civic life. Women have been obliged to concentrate their thoughts on the administration of a large number of small, vexing, and perplexing details that make up the unparalleled difficulties of American housekeeping. Everything has turned inward—nothing left outward.

Now life grows by extension (not expansion), and health and vigor increase with mental and soul growth. As a means of escape from self-contraction, out into the larger common life of an intimate circle of kindred minds, the woman's club is the greatest blessing of modern social development.

It is obvious that this blessing is only possible to those who are fit for it. It is to those who are anxious to give and share that the blessing of woman's organized life comes back, in good measure, pressed down, running over. To those that enter club-work to get and snatch and keep, there is no blessing at all—only bitterness and unrest and disappointment.

You are tired out with economical housekeeping. You are weary of keeping up an artificial life of cruel etiquette; you are perplexed in the daily and hourly solutions of problems of loving helpfulness, or discipline, or comfort; you are lonely because the opportunity for loving self-denial has been taken from you, and time hangs heavy on your hands. Then go into club-life—and make an honest and serious effort to throw your thought and will into the new and extrapersonal channel which it offers. Get an hour with Mozart or Beethoven or Liszt—revel in help others to realize what life meant to them. Spend a day at the club music class, and enter into the feelings of the working-girls assembled there. Lead a hand in starting the young artist, herd a quarter of a mile from your own door, and share her hopes and fears. Do your part in getting up the book-club, and make the best reading on the list your own. In short, get out of yourself into that kind of helpfulness that organization best promotes, and the year will be the richest of your life.

\*\*\*

### THE FEMININE IN PIANO-PLAYING.

Not long ago a lady who has won for herself an enviable reputation as a pianist and writer, sat in our editorial sanctum. In the piano-warerooms beyond some one was playing with considerable taste and feel-

ing. "That must be a woman," said our visitor, "she plays with so much sentiment."

It is now many months since we came into possession of this particular sanctum, and day by day from the rooms beyond sounds of music have drifted in at the open door, but never yet has either sentiment or tone-quality proved an inspection to bear any relation to the sex, age, or worldly estate of the musician.

One morning, for example, fragments of Liszt—rhapsodie (No. 12, of course)—permeated with astonishing energy; and vulgarity tempted us forth on a voyage of inquiry. "This," we said to ourselves, "is certainly Herr Gump, come from Germany to revolutionize American art."

Not at all. It proved to be a black-eyed young woman of a picture hat, come in town with the committee of a suburban fire-engine company to select an instrument for their new hall.

Next time a repertoire of romantic music played with delicious sentiment and a very remarkable softness and purity of tone attracted our attention. "This must be a debutante fresh from the hands of some great European teacher; and she will make a sensation." But the player proved to be a middle-aged Cuban artist, a pupil of Marmonet, and first prize winner at the Conservatory of Paris.

More than once precocious "wunderkinder" have produced on us the impression of mature and somewhat hardened age by the vigor of their tiny fingers; and we take it as a principle of advice that the most brilliant, unfeeling, loud, and stylish playing that assaults our unsympathetic ear is the work of some small, slim, youthful blonde, in a blue-and-white costume and natty hat.

We are not drawing conclusions from solitary instances. Through the door abroad strains from famous fingers more than once have stolen in. Velvet-and-satin tones betrayed the presence of de Pachmann, showers of prismatic hail the colder genius of Breitsner, or rhythm piquant and exciting the intellectual bloom of Bloemfeldt-Zeisler. And now and then the exquisite cantilena has appeared as that Padreski or Dolmarny sat behind the long wing of the grand piano.

But never in all these cases—as charm first invited attention and then stimulated recognition—has any peculiarity of sex mingled with the impression made. Neither musical touch nor musical temperament judged by this test are dependent on sexual considerations. But race, breeding, and personality, on the contrary, appear to control the tone, touch, and interpretation absolutely.

\*\*\*

### TONE REGULATING PIANO HAS BEEN PROPERLY AS AN EMPLOYMENT FOR WOMEN.

regulated the final and most important operation in its preparation to be taken place—it is voiced. This is an art equal in delicacy to that of miniature painting, and exceeding it in difficulty and dependence on special talent as a prerequisite. It is, however, as far as physical strength and definition of finger are concerned, absolutely in a line with women's work.

Voicing arises from the construction of the piano-hammer. To understand it let us look at the various parts of a piano-hammer. They are four: the core of the head, made of maple-wood; the felt; the shank, and at the end of the shank, the flint, which fits it to the jack which propels it to the stroke.

The felt is a large, almost triangular sheet of material wrapped about the core with the point inside—so that the inner portion is in a condition of great compression, and the outer edge, which is violently strained, comes FROM the mass, is exceedingly tense. All the varieties of tone effects arise from the different degrees of compression, and therefore hardness, of the hammer proceeding from rim to core. A light blow compresses the outer felt, which is the softest layer, but little, and the tone is delicate. A harder blow drives the point of reaction further toward the center of the head, which is more and more hard as it nears the wooden core. A very harsh, hard blow drives the hammer upon the string with such force that the unyielding core affords the rebound and then the loud, hard vibration, characteristic of the stroke of one hard object against another, is painfully perceptible.

The depth of compression of the hammer made by the blow is the cause of the differing tone qualities of different players, and different touches executed by the same player. In my last paper I presented a cut of an upright action, which showed the large number of levers and springs which are employed to make the hammer sensitive to the slightest variation of touch. These variations affect the velocity of the hammer. A slow motion gives a light stroke. A quick motion a heavy one. The strength of the blow accomplishes the same result, viz.: to drive the hammer against the string so as to compress it in direct proportion to the force used. The greater or less jerk given to the piano string by the blow of the hammer is modified by the harder or softer layer of felt which comes in contact with the string. It is also greatly modified by the condition of the outer surface of the felt itself.

A new piano with a set of new hammers, not voiced, sounds to the inexperienced ear exactly like a worn-out "tin pan"—very harsh dissonance comes out with the fundamental "klang" of the vibration. The reason is simple in each case. A harsh and unsympathetic condition of surface. The tightly strained felt of the nineteenth century woman had not really shown any great capacity for musical art. This is not to be wondered at, for her social and domestic position up to that time was anything but desirable. She had no freedom of action, and hardly of will; at one time she was idolized in a silly manner, at others she was made a slave of.

In looking over the year-books for the coming season it is a pleasure to note that American composers will receive no small share of attention. The Boulder, Col., Club says: "It is our desire to make a great deal of our own American music, as we have so many of our own rare ability." Canon City, Col., a new member of the Federation, having spent two years in studying opera, to that year devote all the morning meetings to American composers.

The Fortnightly Musicales, of St. Joseph, Mo., will study, among other things, Wagner and Beethoven, opera and oratorio, folk-songs, and cradle-songs with a miscellaneous program every other one. In Des Moines the Woman's Musical Club has the same general plan. The Maurice Grau Grand Opera Company give two performances in Lincoln, Neb., in December, which has induced the Matinee Musicales to devote one to the study of the opera to be given. Another program presents a music suitable for morning, noon, and night, while a third gives that suggested by the months of the year.

The Cherokee, Iowa, "Tone Circle" will give a sacred concert Christmas night in addition to their regular program. The Denver "Tuesday Musicales" has a good idea in having the vocalists study examples of dramatic, lyric, and epic songs, while the Lincoln, Neb., mentalists study the symphony. Other programs take up study of composers individually.

A beautiful feature is introduced in Portland, Oregon, in the free concert for the poor given each year by the musical club. The secretary writes: "It is touching to see care-worn faces light up as the music finds its way to weary hearts; even tears are not an unusual sight among these simple-minded listeners. No club, having once tried the experiment of ministering to the music-loving poor, will ever be willing to give up so satisfactory a work." Taking the work as a whole, it is evident that more time is being spent in planning programs and that the aim is to make them educative as well as interesting.

The Western section of the Federation has sustained a loss in the resignation of Mrs. Harst as director. Her unflinching interest in all club matters has made her a valued assistant, while her connection with the musical club of Topeka has made her angustious carry more weight. Her place has been filled

### NATIONAL FEDERATION OF MUSICAL CLUBS. THE WESTERN SECTION.

by the appointment of Mrs. Groce from the ill-fated city of Galveston. Ten new clubs have been added to the Federation, while many more are in correspondence with the president in regard to joining. The club outside of the Federation need only to understand the advantages of musical workers laboring for the upbuilding of music in America.—Mrs. D. A. Campbell, Vice-President of the Western Section.

\*\*\*

### WOMAN AS A MUSICIAN. I.

THE share which woman has taken in the development of the art of music, and her present position in the musical profession, are deserving of our highest consideration. Every day she is playing an increasingly conspicuous part in regard to music—by her power and intelligence she is averting all ally prejudice, and proving beyond doubt her fitness, both physically and mentally, for a high position among artistic musicians. In fact, I do not think it is too much to say that she will have a large share in the future progress of musical art in England.

In the dim and distant past, the archistology of which is more or less speculative, we do not find women standing out with any prominence. "True form, and start again where Beethoven left off, for I do not think the art of composition has made much progress since his time, or, to put it differently, I think that the progress has been in the direction which cannot be followed by anyone not possessing the mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of Wagner himself, the attempt to copy him is most disastrous to the best interests of music. I would urge women to study the violin and other stringed instruments, and to devote their whole life to the orchestra, for by so doing they will assist the progress of true musical art more than by anything else in the world. In some rare instances lady violinists make superb solo artists, but the goal of the rank and file should be to be instrumentalists, the necessity of mental genius of



## HISTORICAL NOTES.

BY ALFRED VUIT.

## THE ORIGIN OF THE KREUTZER SONATA.

Beethoven did not write the sonata for the French violinist Rudolph Kreutzer, to whom the work is dedicated, but for an excellent young violinist now totally forgotten. His name was Bridgetower. He was a mulatto, son of an African father and a European mother. He was born in Poland about 1780, received his first musical training in England, and produced a mild sensation there as a boy of ten. With another young violinist, Franz Clement, and under the patronage of the Prince of Wales, he gave a series of concerts. Bridgetower became the friend of the composer—he was called the "young Abyssinian prince." He visited Vienna in 1803, where he met Beethoven, and became quite intimate with him. The latter declared himself willing to compose a sonata specially for Bridgetower and to play it with him in public. The composition in question was this very sonata, 23, 1803, at Bridgetower's concert. A Bridgetower, in a personal memorandum on the performance of the work, relates that he introduced an alteration of one passage which so pleased Beethoven that he jumped up from his seat, threw his arms around Bridgetower, and cried: "Once more, my dear fellow!" Strange to say, from this time on nothing more was heard of Bridgetower. It is believed that the artist died in London between 1849 and 1850. According to Czerny, his position and gestures while performing were so grotesque that it was impossible to look at him without laughing.

Now, as to the connection between Kreutzer and this Bridgetower sonata. Kreutzer, who with Rodé and Ballois, stood at the head of the brilliant violin school of that time, had arrived in Vienna in 1798, during the course of an extended concert-tour. While in that city he became acquainted with Beethoven, with whom he entered into closer relations than would have occurred ordinarily had it not been for a special reason. Being a celebrated French artist, Kreutzer was often entertained by General Bernadotte, at that time French ambassador to the court of Vienna. Owing to a protracted illness of the empress, the French ambassador could not present his credentials for some time.

To while away the time, Kreutzer entertained the music-loving general with his art, and in order to offer him the very best in the way of music, introduced him to Beethoven, who was quite willing to cooperate with Kreutzer. In the course of time, being thrown continually together at Bernadotte's (who subsequently became King of Sweden), a fast friendship sprang up between Kreutzer and Beethoven. Several years later Kreutzer received a striking proof of the fact in the form of the dedication of the sonata approved in 1805 with the title: "Sonata pu il Piano-forte ed un Violino obbligato, scritta in uno stile molto concertante quasi come d'un concerto; composta e dedicata al suo amico Rodolfo Kreutzer per L. van Beethoven (Sonata for the Piano and Obligato Violin. Written in Very Brilliant Style, Almost like a Concerto. Composed and Dedicated to his Friend Rudolph Kreutzer. By L. van Beethoven).

## MUNKACSY AND LISZT.

The recent death of the great Hungarian artist has called forth the following story from the Parisian writer Blavet:

In 1886 Munkacsy was giving the finishing touches to his picture "The Death of Mozart." Stepping into the artist's studio accidentally one day, Blavet found Munkacsy in an ecstatic pose before the painting with folded hands as though listening to a voice from above. In the background some one was playing softly the "Requiem" on a small harmonium; to the right of the instrument stood a woman in tears. She was the wife of the artist; the

individual at the instrument was Franz Liszt. "As the last sounds died away," Blavet continues, "Munkacsy, suddenly awakening from his ecstatic reverie, turned his face to the door. I never shall forget the expression in his eyes. 'Ah, who comes there?' Munkacsy cried, making an angry gesture. Then he recognized me, and added, somewhat pacified: 'Ah, it is you! You are just in time to realize how the genius of our great Liszt changes illusion into reality!'"

"What illusion are you alluding to?"

"Parbleu! The one that allows me no peace since I have taken up this 'Requiem.' I know nothing of this sublime music, and nevertheless it throbs in my brain! And do you know, as soon as the genius of my celebrated compatriot invoked the spirit of the 'Holy Child,' how the heart heaved, and how the bloodless features of the dying took on a crimson hue!"

"While speaking, he looked at me as though dejected, giving me the chills."

It is well known that Munkacsy exhibited the picture later, simultaneously with a performance of the "Requiem."

The final mental collapse which occurred later—and by the way in the same institution in which Robert Schumann was confined—was thus foreshadowed in the incident mentioned above.

## DR. HUGO RIEMANN.

BY DR. LEOPOLD SCHMIDT.

DR. HUGO RIEMANN, Dozent in Music History of the Leipzig Hochschule, is a striking example of a



DR. HUGO RIEMANN.

rare combination of gifts—versatility of talent and thorough-going scholarship. Artist and savant, he commands the highest admiration for the depth and extent of his learning. He is a composer and a conductor. He has written songs, studies and pieces for the pianoforte, sonatas, chamber-music, and a system of sight-singing,—of a sort to win him professional distinction and to show that his theoretical works are far from being those of a pedant. But it is in his theoretical works that he is greatest, that he shows himself one of the modern specialists, and fares—following the lead of Helmholtz and Helmholtz-Helmholtz—to open new paths and to harmonize theory and practice in music. Besides all this, Riemann has a

\*Translated from the German by Florence Leonard.

most thorough knowledge of all the literature of music, and exploring into many subjects—as, for instance, notation, the history of the older theorists, the attempted reforms of J. Ph. Rameau—has brought to light much that is not only new to historians, but is also authentic. His unwearying researches extend into every branch of musical science, and display, in every case, the same certainty, the same exhaustive thoroughness.

And still more; Riemann has put the enormous treasure of his learning into the service of teaching, has made his object—as hardly another man before him—the education of the coming generation of musicians. The sum of his achievements would not be complete without mentioning the vast amount of labor expended in his revision and editing of music for the instruction and assistance of music-teachers present and to come.

Dr. Riemann has accomplished all this in the face of the difficulties which must attend an unassisted life. He was born in 1849, the 18th of July, at Grossehenn, near Sondershausen, where his father, of noble descent, possessed an estate. The elder Riemann was an amateur in music, and composed songs and choruses, even operas which received public performance. From him at first, from Frankenberg Hugo Riemann received his first instruction. Some of his later pianoforte teachers were Barthel and Ratenberger. Young Riemann's great fondness, at that time, was for poetry. After the studies at the gymnasium, he took up jurisprudence, philosophy, and history. It was during the campaigns of 1870 and 1871 that he decided to devote himself to music. He was then twenty-two years of age. After his return to Germany he resumed his musical studies in Leipzig, and in 1873 took the degree of Doctor of Philosophy at Göttingen, presenting a thesis entitled, "Musical Logic," which dealt with the subject of musical sounds. In 1876 he married, and established himself as privat-docent of music in Leipzig. Failing to receive an expected appointment to the conservatory there, he removed to Hamburg in 1880, where he taught for nine years in the conservatory.

In 1880 he moved to the conservatory at Wiesbaden, and finally returned to Leipzig, where, since 1895, he has been Professor of Music History to the University. He has established a school of theory ("Riemann method") and a school for pianoforte teachers; in 1899 he founded the "Collegium Musicum," a society for the historical study of chamber-music. In 1899 the University of Edinburgh conferred on him the honorary degree of Doctor of Music, and he is an honorary member of the Cecilian Akademie in Rome and the Royal Academy of Florence.

His original theories of harmony have been worked out through a long course of study and writing. The two salient points of his system are the dual development of the major and minor tonalities and the theory of the dissonance.

Side by side with the reforms in harmony Riemann was developing treatises on the art of expression, to which he devoted himself with ever-increasing interest. These took shape in a system of "Dynamics and Rhythm," perhaps the subject which he had most at heart, and in dissertations on "Phrasing." Riemann's theory of accent, on which the system depends, is opposed to that of most other musicians of the past and present. It is founded, to some extent, on the writings of Westphal and Lussy, and requires entire reconstruction—with reference to accent—of modern notation. This he has done in many compositions of his. He has written songs, studies, and pieces for the pianoforte, sonatas, chamber-music, and a system of sight-singing,—of a sort to win him professional distinction and to show that his theoretical works are far from being those of a pedant. But it is in his theoretical works that he is greatest, that he shows himself one of the modern specialists, and fares—following the lead of Helmholtz and Helmholtz-Helmholtz—to open new paths and to harmonize theory and practice in music. Besides all this, Riemann has a

most thorough knowledge of all the literature of music, and exploring into many subjects—as, for instance, notation, the history of the older theorists, the attempted reforms of J. Ph. Rameau—has brought to light much that is not only new to historians, but is also authentic. His unwearying researches extend into every branch of musical science, and display, in every case, the same certainty, the same exhaustive thoroughness.

# Children's Page

CONDUCTED BY  
THOMAS TAPPER

## TO THE TEACHER.

THERE is one way to learn about children, their doings, powers, observations, conclusions, desires, and convictions. That way is to watch them in activity. The mother and the teacher, more than anyone else, can bring this knowledge for us from the mystery of the child's inner life. The art of child-training can never be formulated from theory. It must be based on what children are, what they help us all toward better teaching, and truer understanding of children by sharing what you learn with others!

## ABOUT SOME ONE WHO IS TRYING.

CHILDREN, this is Bertha Jahn. Look well at her face. How bright and sweet, yet how serious it is! And yet it is full of earnest purpose. "But who is she? Who is she?" you ask. Well, now be patient, and I will tell you what I know about her; if you are not content to look longer at her picture and to try to find out for yourself what her face tells you. First of all, as you see, she is the sweetest little girl; full of merriment and fun; simple and straightforward; thoughtful and kind; and as fond of sweets as any little child in America.

But even all this does not make her worthy of having her picture printed in *THE ETUDE*, you say. No, of course not. But these traits are the beginning. Without them she could not have made herself deserving of such great honors as have already come to her. Dear children, Bertha Jahn had a great talent. She is a musician, by birth. She was born in a land where people think and express themselves in beautiful melodies and chords; where discords are never left unresolved.

Now you can understand that anything she plays must be truly musical, just as your language, when you speak, is truly English, without dialect or fault; that is, if you have tried to make your sentences of the best, both in sentiment and construction, you will know what she has done with her music. And she has been doing this since she was old enough to listen and to think about what she heard.

She began to play the piano before she could speak. She always wanted to try her little fingers on the keys, making melodies and chords. When she was seven years of age, she had the great fortune to come under the one master of piano, of the present age, Theodore Leschetizky. From that time, it has been her desire to learn how better and better to express herself in the beautiful language of tone. With great love for it and by earnest study she has gained an eminent position in her master's class. What this fully means you will realize only when you have been to Vienna and have heard what wonderful players take part. Already you know of some of them: Madame Esplanoff, Paderewski, and our own Fanny Bloomfield-Zeisler. And there are so many others that I cannot begin to tell you about them.

When I first heard Bertha Jahn, seven years ago, play Mozart's "C major Fantasia" and Mendelssohn's "Spring Song," her hands were so small that she could not stretch an octave; and the master supplied upper tones of every octave on a second piano. Not very long ago I heard her again; and can you guess what she had accomplished? I am sure not; for even I was astounded when there was given as the last number of the evening's program the Schubert "A minor Concerto," and little Bertha Jahn, for

she is little still, though now seventeen, came shyly forward and sat down at the piano to give us the most beautiful rendering of this great work that I have ever heard. And I must tell you that I have heard Clara Schumann play it many times.

The next day I had the great privilege of attending her private lesson with her master. And what do you think she played then and had studied for a fortnight? Another great concerto! No, indeed, but "Childhood Scenes," opus 15, by Robert Schumann! And if you could have heard how she played these pieces, and yet how much there was to be corrected and further studied, you would have learned this great lesson: the need of perfecting little things. She is learning it wonderfully.



BERTHA JAHN.

Some day you will hear Bertha Jahn play; for she is destined to become a star of the first magnitude; a star whose light will shine as to guide you all into the better paths, and show you what you must do.—Bertha Mosa-Tapper.

## HOW TO INTEREST CHILDREN IN MUSIC.

When the teacher realizes what a great help to her the affection and confidence of her pupils are, she will not simply make a music-machine of herself, but, by showing a genuine personal interest in those entrusted to her guidance, will gain a wonderful insight into each character; this will enable her to work far more intelligently, and consequently with greater success. If the pupils' interest in music is to be awakened so that he may, in any possible way, be well soon come to love the will do earnest work, instead of working simply to please the teacher.

The child should understand that his fingers are so many little tools (sometimes obstinate ones) that must be put in good condition before he can do satisfactory work with them, and that the teacher will help him how and help him to accomplish this. After the first stages are over, and he is ready for more simple pieces, be careful to select something that will be interesting to him. If that means rather an inferior

class of music the teacher should be wise enough to think that only by beginning with something easily understood, and gradually raising the standard as the pupil progresses, can she hope to develop a genuine love for the beautiful and great. The child must grow. His artistic sense cannot be forced, but can and should be helped in its growth. He will work enthusiastically to surmount difficulties in a piece that appeals to him strongly.

In a certain school the children are obliged to play hymns in the daily devotional exercises, marches for hymns to leave the chapel, and dance music for the dancing classes; and, instead of his proving a hindrance to their musical growth, they are so interested that it proves to be a great help. They are trained to play the hymns with expression, to bring out the upper voice and the foundation carefully, to get a good finger legato, and the pedaling is practiced with great ease.

The teacher insists on the marches being played with strong accent, with life, and dash; the dance and hymn teaches them to play correctly for an indefinite length of time, without the slightest halting, and it also gives them a strong rhythmic sense that is invaluable. This proves that even music of a light character can be used to advantage to illustrate certain principles, while it has the merit of being easily and quickly learned, and does not rest on more serious study.

Children are sometimes found to be strangely lacking in imagination. They see no beauty in nature—in rhythmic poetry is quite meaningless to them, and even fairy tales are scorned. These pupils will often play quite correctly, with about as much feeling as a metronome. But even in the most precise child some sense of the beautiful must exist, and the teacher should search untiringly for that little germ, and develop it with the greatest care. Let her take some piece the child is studying and ask him what it makes him think of as he plays it. Probably he thinks only of playing it correctly. Then let the teacher tell him what it suggests to her, and what feelings it arouses in her when played as it should be. She should play it to him and make him listen carefully. By frequent playing to the pupil things early within his comprehension, and being sure that he listens attentively, trying to catch the full meaning, and by awakening his mind to the beautiful in all things, the teacher can form the child's artistic sense, and he will begin to have bright fancies of his own, and some day he will tell her how the music appeals to him.—Grace Lee Willbourn.

"BERRA" the readers of COMPOSERS' DAYS. *THE ETUDE* would like to know of a plan I use to interest my children. We have very little music here. Great artists never visit us; so we are thrown upon our own resources.

I believe in free class-work, and I give my children plenty of it. "Composers' Days" come at least once per month. Then the children and myself either play music of a certain composer or we study some phase of his life.

For example, I am at present preparing myself on our December "Composer's Day." Beethoven was born December sixteenth, and I am trying to decide whether to play some of his works, which I know to the children; or to tell them of his life, or, to read from his letters, or, whether to make up a Beethoven program between the children and myself; or to talk to them from a Beethoven scrap-book (richly pictured which I have)—Allen Rippe.

See JOHN STAINER has defined the qualities necessary for a good accompanist as follows: (1) that he possess a knowledge of reading music at sight and of harmony; (2) that he be in good condition before he can do satisfactory work with them, and that the teacher will help him how and help him to accomplish this. After the first stages are over, and he is ready for more simple pieces, be careful to select something that will be interesting to him. If that means rather an inferior







same rules as that of the same class of vocal music. The more scholarly compositions of this kind partake more of the nature of chamber music, and are virtually duets, although not written in sonata form.

The accompaniment still remains the Cinderella in the family of musicians, although there seems to be a growing appreciation of the dignity of his position. His pecuniary reward, however, is not proportionate to the value of his services to art, judged by the standard of soloists' prices. This is probably because, as a rule, he is rated no higher than the mediocres of the profession, no matter how great his skill. We must look to a more discriminating public taste to correct this evil, and to place the accompanist where he rightfully belongs—in the ranks of the world's art-workers.—George William Needham.

...

**THE work of the musician**  
"OLD FOGYISM IN VOICE-CULTURE," for instance, the work of piano and violin soloists, as well as orchestral players. There have a technical value and artistic finish rarely found in the vocalist. We hear artists, occupying highest places, sing flat and deliver the voice with such bad method as to be pitiful. Conscientious artists, too, who have dramatic ability, and artists schooled in every thing, apparently, but the use of the voice as an instrument.

In pianoforte building, when an instrument has a scale with one tone strong, another weak, and a third a cross between the two, and also when one tone is muffled, another is brilliant, and a third a cross between the two, that piano is designated as having a bad action. So it is with the voice perfected as an instrument. When we hear a few tones well placed forward (it would seem almost by chance), mellow, full, and sonorous, accompanied by a vibrant quality grateful to the ear—followed by others made in a different way, perhaps by the mouth's being held so wide open in the middle register, on all the vowels, as almost to betray the whereabouts of the diaphragm, thereby dispersing the vibrations, and producing that shallow, colorless tone termed "white," only to be followed in turn by others clutched at the throat; and it, as a result, some tones are open and clear, others choked, others thin, and so on, that voice is said to have a bad action or method.

Voices built like those of Pini Placanton and Anton Van Rooy, every trace of which is placed well forward, —not a bit or less in the whole range,—are a source of the deepest satisfaction to the listener, and have a reliability most gratifying. Mr. Placanton sang in New York for weeks, and I do not once recall his having been off duty because of a "cold." I suspect that half of the colds are more the result of bad method than of bad weather.

Voice-building is, in reality, instrument-building; for, without first the perfect tone-instrument upon which to develop a technique, no truly excellent work can be done, and the voice-cultivist certainly rests under a disadvantage not to be met with in any other department of musical study. All musical instruments are of themselves lifelike. The violinist forms his own tone, as does the singer, but he does so on a quiescent and inanimate object. While, on the other hand, the voice-instrument—the human throat—is a very-much-alive piece of mechanism, and for this reason a knotty problem to handle, especially as it is subject to such influences as the health and temperament of its possessor, conditions quite outside the control of the voice-teacher.

Throat-action must become automatic and mechanical in response to the will of the singer, and free from any restraint imposed by temperamental consciousness of its owner, before artistic results can be obtained. It is safe to estimate that in each generation there are in two continents not more than thirty voice-instruments produced. Against this is an array of hundreds upon hundreds of voice-students, pursuing their studies with conscientious fervor, struggling for

place and recognition, which but few obtain—the majority never being heard of, and all winding up voice-weeks at an early age.

Why is it that in all branches of music there has been more progress than in the voice? Have we not lived under the ministrations of the Italian school of voice-culture, lo, these many years? Has it not been heralded from the house-tops, quoted as all-sufficient, taught, and unsuccessfully stacked? Is it not heresy to doubt a tenet of its faith? Is it not a matter of jeopardizing musical standing to do so?

Now, what is the matter? Oh, we are told all these people have had poor teachers, and the traditions of the pure school are forgotten and ignored. Who would dare suggest that there might be something wrong in the traditions themselves—inately so?—independent of any violation brought them into being by individual teachers? Because it has been the best system known, does that absolutely prove there can be no fault in it? It is interesting in this connection to note that in all other branches of music there has been advance and development. Why do not people play the piano with the technique of a hundred years ago? Compare the orchestra of to-day with that of olden times! Compare composition with that antedating the day of Beethoven and Bach—and note especially the improvement in the field of opera. Every once in awhile a mighty man has lifted up his voice proclaiming a new doctrine and advancing his art by his teachings. Were not Bach, Beethoven, Wagner, Liszt, and Chopin such?

In truth, everything moves on but voice-culture. Who dares lift up his voice in the interest of anything new in it? Brave indeed is he! Is he not at once a charlatan, a fraud, a crank, a what-not? All the active departments of life may move, investigate, invent, and expand, but in voice-culture he must still employ the methods of a couple of hundred years ago!—M. L. Brown in *Musical Record*.

**"THE purpose of presenting**  
OPERA IN ENGLISH, an opera in English is probably not one of reform in musical culture, so much as it is of entertainment. To the popular mind—and I mean by popular mind all people, self-important and non-important—the music is an inspiration, and requires the detail of a human story to create a definite interest. There is so much indefinite talk about the impression and influence of music! It is quite possible that English opera will sweep away many theories with regard to music that are much talked about and misunderstood. To my mind, the purpose of music is to enhance, even to idealize a human story, and without such story it has little meaning. All songs, for instance, tell their simple story. Why should not opera have their plots made clear to audiences? I cannot see any difficulties that can arise for the singer in English opera."—*Susanne Adams*.

THE December number will take up the October and November accumulation of questions.—*VOCAL EDITOR*.

THE meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the infinite, and lets us for moments gaze into that!—*Carple*.

#### SOME WAYS AND MEANS.

BY AILEEN FOSTER.

"ORDER is Heaven's first law," wrote the poet, a few hundred years ago, and never was there a more pertinent theme in two continents not more than thirty voice-instruments produced. Against this is an array of hundreds upon hundreds of voice-students, pursuing their studies with conscientious fervor, struggling for

music teacher should have a cast-iron method and adhere rigidly to it, but what I do mean is that our ideas should be conveyed to our pupils in a systematic way.

And first of all, when a pupil presents herself to me, we should endeavor to find out her reasons for studying music, and the time she intends to devote to it, for our manner of dealing with a pupil who is only to study for two years should differ from our way of treating the child who is to follow a regular course. In either case let our work as teachers be solid and lasting.

It is very easy to interest young children, in fact much easier than we imagine, but we must vary our work, not our ideas, for that would be productive of confusion; but present our ideas in a way that will appeal to the child-mind, for instance, telling a child that the notes on the staff are counted from the bottom, upward, it is quite possible that she may forget that fact and calculate from the top; but ask her if it is possible to climb a ladder from the top, and she will at once see the ridiculous side of the question and will avoid a similar mistake in future.

Young people, as a rule, are most independent, and you will find this characteristic when you show them how to build their scales. Give them the clear path of the first one and you will be surprised at the amount of error displayed in completing the circle of fifths. This rule, of course, holds with pupils of mature years. Try it, and see how well it succeeds.

One of the greatest helps to the earnest music teacher is a good, sound music journal, such as THE ETUDE; through it we come in contact with the large army of teachers who are traveling over the same road as ourselves, and often meeting with the same opposition. Sometimes we feel that the burden is greater than we can bear, when lo! we read of some fellow-worker who has had the same and even greater difficulties, but who has had the luck to conquer them instead of allowing himself to be crushed by "the war the sun behind the clouds." Usually when we embark on our teaching career we have very lofty ideals; the having of such ideals is in itself praiseworthy, but the living up to them is still better. It is only by being practical that we can communicate some of our idealistic virtues, this requires discretion and common sense.

We, ourselves, may be great admirers of classical music, and often marvel at the inconsistencies of refined people who are not of our opinion; let us not content ourselves in looking askance at the apparent obtuseness of our neighbors, but rather seek to cultivate a correct taste in our pupils, and I know of no easier way of accomplishing this design than by analyzing the pieces they study. How many of our pupils can explain the form of a simple sonata-form? Can they define a sonata? And as to the composer—well, he might as well be an inhabitant of Mars, as far as the pupil is concerned. Now, this state of affairs should not exist, even when the teacher has not had the opportunity of studying form. Mr. Ridley Prescott, an Englishman, has compiled a very satisfactory work to supply this long-felt want; it is published in six volumes, and is called "The Musician."

By teaching in the manner above mentioned, we give a solidity to the character of our pupils. After all, what is education but formation of character?

The whole character of our contemporary technique is the result of romanticism in music. It has come from the efforts of romantic artists to imbue the piano with a greater power of emotional utterance, to make it a dramatic force, and even more than that, a personality. Classicism means perfection of form, unfeeling beauty of thought and utterance. It is the unfeeling beauty of thought in music. But romanticism means personality, characterization. The musical expression, even universal, and the artistic style, has no hesitation in throwing forth abrupt rhythms, harsh dissonances, startling progressions, when these speak the thought of the composer.—*W. J. Henderson*.



SPECIAL  
RENEWAL OFFER  
TILL NOVEMBER.

If you will send us \$1.85, we will not only renew your subscription to THE ETUDE for twelve months, but will send you a copy of "Classic and Modern Gems for the Reed-Organ." This is a book of 117 pages of reed-organ music of a higher quality and a more difficult grade than any other reed-organ collection. It fills a want which has been felt by all reed-organ players for many years; the result of numerous inquiries from our patrons.

To those who will send us \$1.75, we will renew THE ETUDE for twelve months and send a copy of "Classic Gems for Music Teachers," by E. M. Seton. This is a book which fits in the pocket, for keeping music teachers' accounts. It contains bills, receipts, daily schedule of lessons, cash account, pupils' sheet-music account, and is devised to meet every want of the music teacher in keeping accurate, systematic accounts.

The musical journal is now recognized as a necessary adjunct, not only to musical culture, but to the daily routine of the teacher as well. Every useful, every profession, has its own journal, and upon the idea of bringing to its readers the latest and best ideas, as well as new statements and investigations along the line of established practice. Such a journal is THE ETUDE, a journal which brings to the attention of the teacher of music every month current musical news, helps to teaching and study, stimulates to more energetic, progressive, and broadening work, and to an earnest purpose to live up to the highest demands of the profession. No teacher can do without this monthly impetus. It will keep him out of ruts.

We receive every day letters in which teachers tell us of their success in placing the journal in the homes of many of their pupils, and what excellent practice, both in character of the work done and interest in music study, have been manifested. The music supplement, alone, is worth several times the subscription price of the journal; new music, classic teaching pieces of purest musical quality, duets, songs, sacred and secular, and pieces for the hours of recreation form a fine musical library. THE SUPPLEMENT given with the October issue has received general commendation. This is a sample of the good things that THE ETUDE has in store for its subscribers. The next supplement will be issued with the December number.

We shall be pleased to arrange with anyone who desires to canvass his community in the interest of THE ETUDE. Send for sample copies and liberal premium list.

More attention is being paid to theoretical study in music. This study should not stop with harmony, but include work in the higher grades as well. Hence the study of counterpoint was conducted on a plan that did not of itself lead to practical results as quickly as could be wished. In the new text-book on "Counterpoint" Dr. H. A. Clarke has embodied the same principles as those contained in his very successful work on "Harmony." It is not only a text-book, but a system of teaching. Unlike the other works on the subject, FRANK COUNTERPOINT is not made the leading feature of the course, but is taught side by side, the latter division being based on modern harmony, then leading to practical work on modern lines. The subjects of "Double Counterpoint," "Canon," and

"Fugue" are also included in this book, which will thus form a complete text-book for advanced theoretical study. These are much condensed and phrased in such manner as to avoid the many confusing exceptions found in the older treatises on the subject.

The printer has the work in hand, and we will be able to place it upon the market in a short time. Until then we make the following liberal special offer: For 50 cents cash, sent in advance of publication, we will send the book to you by express, postage paid, as soon as it is published. We will charge the book to any of our patrons having an open account with us, at the special price, but in that case the postage will be extra. Many of our patrons have added largely to their musical libraries by taking advantage of our "special offers." Remember this is a complete manual for advanced study—three text-books in one.

We will publish, in a very short time, a volume containing the best selected studies of Loeschhorn. The work will be under the charge of James H. Rogers, who spent most of last summer at the task. The studies will be graded and annotated. We have selected only those studies that have been found to be of unusual worth and attractiveness. Loeschhorn, without having the power of genius, has composed above all writers of studies, in the most musical, and is to be preferred before Czerny or Kohler, while Heller's studies lack in technical point. There is no writer who has combined the technical with the musical more than Loeschhorn, and it is these two points that will be brought out very clearly in this volume.

These studies will most likely be ready during this month, and may be published in two volumes, but we will send the first volume as a Special Offer to anyone for the sum of 20 cents, postage paid. This about covers the paper and printing, and is done mainly to make the work known.

"First Steps in Pianoforte Study," unfortunately, not yet ready to be delivered. There are numerous delays in every work that is undertaken, and, rather than hasten the work at the risk of a poor production, we have concluded to allow the offer to still remain open for this book at 40 cents, postage paid. It will be one of the first steps in piano study, as the book is rightly called. It will be about the size of the average pianoforte instruction-book, and while it is not along any new lines, the material will be entirely new. Every teacher who reads THE ETUDE should at least get one copy of it. It has become a general practice among good teachers to change instruction-books, and this gives a breadth to teaching and lightens the drudgery of teaching. If you have any beginners during this coming winter, send for a copy of this work. This may be the last month of the offer, so be sure to get your order in. Forty cents pays for the book if ordered now.

Our annual "Holiday List of Musical Literature" will be published in the next issue. It will contain many of the new works that have been issued during the past year, and will be given at the usual low prices for former years. Our foreign subscribers can use last year's list to make their selections from the prices remaining the same. This will give ample time for delivery before Christmas.

There are two objects in issuing this annual list: the first is to make the musical literature at a low rate; the first is for a Christmas offer and the second to give music teachers and music lovers an opportunity to add to their libraries at the lowest possible rate.

We will soon publish a reward card for music pupils, which has never been done before. There will be four different cards. All the great composers will be represented on each of these cards. On the one reverse side of the card will be printed a fine colored portrait of the composer, with his birthplace, and the words "Reward Card." On the other side will be printed a short biography, and a fac-simile of his music manuscript and autograph. The cards will be somewhat larger than a postal card. These cards are

gotten up in the most artistic style, made by one of the finest lithographers in Germany, and designed with the greatest care, the preparation being done by such of the great artists as to avoid the many confusing exceptions found in the older treatises on the subject. The plan has been tried by a great many teachers, but there has never been a musical card used that was not being anything of the kind on the market.

We will offer a set of these four cards for 30 cents, or we will send a sample card, postage, for 5 cents.

In the September number we named our subscribers on an impostor who was using the name of D. H. Tucker, claiming to be from Newburgh, New York. He has been known by no less than five names. This man has at last been brought to justice, and has been sentenced to eighteen months' imprisonment, in Lancaster, Mass. He has taken over five hundred subscribers and never made return for any. He will now sit in a lonely cell for a year and a half and meditate over his wrong-doings.

If at any time any of our patrons should suspect anyone calling on them in the interest of THE ETUDE, without having the proper credentials, we will welcome them to call on us immediately send us a telegram at our expense. It was only by telegraphing that we caught this man Tucker.

THE November ETUDE will be a special number, similar to those of Bach, Schubert, and Schumann, with Richard Wagner as the central figure. The articles will be by such writers as H. F. Knebel, W. J. Henderson, R. T. Pank, L. C. Elson, Emil Loeschhorn, A. Goodrich, and will make a very complete survey of Wagner's life and work. It will be illustrated. The music supplement will contain several compositions by Wagner, making the whole one that will be a distinct contribution to the library of the musician and student. A handsome supplement will be part of this issue.

We have a very complete stock of music, suitable for Thanksgiving and Christmas for both Sunday school and choir, and will be pleased to send you a selection to our patrons.

MR. TAPPAN'S new book, "First Studies in Music Biography," sent to press early in October. In paper, typography, binding, size, and general appearance this book will be as attractive and convenient as the manuals of book-manufacture can make it.

For the teacher's assistance each biography is practically a complete book in itself. For instance, Bach is presented in about six thousand words, quantities follow which deal directly with the text, and by others which demand a little research-work on the pupil's part. The work of Bach, his contemporaries, his geography, the instruments of his time are clearly presented. Each biography is divided into short chapters, thus enabling the teacher to assign definite lessons, long or short, at pleasure. The retail price of the book will be \$1.50, but our advance price is only 50 cents, postage paid, the book being sent as soon as issued from the press, but the order, with cash, must be sent before the book is published. Customers who have good open accounts may have the book charged to them at the special price, with postage extra.

THE season is approaching when most of the subscription work of the year is done.

We would draw our subscribers' and patrons' attention to our liberal premium offers to persons sending us subscriptions to THE ETUDE. We publish a list of little book, "About the Etude," which gives a list of our most delicious and valuable premiums to those obtaining one or more subscriptions other than their own.

We would also draw your attention to the fact that those of our subscribers who send us 25 subscriptions during any one year will be entitled to an additional premium of five dollars' worth of our own book published



entions, and ten dollars' worth of our own sheet-music publications, over and above all other premiums or cash deductions which we have allowed.

Your attention is also asked to the column advertisement on another page of *THE ETUDE*, "An Additional Offer to our Subscribers to Secure New Subscriptions to the Etude." This offer is virtually giving a double premium for the sending in of one subscription, a premium to the person who subscribes, and one also to the person getting the subscription. It is made possible, by the paying of a little additional in cash, to get a very great value in merchandise. We would ask you to read this column carefully. A great number of our subscribers have taken advantage of this.

*THE ETUDE* for December, as will be mentioned elsewhere in detail, will be an enlarged holiday issue. We will give a supplement with both the December and the January issues. Do not let your subscription run out and miss either of these numbers, as they will be the best we have yet issued.

BEGINS WITH the month of November, we will start to send our new music monthly. The first bundle will go to all persons who have received regular "on sale" packages from us. We will charge no postage on this package, and if any receive it who do not desire to continue, a postal card will stop the further sending of it. If we do not hear at all, we will presume that they are desired. The packages consist of either vocal or instrumental, or both, about ten pieces of each, sent from November to June, the busiest teaching months of the year. It enables the teacher to have a limited supply of good, new teaching material constantly on hand.

DR. WILLIAM MASON, a great work, "Touch and Technique," is not merely a story for developing fluency of fingers, but for teaching the artistic use of the pedal, an art in which Paderewski excels. Read what he says of the little original pedal study on the fourth page 18, "Touch and Technique," Part IV:

"The pedal study which you have so carefully worked out is a little masterpiece, and I venture to say that—as far as I remember—that subject has never been treated before with such competence, lucidity, and justifiable authority. . . . Your method I recommend most heartily."

(Signed) "J. J. Paderewski"

[The foregoing is not a translation, the English words being Paderewski's own.]

## HOME NOTES.

The opening recital by the Faculty of the Toledo Conservatory of Music was held in Collingwood Hall, October 26th.

MR. E. R. KROGER, of St. Louis, has issued a new pamphlet guide to his lectures and lecture recitals of "Wagner's Great Music Dramas," "How to Listen to Music," "The Emotional and Picturesque in Music," "Modern Forms," "How Music Came to be What It is," "How Composers Composed."

MR. FREDERICK A. WILLIAMS, of Cleveland, began his series of pupils' recitals for the season, October 22d.

MR. EMIL LIEBERLOH has resumed his series of recitals for the benefit of his pupils, October 20th, playing before them programs selected for educational purposes.

MISS JEANETTE LEPLEY, of Pipeville, O., gave an interesting recital, September 29th, her full class of forty pupils assisting.

MR. W. J. HITCHCOCK is giving a series of organ recitals in Nova Scotia.

A ACTE for orchestra, entitled "Rural Snapshots," by Mrs. Clara A. Runt, was played by the Kallenborn Orchestra, New York City, at a recent concert.

MISS ANNE PARRY BENTON, of Topeka, Kansas, has arranged very thorough courses of study for her school in that city. A free circulating library is a prominent feature of the school.

DR. HENRY G. HANCHETT has been engaged by the Board of Education, New York City, to give a series of lectures on music and the piano in the Teachers' Educational Course.

MR. SUMNER SALTER, organist of Cornell University, is giving a series of recitals in the University chapel that have become very popular with the students.

MR. FREDERICK GRANT GLASSON has taken charge of the Chicago Auditorium Conservatory, which replaces the Chicago Conservatory. Several fine scholarships have been established.

The School of Music of Alma College, Mich., starts in with good prospects this season again.

MISS GRACE B. MARSHALL gave an introductory recital in the Sherman, Clay & Co. Hall, San Francisco, September 18th.

MR. HERVE D. WILKINS, of Rochester, N. Y., has a fine two-manual organ in his studio for the benefit of his pupils in organ-playing.

MISS ANNE S. MICHOD, of Lockport, N. Y., is making a specialty of pianoforte lecture recitals this season.

MR. FRANK J. BENEDICT, Hartford, Conn., has begun his pupils' recitals by an organ concert in the Fourth Church by Mr. C. N. Brandon.

The Faculty of Hawthorne College School of Music, Texas, inaugurated the school-year with a successful recital.

MR. HERBERT G. PATTON has taken charge of the violin department of the Fort Wayne, Ind., Conservatory of Music.

MR. LESLIE E. WATSON gave an enjoyable organ recital in the First Baptist Church, Richmond, Va., assisted by his quartet.

The Detroit Conservatory of Music, Mr. J. H. Hahn, director, is now in its twenty-seventh year, and reports a most flourishing outlook for the present season.

The School of Music of the University of West Virginia, at Morgantown, had a very successful year last season. The school is open the whole year. Mr. C. A. Eilenberger is the director.

The Department of Music of the Kansas State Normal School at Emporia, Mr. C. A. Boyle, director, has a very complete course, with many fine advantages.

The Utica, N. Y., Conservatory of Music, founded by Louis Lounsbury and now under the direction of E. B. Fleck and R. J. Hughes, has engaged Dudley Luck as examiner and lecturer for the year.

THE ETUDE has received a copy of a quarterly magazine issued by the students of the Mount Aloysius Academy, Cresson, Pa.

PROF. A. A. STANLEY has arranged to give a course of lectures to the students of the University of Michigan, on the history of musical instruments as exemplified in the Stearns Collection in the University Museum.

The Kankakee, Ill., Conservatory of Music, C. W. Best, director, has arranged for a fine series of artist recitals this season.

MISS CHLOE E. LAY is in charge of the music department of the Stonecreek Jackson Institute, Abingdon, Va.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

WANTED—A FINANCIAL PARTNER TO ASSIST in publishing and introducing a new, practical, and novel kindergarten method of teaching music. Address: Musical Art Publishing Company, Fine Arts Building, Chicago, Ill.

TO MARK THE BEGINNING OF THE NEW CENTURY, Walter Baker & Co., Ltd., Dorchester, Mass., are just putting on the market, under the name of "Baker's Century Chocolate," one of the finest and most delicious articles of the kind ever made. It is a delicate, sweet chocolate, flavored with the best quality of pure vanilla-beans, and is at once a delightful confection and a most nutritious and wholesome article of food. The wrapper is really a work of art, and will do much to promote the sale of the goods.

AMONG THE ENGAGEMENTS MR. WILLIAM H. SHAW, Director of the Shaw School of Music, Fine Arts Building, Chicago, has made for the fall are appearance in Benton Harbor and Olivet, Mich.; Elkhart and Terre Haute, Indiana, with Chicago Symphony Orchestra; two concerts at the St. Louis Festival at the Coliseum in that city, with orchestra, making his third appearance in St. Louis under such circumstances within the year; and a short trip in the State of Ohio the early part of November.

WANTED—A TEACHER OF VIOLIN, WHO CAN assist in the mandolin and piano department. Highest reference required as to ability and character. Address: Mrs. J. Frank Alexander, M. C. Institute, Fredericktown, Mo.

THE DETROIT CONSERVATORY OF MUSIC, Mr. J. H. Hahn, director, is now in its twenty-seventh year, and reports a most flourishing outlook for the present season.

THE SCHOOL OF MUSIC OF THE UNIVERSITY OF WEST VIRGINIA, at Morgantown, had a very successful year last season. The school is open the whole year. Mr. C. A. Eilenberger is the director.

THE DEPARTMENT OF MUSIC OF THE KANSAS STATE NORMAL SCHOOL at Emporia, Mr. C. A. Boyle, director, has a very complete course, with many fine advantages.

THE UTICA, N. Y., CONSERVATORY OF MUSIC, founded by Louis Lounsbury and now under the direction of E. B. Fleck and R. J. Hughes, has engaged Dudley Luck as examiner and lecturer for the year.

THE ETUDE has received a copy of a quarterly magazine issued by the students of the Mount Aloysius Academy, Cresson, Pa.

PROF. A. A. STANLEY has arranged to give a course of lectures to the students of the University of Michigan, on the history of musical instruments as exemplified in the Stearns Collection in the University Museum.

THE KANKAKEE, ILL., CONSERVATORY OF MUSIC, C. W. Best, director, has arranged for a fine series of artist recitals this season.

MISS CHLOE E. LAY is in charge of the music department of the Stonecreek Jackson Institute, Abingdon, Va.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

MISS ISABELLA BRATON, of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

MR. ROBERT THALLOS, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for or at arranging recital programs should send to Mr. Carl Faltien, of the Paderewski Piano School, Stearns Hall, Boston, for copies of programs given by the faculty and pupils of the school.

MR. WALTER S. SPANGLER, of Indianapolis, started his pupils' recitals for the season, October 15th.

## An Immediate Success!

Fourth Edition

## A Systematic Course of Studies for Pianoforte

Selected from the works of the great pedagogical writers arranged in progressive order, fingered, phrased and annotated with reference to the needs of the piano student.

By ALEXANDER LAMBERT

Three Volumes

Price, \$1.00 each

THE object of this series is to lighten the labor and economize the time of both teachers and pupils by supplying a course of studies comprising everything that is needed and excluding everything that is not needed.

The multitude of technical exercises existing for the pianoforte is fairly bewildering. Of the many volumes of studies, most contain one or two of special value, the others being diffuse, immaterial, and easily dispensed with. The experienced and competent teacher has hitherto wasted time and effort in selecting from this vast mass such studies as he knows are needed, while the inexperienced teacher, failing to do so, has burdened his pupils with needless labor. The pupils themselves have been put to the expense of buying good use of the means they now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

A Systematic Selection is therefore a great desideratum. These volumes, compiled by Mr. Alexander Lambert, meet the needs of teacher and pupil alike. Mr. Lambert is one of the most distinguished and successful of New York teachers, and the selection he has made embodies the results of his long experience and ripe judgment. The average pupil will be benefited by practicing every single study here given, and the arrangement is such as to insure real and constant progress.

In the three volumes so far issued are included one hundred and four studies; among the authors represented are the most noted modern writers for instructive purposes, including:

Büchler Kunz Roeseck  
Bernini Vogel Leinschhorn  
Düvernoy Kohler Stamsky  
Gurlitt Berens Schmidt  
Heller Lecoupey Godard

And others. It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

It is needless to say that all the studies are prepared with the utmost care and the phrasing is carefully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written an *Introductory* and *Concluding* volume, giving advice on *how to practice* and *how to perform*, and where to stop—a number of invaluable hints that every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

## The Teachers' Round Table.

MAKE OPPORTUNITY YOUR FRIEND.

FAILURE often comes because pupils attach so little value to the talents they possess. You ask: "How can I know if I have talent?" I answer: "Make a friend of opportunity, and she will tell you." Yet always remember that it is not eminent talent that is required to insure success, so much as purpose; not merely the power to achieve, but the will to labor energetically and perseveringly. Genius, after all, is only power, and the power of lighting one's fire. Selfish, persistent application, and perseverance alone will reveal what it is in you.

When Moscheles submitted his work of "Fidelio" for the pianoforte to Beethoven, the latter found written at the bottom of the last page: "Fidelio with God's help!" Beethoven immediately wrote underneath: "O, man, help thyself!" No wonder that so many fail when they are always dissatisfied with the smallness of their opportunities. It is not those who have enjoyed the advantages of conservatories, concert halls, and public libraries that have become the greatest artists. They complain so much about the tools you have to work with! Tools do not make the artist of to-day, but the trained skill and perseverance of the student himself in using them. It is well to remember, also, that the advantages you do not enjoy are in every way far superior to those of the fortunate. If you are wise, you will make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and do, and do well. Waste no time. Make opportunity your friend, and make good use of the means you now have, and time will be lost to the teacher.

The great point in every musician's life is to get the working quality well trained. Throw away that trail twig, "I can't," and take up the mighty word, "I will." Sappho once wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "



instructors, whose whole knowledge they know they have quite gone beyond.

A short time since she played for me a little composition of a popular character, and when I remarked that it was pretty and asked the title, I was told she "didn't remember its name"; she "hardly ever" remembered the names of her pieces; all with a pretty loss of her head. It became apparent to me that she viewed herself as a competitor in the teaching business, and had no intention of giving me a chance to "catch on" to any of her nice new pieces. I thought of Mr. Carl Faellen, of Boston, and the students of his music school, who are only too happy to send to musicians copies of their programs, so replete with lists of the finest compositions, while this girl would deny me the name and author of a single, little inconsequential composition, though having received assistance upon and copies of a number of pieces of me but a few weeks before.

As straw betrays the wind's course, so a trifling remark had given me the key to unlock the mysteries of her ambition, erstwhile so deeply steeped in reticence. She works hard to advance self. Unless the motives are high ones, the appreciation of the art will also be low. When the appreciation is little, the pupil will make no sacrifice to attain perfection, and the low priced, blindness-producing, flattering quack gets a pupil.

When chariots are propelled along the road of art by the power of unworthy motives, such as the wish to make neighbors envious of our accomplishments, or pressing noble feeling and sentiment which must be cultivated and dwell in the heart, they will never reach a goal of any real practical or spiritual efficiency. All true art grows out of a natural love and desire to express to others in ideal forms the True, the Good, the Beautiful, and for their benefit, edification, and highest happiness.

Cases like the above are all too apt to be misunderstood by the average teacher, who is generally ready to give the pupil credit for entertaining only the best intentions toward art and man. It would be well to examine every pupil in order to be sure that the will is right. Make use of your knowledge of psychology now if ever.

A wrong motive will drive a good cause to disaster, though headed in the right direction and upon the "right track." Think of a rapidly-moving engine with a man at the throttle not an engineer. An absolutely right motive always contains within itself energy in sufficiency to consummate to the utmost all its plans. Right motives can be born only in true feeling or in true instruction, created only by a fullness of true and correct knowledge, and without which only a cheap fanaticism, prompted by ambitious and active thought, which without proper nourishing condition develops an unhealthy mentality.—Edward Foster Boal.

#### THE FUNCTION OF IMAGINATION IN MUSIC.

MUSIC, like literature, is the external representation of a beautiful ideal which is contained within the mind, and is the result of certain circumstances and associations, both of external things upon the mind, and the innate tendencies of the mind itself. What use is music without expression? And how can you obtain expression without first being able to appreciate, esthetically, the piece of music which you are to interpret? A pupil in music must feel or must be led to feel the temperament of the composer in order to be able to infuse into his interpretation the notes of genuine feeling. For no one can hope to interpret what he cannot feel. And it is to be noted, too, that there cannot be a variety of temperament assigned to any particular musical composition, any more than to a piece of literature. You cannot hope to show that it is of the nature of several temperaments. Hence it is necessary, not only that one should possess the musical faculty, but, in addition, have cultivated the esthetic faculty. Nor is this all.

The composer must be studied, not only in his compositions, but in his life, his walks, his temperament.



**LOWMEYER'S**  
**CHOCOLATE**  
**BONBONS**

*Name on every Piece*

**The Delight**  
Of Every Lover of Confections.

Their Purity and Delicious Quality Have Made Them Everywhere the Choice of Connoisseurs.

**WE HAVE A TRIAL PACKAGE FOR 10 CENTS IN STAMPS.**

When not to be had of dealers we will send on receipt of price: 2-cb. box, 6 cents; 4-cb. box, 10 cents; 8-cb. box, 18 cents; 12-cb. box, 25 cents. Delivered free in United States.

ADDRESS ALL CORRESPONDENCE TO

**THE WALTER M. LOWMEYER CO., Dept. N, Boston, Mass.**  
New York Retail Store, 1123 Broadway (23rd St.). Boston Retail Store, 416 Washington St.

### Horsford's Acid Phosphate A Great Tonic.

Invigorates and strengthens the system, relieves nervousness and headache, and creates a good appetite.

Genuine bears name Horsford's on wrapper.

### Bentley's NEW METHOD OF INSTRUCTION IN THE ART OF PIANO PLAYING

An up-to-date work of interest to Teacher and Pupil. 100 pages. Results at \$2.00; teachers' price, \$1.00, plus postage, 50 cents, \$1.00.

H. D. BENTLEY, Freeport, Ill.

A little girl being left at home in care of Grandpa seeks to improve the opportunity by giving him a lesson in dancing. As she has been taught so she instructs him to "raise your little skirt." "Point your little toes," etc. The incident is told in verse and prettily set to music in favorite time by C. H. McCurrie, composer of the new and popular book, "Wee Wee Songs for Little Tots," etc. This song "Grandpa, Come and Dance With Me," is mailed postpaid for 25 cents sent to the

ALAMEDA MUSIC COMPANY, Alameda, Cal.  
THEO. PRESSER, Philadelphia



**TECHNIQUE  
and TEETH**

As you cultivate  
one, you must  
care for the other

### WRIGHT'S DENTOMYRH TOOTH PASTE

(IN TUBES)

From Dr. J. T. JAFFE, Dean of the Cincinnati Dental College and author of JAFFE'S "Operative Dentistry."

"I have used your Dentomyrh toothpaste for several months and am free to say that I am much pleased with it. It cleans and whitens the teeth, strengthens and invigorates the gums, prevents decay, and cures offensive breath. Being so antiseptic, it kills the germs of all germ life. Best druggists sell it—each at the same price, as Wright's. Being so superior to all other tooth pastes, it is the only one that I can recommend."

J. T. JAFFE, M.D., D.D.S., Wash., D.C.

Sample and interesting booklet on the teeth, FREE, on request.

Charles Wright Chemical Co., Dept. W, Detroit, Mich.

## New Recital Songs

Composer.	Key.	Grade.	Price.
BERWALD, W. Love's Whispers. Vision of Hope.	G.E. D.B.	[d.b. to g.] [d.b. to g.]	50 50
BURNHAM, CHARLES S. Good-bye!	F	[c to g]	50
HADLEY, HENRY K. No. 4. Der Astre (The Astre).	E min	[c to g]	50
No. 5. I Plucked a Quill from Cupid's Wing.	F	[c to g]	50
HAMNER, MARIE VON Rose Tree Grew. If I Were Thou. Lovers' Doubt.	D.B. D.B. D.B.	[d.b. to g.] [d.b. to g.] [d.b. to g.]	50 50 50
MINETTI, CARLO Blue Eyes. I Love But Thee.	D F	[c to g] [c to g]	50 50
STEVENS, ALBERTA STOWELL Linger Near Me.	D.B.	[c to g]	50
ASHFORD, ROBERT Dreamy Days.	G	[c to g]	50
BENNETT, HOWARD S. Tis in the Hour.	D.B. or G. or C. or F. or A. or B.	[c to g]	50
BOUTY, NICHOLAS The Night Has a Thousand Eyes.	A	[E to E-sh]	50
KOEVESSEY, M. L. I Know Not Why.	C	[c to g]	50
RACY, J. C. Dear Little Heart.	A.B.	[d nat. to E.B.]	50
WOLF, HARRY KNIGHT Love's Missing Bow. Who Tells Oblivion.	E.B. E.B.	[d nat. to E.B.] [d nat. to E.B.]	50 50
FISHER, WILLIAM ARMS Go to Sleep.	A	[d to C-sh]	50
WERNER, PAUL TH. In the Shade (In the Grove).	A.B.	[g to E.B.]	50
ALPHANT, SARA J. Babe, My Dear (Hush-song).	D	[c to g]	50

## New Piano Solos

Composer.	Key.	Grade.	Price.
KROGMANN, C. W. Fire Laurel Leaves. Op. 65. No. 1. Little Coquette. (Valse). No. 2. The Fairy and the Elf. No. 3. Jack O' Lantern. (March-Homage).	E. G. D.B.	2 2 2	30 30 30
No. 4. A Fairy Hunting Song. No. 5. A Forest Lullaby.	E.B. F	2 2	30 30
HANNEY, CHARLES FONTEYNE A Happy Day. Op. 5, No. 1. The Theatre. (March.) Op. 5, No. 2. Fantastic March. Op. 5, No. 4.	C F F	3 3 3	30 30 30
SCHNECKER, P. A. A Summer Outing. No. 1. Romance Thru the Fields. No. 2. The Merry Go-Round. No. 3. Bird Man's Ball.	F F F	2 2 2	30 30 30
SALMON, ALVAH GLOVER Gavotte in C. Op. 39, No. 1.	C	3	30
SCHNECKER, P. A. A Summer Outing. No. 4. Romance in the Shady Grove. No. 5. In the Rose-Boat. No. 6. In the Swing. No. 7. With Drum and Fife.	C C C C	3 3 3 3	30 30 30 30
BERWALD, W. Dance Serenade. Gavotte. Gavotte. Valse.	D E.B. D D.B.	4 4 4 4	50 50 50 50
WOODS, E. MCALMONT Gavotte. DILLER, ANGELA Gavotte. RONAS, ALBERTO Valse in C-sh. Minor. Op. 8.	A B.E. C-sh. min.	4 4 4	50 50 50
ROTT, JOHN Rhapsody. Gavotte. LONIGUS, HARVEY WORTHINGTON Hungarian Rhapsody. Op. 3, No. 2. Awarded second prize in Chicago 1911. Musical Record Competition, 1899.	A.B. G D	5 5 6	50 50 1.00

## OUR NEW ILLUSTRATED CATALOGUES Selected Songs and Selected Piano Music

Mailed free on selection. Mail orders receive special attention. Send for sample copy of

**Music Review**  
OLIVER DITSON COMPANY, Boston  
CHAS. H. DITSON & COMPANY, New York  
L. E. DITSON & COMPANY, Philadelphia

We must be put in possession of enough of the facts of the composer's life that we, provided with a cultivated mind and a trained imagination, are capable of a sympathetic feeling and are able to infuse this into our interpretation of his work. Herin enters the importance of the imagination in music, both on the side of the composer as well as the artist; for the artist, according to our claim, must needs assume the part of the composer.

We conclude, then that the teacher should spare no pains that the pupil's mind be stored with ideals of beauty, no matter from what source obtained. That there should be an effort made to bring the pupil to see that a musical composition is no more than the representation of the human mind, stored with beauty and assisted by a trained imagination; and it is important to notice that it is only when the feelings and thoughts reach so lofty and elevated a pitch as to stir the feelings and thoughts of all others to whom they may be communicated, that they find expression in music.

It has been said that the musician, out of three sounds, can frame "not a fourth sound, but a star," which, if it means anything, means that imagination fills in the space, in accordance with esthetic sense, with some ingredient which, taken with the preceding, make up an ideal whole; and in this, according to our art, will be contained the enrichment, the fullness, the nobility, the beauty, of life.—A. W. Hendrick.

SCHOPFHAUS says that mere acquired knowledge belongs to us like a wooden leg or a wax nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really belongs to us.

## WHAT HAPPENED THIS MONTH IN YEARS PAST.

BY THEODORE STEARNS.

MENDELSSOHN-BARTHOLDY, Jakob Ludwig Felix; born February 3, 1809, at Hamburg; died November 4, 1847, at Leipzig. Grandson of the famous Jewish reformer and philosopher, Moses M., this classical composer is like Handel or Beethoven, so universally known that a criticism of his life and work is almost futile. Like Washington Irving, his life was one of well-to-do and cultured ease; like the poet Shelley, his most popular, or at least his most faultless, work, "A Midsummer Night's Dream" overture, was composed when only seventeen years old. He was a precocious musician, and a thoroughly sensitive pianist, and essentially correct in his taste. He was much of the serene and highly polished *Hilffertner*, and essentially correct in his taste. He wrote with kid gloves and a gold pen, but also sang in conception. Some will have it that he wrote with kid gloves and a gold pen. However, his serenity, his euphony, and his minor compositions in overblowing number easily refute any such charge. His breadth of musical culture, and his undeniable importance as a creative artist as a conductor, his breadth of musical culture, and his undeniable importance as a creative artist as a conductor, his breadth of musical culture, and his undeniable importance as a creative artist as a conductor.

SCHUBERT, Franz Peter; born January 31, 1797, near Vienna; died November 19, 1828. The greatest song-writer that ever lived, and the greatest of the romantic life, and among the best creators of the instrumental and orchestral music. The creative genius of this great master manifested itself, with extraordinary natural abilities, at a very early age, and his training by his father (a humble school-master) carefully fostered the boy's talent, teaching him violin-playing, and his ready, precocious him entrance into the court-chapel at Vienna—into the Concert School and regular instruction in theory under Salieri. Schubert excelled the profoundest anatomist in his first compositions. His teachers had but to touch the dormant musical consciousness in him and the strings never failed to respond and

## Important Announcement

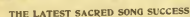
After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894. We shall not, however, as then, conduct the magazine feature of it. . . . The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary. . . .

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be able assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose.

Further subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance. The Review will be issued monthly at least ten months in the year and we have fixed the yearly subscription price at fifty cents. . . . The resumption of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued. . . . To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promoting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Yours very truly,

CLAYTON F. SUMMY CO.  
220 Walnut Ave., Chicago





**SPECIAL OFFER  
TO TEACHERS ONLY**

We want to interest you in our general catalogue. This ought to do it:  
**Any Six Pieces in the List for \$1.00**  
**The Entire Ten Pieces for \$1.50**  
 Single Copies to any address, postpaid, 25c.

Teachers and pupils unite in praising

**"STAR OF THE SEA"**  
Reverie by AMANDA KENNEDY  
as the best teaching piece extant; over one million copies already in use and continues to be the teacher's favorite and the pupil's delight. Price 50 cents.

**"THE NORTH STAR"**  
 Revised by KATHLEEN A. ROBERTS  
 Companion piece to the famous Star of the Sea. Has the  
 unqualified endorsement of over one thousand teachers.  
 Price 50 cents.

**"CAROL OF THE BOBOLINK"**  
Morceau de Salon by WM. LORRAINE  
is a dainty, catchy, pretty teaching piece,—asparkle with life. You can't help liking it. Price 50 cents.

**"JAPONICA"**  
By TONY STANFORD  
Accepted by all as the only successor to the famous  
"Narcissus." Price 50 cents.

**"CALANTHE"**  
 Waitzes by ABE HOLZMANN  
 Strauss could have written it. It's a love waltz,—soft  
 dreamy, dainty, exquisite. You can't be clumsy under it  
 in duette. **Price 30 cents.**

**"A NEW SONG TRIUMPH  
"KING OF THE WINDS"**  
By ARTHUR TREVELYAN and FRANK DAVID  
Rare and beautiful; a new conception; a master burst of emotion. It is a song to thrill and enthrall its listeners, a piece "de resistance" for the repertoire. **Price 75 cents.**  
Positively the best song since "Thy Sentinel Am I." For Ross and Reynolds.

**"BUNCH O' BLACKBERRIES"**  
Character March, Cake Walk, and Two-Step  
By ABE HOLZMANN  
The greatest success of the year; a companion piece  
"Smoky Mokes," by the same composer. Continual  
featured by Bandmaster JOHN PHILIP SOUSA at the Par  
Union, no cents.

**"BELLE OF THE REGIMENT"**  
March and Two-Step by TONY STANFORD  
Endorsed by Miss Helen Gould; merite the highest  
opinions. A pleasing march and strongly recommended.  
Price 30 cents.

**"GALLANT 71ST MARCH"**  
By F. FANCUILLI, Ex-Bandmaster United States  
Marine Band  
Played during the entire season with unbounded suc-  
cess at Manhattan Beach. Price 50 cents.

**FREE** Send us ten cents and cards with the names & addresses of five teachers in your own city, town, and we will send you a regular 50-cent copy of one of the best teaching pieces published. Send

**FEIST & FRANKENTHALER**  
36 W. 28th Street NEW YORK, N.

vibrate. With him music was law and a part of his being. Composition was a necessary adjunct to his daily routine. The short life meted out to Schubert was not able to secure ease against his material wants. In all probability his genius demanded that energy which falls to his talents toward securing a position worthy of his directed. Schubert was pre-eminently a romantic composer—his art was given to the service of the soul of the Nature about him,—and the extent of Schubert's writings is almost beyond belief. Over 600 songs there are, and operas, symphonies, overtures, instrumental music, chamber music in astounding quantities. (See the May number of *The Express* for detailed information concerning this master.)

**TSCHAIKOWSKY, Peter Iljitch;** born December 25, 1840, at Wotkinsk; died March 10, 1893, at St. Petersburg. One of the greatest of all Russian composers. He was certainly the greatest of his modern compatriots and easily ranks with the greatest of all time. He studied law, was in the government service, and finally entered the diplomatic service soon after its establishment. From 1866 until 1877 he held the position there as teacher of harmony. In 1877 he resigned, and devoted exclusively to composition. His works consist of an opera, *Eugene Onegin*, a symphony, a symphonic poem, orchestral suites, overtures, an amazing number of songs, instrumental chamber music, and a variety of smaller pieces. He was a peculiar and fascinating beauty—highly and sensitively poetic, yet punctuated, here and there, by the irrepressible and even Tartaric brutality. Tschaiowsky's inner life had been never so sought out, but his influence upon music

**RUBINSTEIN, Anton** (born November 28, 1859, near Balta (Podolia); died November 20, 1894, at Petrohof). One of the greatest of all piano virtuosos and a very prolific composer of chamber and piano works. At the age of ten Rubinstein appeared in public concert at Paris, where his talent was instantly recognized and admired. He continued his musical studies in Germany. Rubinstein never traveled through Holland, England, Scandinavia and Germany, giving concerts, and returned to Russia in 1883. He was a brilliant and successful studying composition under Dehn. Soon after he composed four Russian operas and gradually built up a generous list of compositions. He spent his last years in Berlin, and for some time lived in a garret, where his leisure was principally spent in composing with savage fury and without finding time to revise his compositions or his ideals. In 1898 he as court pianist and concert director in St. Petersburg, and a year later became director of the Russian Musical Society. In 1860 he visited the United States and Canada, and then America, arousing everywhere the greatest enthusiasm. His influence was ever for the good, his playing rarely failed in arousing an enthusiastic response in his audience.

HUMMEL, Johann Nepomuk; born November 18, 1778, at Presburg; died October 18, 1837, at Weimar. An erratic genius, an eminent pianist and cyclopedic composer, he was slightly taller than the large number of his compositions and the value of some of them would seem to justify. Hummel studied under Mozart for two years in Vienna, and then spent several of his tour years as far as Denmark and England. From 1804 to 1811 he occupied Haydn's place (the latter died of influenza) as first pianist at the court, after which he lived a more or less secluded life until called to Stuttgart in 1816 as court accompanist, which post he exchanged with a similar one at Weimar in 1820. He was a man of one of almost constant travel, and it would seem that his compositions, though brilliant, imbibed a certain amount of the vagaries of his day-to-day known principally through his third, fourth and sixth piano concertos, and the "Bagatelle for Anna." Hummel wrote one hundred and twenty-four works.

PADEREWSKI, Ignace Johann; born November 1859, at Podolien; studied with Leschetitzky, was Professor of the Pianoforte at the Warsaw Conservatory, and since 1893 certified extensively in America and Europe. Paderewski is a very distinguished pianist, and the opera upon which he is now working is to be full of original beauties.

## SEE IF THIS COLUMN INTERESTS YOU

READ IT THROUGH CAREFULLY AND  
SEE WHAT WE OFFER

**W**E want Music Teachers and readers of THE ETUDE everywhere who use a good grade of popular music to have copies of the following:

No. 1. **Ben Hur** **Charlot Race March**. . . . .  
The great seller. It is universal favorite. Best march published in 1904.  
No. 2. **Companion piece to Charlot Race**. Magnificent piece.  
No. 3. **N. Y. and Coney Island Cycle March** and **Two-Step**.  
One of the best.  
No. 4. **Remember Memories Waltz**. . . . . Splendid lasso.  
No. 5. **Delia Fox (Little Trooper) March**. . . . . Get away.  
No. 6. **Delia Fox (Little Trooper) March**. . . . .  
Titled in **Harlem**.  
No. 7. **Grand March and Two-Step**. . . . .  
The latest success. Played regularly by **Sonja's Band**.  
No. 8. **Queen of Beauty Waltz**. . . . .  
The latest success. Played regularly by **Sonja's Band**.  
No. 9. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 10. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 11. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 12. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 13. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 14. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 15. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 16. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 17. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 18. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 19. **Queen of Beauty Waltz**. . . . .  
Published in 1904.  
No. 20. **Queen of Beauty Waltz**. . . . .  
Published in 1904.

### 3 NEW PIECES JUST FROM THE PRESS

"Dawn of The Century March," . . . . .  
Without any exception the greatest march ever written by  
E. T. Paull. Simply try it.  
United Nations March and Two-Step, . . . . .  
Brand new. Just out. By W. A. Corey. Try it.  
"Midnight Fire Alarm Galop," . . . . .  
By H. G. Lincoln. Arranged by E. T. Paull. With fire  
bells, etc. Descriptive.

## SEE WHAT WE OFFER

We believe the above pieces to be the best published in their field and in order to introduce them more fully and give the readers of *ETREK* an opportunity to obtain them at special low prices, we will furnish any one copy selected for 25c., or any four copies for 75c. on any of the copies for \$1.00. This is less than wholesale rates. In placing an order be sure to mention "title ad" in *THE ETREK*, otherwise the rate will be 25c. a copy throughout. Our editions of 100 copies are issued by any publisher; amounts for less than \$1.00 can be sent by postage stamps.

SPECIALLY IMPORTANT. READ THIS

We have a set of six teaching pieces which are without any doubt the best pieces ever placed on the market. Each piece is duly graded, fingered, and special foot-notes are made for the rendition of same. Do not fail to own a set of these pieces. They are just what you want in your school. Nothing better to be sure to try them. They are as follows:

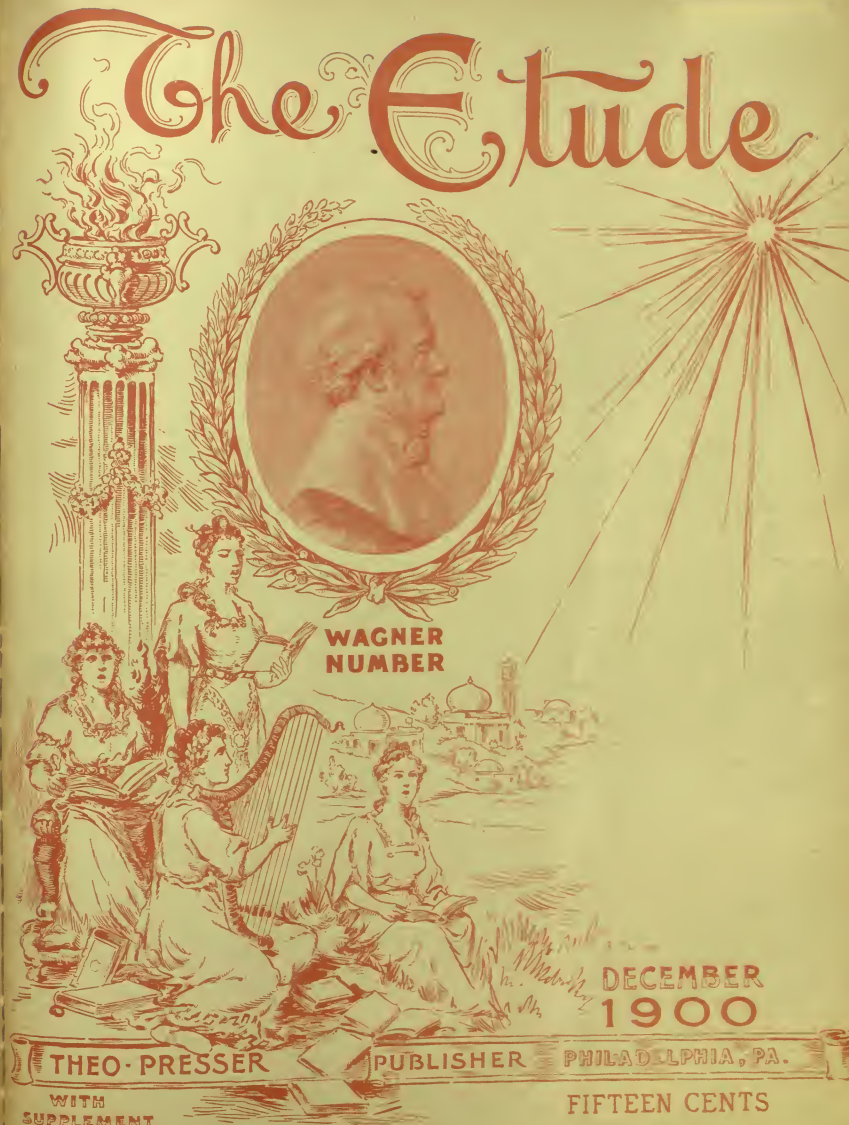
- No. 1. Mexican Echoes (Serenade), Grade 3. . . . .
- No. 2. Queen of the Night (York Caprice), Grade 5. . . . .
- No. 3. Southern Zephyra (Gavotte), Grade 4. . . . .
- No. 4. Morning Vespers (Idyl), Grade 4. . . . .
- No. 5. Pearl of the Antilles (Cuban Dance), Grade 5. . . . .
- No. 6. The Cossack (Polka), Grade 5. . . . .

READ THE SPECIAL OFFER WE MAKE

To any reader of *THE ETUDE*, we agree to furnish any single copy for 25c., or any four copies for 60c., or all six copies for \$1.00. These special prices can only be obtained by ordering direct from the publisher, and are only offered to introduce this set of teaching plates. In placing an order be sure to mention this "ad," otherwise the regular price of 25c. a copy will be charged. The edition is simply sold out. Amounts for less than \$1.00 can be sent in postage stamps. Send out a sample order and write for catalogues and thematic plates free, postpaid. Address all orders and communications to the Publishers.

E. T. PAULL MUSIC CO.

44 West 29th Street, New York



WITH  
SUPPLEMENT

PUBLISHER PHILADELPHIA, PA

WITH  
SUPPLEMENT

FIFTEEN CENTS