

*L. W. Barron*

# THE ETUDE

FOR THE TEACHER STUDENT  
AND LOVER OF MUSIC



MAY  
1903

THEO. PRESSER  
PHILADELPHIA, PA.

VOL. 21  
No. 5

\$1.50 PER YEAR

PRICE 15 CENTS



With  
**Packer's  
Tar Soap**



**"YOU CANNOT  
BEGIN TOO EARLY."**

**Systematic Shampooing**

With Packer's Tar Soap means healthy hair and scalp—and you cannot begin too early. To get the best results, specify  
**PACKER'S**

“Young Americans who do not wish to lose their hair before they are forty, must begin to look after their scalps before they are twenty.”  
—New York Medical Record.

Our Leaflet:—“The Value of Systematic Shampooing,” sent free. Address  
**THE PACKER MANUFACTURING CO.** (Suite 87Y), 81 Fulton Street, New York.

May 29, 1902

**Fraülein Prentner**  
“You being my pupil of many years’ standing and most valuable assistant, it goes without saying that you are thoroughly qualified to write and publish a school after my principles and system of teaching.”  
Prof. Theo. Leschetizky

JUST ISSUED  
**LESCHETIZKY METHOD**

**The Modern Pianist**

By **FRÄULEIN MARIE PRENTNER**  
For Twelve Years with and First Assistant to  
Prof. Theo. Leschetizky

This system has made  
more great artists than  
any other:

**PADEREWSKI  
HAMBOURG  
GABRILOWITSCH  
BLOOMFIELD-ZEISLER  
SLIVINSKI  
SIEVEKING**

Fully Illustrated. Plates by a Celebrated European Artist. English and German Text Throughout

This system has created a great stir in the piano world because of the many celebrated pianists of the present day who received technical instruction from Leschetizky.  
The demand for a text-book on the Leschetizky Method has been almost universal. There is not a piano teacher in all the land who can afford to miss the opportunity of seeing what has been developed by this system.  
About as nearly perfect a course of pianoforte instruction as can be made.

**THEO. PRESSER, 1708 Chestnut Street, Phila., Pa.**

**STRICH & ZEIDLER PIANOS**

Manufacturers of Artistic Grand and Upright Pianos

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

**134th Street and Brook Avenue, NEW YORK**

JUST ISSUED

**Important Publications**

FOR PIANO SOLO

**SIX ITALIAN SKETCHES**

By **B. PALMIERI**

- No. 1. **Chant du Berger** (Song of the Shepherd).....(3 A) .50  
A fine pastorate with beautiful melodies often leading into unexpected cadences; in fact the series of six pieces are all quite out of the ordinary style.
- No. 2. **Sérénade Napolitaine**.....(3 C) .60  
Naturally in 6-8 rhythm, but not of the lullaby character. It has a fine, strong melody working up to a decided climax, and contains excellent material for practice in the use of the pedals and in skips for both hands.
- No. 3. **Chant sans Paroles**.....(3 A) .60  
A melodious and expressive Song without Words. Like the others of the set, its melodies are original and interesting.
- No. 4. **Murmures Mélodieux**.....(3 B) .60  
Another Song without Words fully as melodious as the previous number. The accompaniment is very deftly written to imitate murmuring.
- No. 5. **Novellette**.....(3 B) .60  
A delightful little story told in duet form, with a melody for each hand. The climax brings the melody in unison and with syncopated accompaniment.
- No. 6. **Petite Berceuse** (Little Cradle Song).....(3 B) .60  
Although called “A Little Cradle Song,” it requires a good-sized hand for its execution. It is equally as interesting and novel as the others in this set, each number of which can be strongly recommended. They are written by a pianist and are pianistic in every sense of the word. They are all carefully phrased, fingered, and have copious pedal marks.

Complete in One Volume. Edition Wood, No. 252. Price \$1.00

**TWELVE MINETTES**

By **C. W. KROGMANN**

Op. 64

- No. 1. **The Sleepy Rosebud.** (Valse).....(1 B) .40  
A slow waltz in the keys of F and B flat, with a graceful and interesting melody.
- No. 2. **Fairy Dance.** (Staccato Polka).....(1 B) .30  
An excellent study for staccato and a pleasing polka at the same time. In C and A minor.
- No. 3. **The Little Bugler.** (March).....(2 A) .40  
In the style of a hunting song, with bugle calls and the galloping of the horsemen. In the keys of C and G.
- No. 4. **The Bluebird's Message.** (Valse).....(1 B) .30  
An excellent study in grace notes. It is very carefully fingered and the grace notes are easy of execution. In the key of F.
- No. 5. **The Old Clock.** (Characteristique).....(1 B) .40  
An excellent imitation of the ticking of an old clock. In the keys of C and G.
- No. 6. **Doll's Dance.** (Tarantelle).....(2 A) .30  
A lively little dance in 6-8 rhythm. In the keys of F and C.
- No. 7. **Forest Birds.** (Polka).....(2 A) .30  
An entertaining polka in the keys of C and G. An excellent study for phrasing and staccato.
- No. 8. **The Dream Angel.** (Cradle Song).....(1 B) .40  
A very pleasing Song without Words in the key of D.
- No. 9. **Swing Song.** (Waltz).....(1 B) .40  
A left-hand melody in waltz tempo; very melodious and pleasing. In the keys of C and G.
- No. 10. **Flyaway Galop.**.....(1 B) .40  
A sprightly movement full of life and vigor. In the keys of G and D.
- No. 11. **An Irish Melody**.....(1 B) .30  
A Song without Words in the keys of F and C. A good study in legato playing.
- No. 12. **Grizelda.** (Spinning Song).....(1 B) .40  
A very realistic imitation of a spinning wheel. It can be used to good advantage by more advanced pupils by merely increasing the tempo. In the keys of C and G.

**SONGS—With Piano Accompaniment**

- Briggs, C. S.** So I Can Walt. A flat (d-e flat), B flat (e-f).....50  
—With Violin Obligato.....60  
A very singable sacred song. Not at all difficult, and suited for both church and parlor use.
- Bonheur, Theo.** At the Golden Gates. G (d-d), B flat (f-f), C (g-g).....60  
A very good English song of a semi-sacred character, with a strong, effective refrain. Published in three keys.
- Grey, Vivian.** On the Wings of the Wind. F (e-g).....50  
A light and pleasing ballad for tenor voice. Published only in one key.
- Sheldon, L. T.** He Knows. D (e sharp-f sharp), E flat (d-g).....50  
A quiet, melodious, singable, sacred song with interesting words. Suited both for church or parlor use.

**OUR LATEST CATALOGUE** Containing complete list of the compositions of **C. W. KROGMANN** Thematic Song Catalogue and Lists of “EDITION WOOD,” “BOSWORTH EDITION,” and **WOOD'S PUPILS' PRACTICE SLIPS.**

**THE B. F. WOOD MUSIC CO.**  
BOSTON: 221 Columbus Ave. NEW YORK: 6 East 17th St.

All of our publications should be in the stock of every principal Music Store. If not to be found with your regular dealer, please order direct from the publishers, who will forward immediately.



A SELECTION LIST OF MUSIC RECENTLY  
PUBLISHED BY

**CLAYTON F. SUMMY CO.**

220 Wabash Avenue, Chicago

### SONGS

Ah, Restless Heart, . . . . .	Chas. H. Burnham	\$0 40
Mez. Sop. or Bar.		
A Question, . . . . .	Chas. H. Burnham	60
Mez. Sop. or Alto.		
Thought Fancies, . . . . .	Herbert D. Jones	75
Two Keys.		
Bow Down Thine Ear, . . . . .	Chancellor Jenks	60
Three Keys.		
A Sleepy-time Song, . . . . .	Adolf Weidig	50
Sop. or Mez. Sop.		
Let Her In, . . . . .	Adolf Weidig	60
Tenor.		
Sleeping of the Wind, . . . . .	Adolf Weidig	40
Sop. or Mez. Sop.		
Night Whisperings, . . . . .	Adolf Weidig	25
Sop. or Tenor.		
Not Yet, . . . . .	Adolf Weidig	60
Baritone.		
Contentment, . . . . .	Jessie L. Gaynor	50
Mez. Sop. or Alto.		
Why I Sing, . . . . .	Gaston Borch	40
Soprano.		
Meditation (I love you, Dear), . . . . .	Gaston Borch	50
Mez. Sop. or Alto.		
Lullaby, . . . . .	Joseph Gahn	50
Soprano.		
Alone with God, . . . . .	Jane Bingham Abbott	50
Sop. or Mez.		
Seven Little Songs, . . . . .	G. Z. Grant Schaeffer	75
Medium Voice.		

A collection suitable also as Children's Songs

### PIANO PIECES

4th to 5th Grade

La Coquette, . . . . .	Arne Oldberg	60
The Children's Hour, . . . . .	Alice Bennett Wing	75

### A COLLECTION OF FIRST GRADE PIECES

The same also published separately as follows:

The Fairies, . . . . .	25
Dancing Song, . . . . .	20
Sunbeams, . . . . .	20
Pussy Cat, . . . . .	20
Lullaby, . . . . .	25
The Wind, . . . . .	20
A Little Song with Words, . . . . .	20
A Country Ride, . . . . .	20

The Pickaninnies' Picnic, . . . . .	Harvey W. Loomis	25
The Return Ball, . . . . .	Harvey W. Loomis	25
Merry-go-round, . . . . .	Harvey W. Loomis	25

These are from 2d to 3d grade in difficulty

Reapers' Dance, . . . . .	Leo Oehmler	40
---------------------------	-------------	----

A bright 3d grade number

If the above are not furnished by the dealer you  
trade with send direct to us. We will send our pub-  
lications on approval to responsible parties anywhere.

Very respectfully,

**CLAYTON F. SUMMY CO.**

220 Wabash Ave., Chicago

## CONTENTS

"THE ETUDE," - - May, 1903

Music Study in Berlin. J. F. Cooke . . . . .	171
Musical Chords: How to Get Them. W. S. B. Mathews . . . . .	173
Conditions Favorable to Piano Playing. H. G. Hanchett . . . . .	174
Entering the Musical Profession. W. F. Gates . . . . .	174
No Piece a Finality. H. L. Tetzl . . . . .	174
The Shortcomings of Non-professional Music Lovers. F. H. Marling . . . . .	175
Odds and Ends. Albert Blanchard . . . . .	175
The Making of an Independent Teacher. E. D. Hale . . . . .	176
Does Practice Make Perfect? J. E. Borland . . . . .	176
Preparation. E. A. Smith . . . . .	176
How to Find a Hidden Melody. Mary Venable . . . . .	177
Do Your Best and Leave the Rest. Fay S. Davis . . . . .	177
The Intellectual and Emotional Phases of Piano Playing, II. Emil Liebling . . . . .	178
Making the Young Pianist. Mme. Roger-Mielos . . . . .	179
Abandoned Educational Dogmas. Harvey Wickham . . . . .	180
True Genius and Work (Beethoven Story). C. Zastrow . . . . .	181
Etude Study Club. Louis Arthur Russell . . . . .	182
Student Life and Work . . . . .	184
Studio Thoughts and Experiences . . . . .	185
Editorial Notes . . . . .	186
Vocal Department. H. W. Greene . . . . .	187
Organ and Choir. E. E. Truette . . . . .	190
Violin Department. George Lehmann . . . . .	192
Children's Page. Thomas Tapper . . . . .	194
Musical Items . . . . .	196
Publisher's Notes . . . . .	197
Questions and Answers . . . . .	199
Recital Programs . . . . .	200
Teachers' Round Table . . . . .	200
Home Notes . . . . .	201

### MUSIC

Dixie Land, Concert Paraphrase. Robert Goldbeck . . . . .	\$0.50
A Scottish Tone Poem. Op. 31, No. 2. E. A. MacDowell . . . . .	40
March of the Gypsies. Léon Dequin . . . . .	40
In the Park. Op. 35. F. A. Williams . . . . .	40
Grandmother Brown. Louis M. Gottschalk . . . . .	30
There is a Blessed Home. G. H. Fairclough . . . . .	40
Cornelia Waltz. Geo. D. Martin . . . . .	30
The Brownies. H. Reinhold . . . . .	20
The Flying Horses. Op. 93, No. 10. R. d'Acceves . . . . .	20
The Spinning Girl. Op. 14. Chas. E. Veon . . . . .	50

## ERASABLE FOLDING

### MUSIC SLATE

Price, 40 Cents

A silicate folding music slate in book form, size 8 x 11, bound in cloth, containing twelve staves on each page that are not erasable. Use a lead pencil, and erase with damp cloth. It takes the place of copy book, music pad, or blank music paper; is durable, and the older it is the harder the surface becomes, and the more valuable. Try one.

Published by

THEO. PRESSER, 1708 Chestnut St., Philadelphia

DO YOU WISH TO ENJOY  
ANALYZING WAGNER'S HARMONIES?  
IF SO, ORDER A COPY OF  
A Simple Method of Modern Harmony

By CARL W. GRIMM

Price, Vols. 1 and 2, each, \$1.00 } Cloth  
" Complete, 1.50 } Binding

Usual Discount to Teachers.

An Essay on The Key Extension of Modern Harmony  
By CARL W. GRIMM. Price, 25 Cents

STATE NORMAL COLLEGE.

CONSERVATORY OF MUSIC. FREDERIC H. PEASE, Director.  
YPSILANTI, MICH.

"We have used the Grimm Harmony Book, and find it has most excellent points, and touches upon many things not found in other books of the kind. The book makes students think, and will be of much service wherever introduced."  
February 6, 1903. F. H. PEASE.

"A book deserving to become well known."

Mrs. Cosima Wagner, Bayreuth, says: "An interesting work, deserving earnest attention and consideration."  
3d Edition of Grimm's Practical Method for Beginners on the Piano now ready.

THE GEO. B. JENNINGS CO.

105 & 107 W. 4th St., - Cincinnati, Ohio  
GENERAL MUSIC DEALERS

READ CAREFULLY. NOTE SPECIAL OFFER

### Two New Song Albums

BY  
H. N. REDMAN

### 14 SONGS

for High Voice

V. L. I

Price 75 cents

### 14 SONGS

for High Voice

VOL. II

Price 75 cents

Each volume will prove worthy the attention of all singers and vocal teachers. The first volume consists of musical settings of poems by Lytton, Tennyson, Besant, Swinburne, etc. Those of the second volume are by John Boyle O'Reilly, Howells, Lathrop and Keats.

### Two Charming Pianoforte Albums

BY  
ROBERT COVERLEY

### Ten Ballads for Pianoforte

These pieces are essentially "Songs without Words," and every lover of Mendelssohn's "Lieder Ohne Worte" will want a copy of this book. Each "Ballad" is carefully fingered and edited.

Price, 75 Cents

### Ten Sketches for Pianoforte

Each one of the "Ten Sketches" is exceedingly graceful and fascinating. Read the contents carefully: 1, Bagatelle; 2, The Windmill; 3, Valse; 4, Melody; 5, Etude; 6, Rustic Dance; 7, Song of the Nuns; 8, Elation; 9, Lullaby; 10, Recreation at the Monastery.

Price 75 Cents

## SPECIAL OFFER

Knowing that these works will appeal to you when once seen we make this special offer for the month of May only, namely: To those mentioning THE ETUDE and sending us \$1.00, we shall mail postpaid, either the TWO SONG ALBUMS or the TWO PIANOFORTE ALBUMS. Or, if only one of these books is desired, we shall send the one designated on receipt of 50 cents.

**WHITE-SMITH MUSIC PUB. CO.**

BOSTON: 62 and 64 Stanhope St.  
NEW YORK: 6 East Seventeenth St  
CHICAGO: 5 and 6 Washington St



## A NEW DRAMATIC CANTATA THE PIONEERS

IN THREE ACTS

Illustrating in music and verse, in the most graphic manner, the  
Eighteenth Century Canadian Frontier Life, in the land  
of Hiawatha, on the beautiful St. Mary's River.

Words by ELSIE JANET FRENCH

Music by H. W. FAIRBANK

(Late Supervisor of Music, Chicago Public Schools)

For Singing Societies, School and Church Entertainments,  
and Amateur Stage Performances

Price, 50 Cents

Returnable copies sent on application.

H. W. FAIRBANK PUB. CO., Abel Bldg., Chicago, Ill.

## TEACHERS, ATTENTION! NEW MUSIC FOR TEACHING

Our Boys and Girls—March, dedicated to the School Children  
of America.

American Heroes—March and Two-step.

Thine Eyes so Blue—Gavotte.

The above arranged for Piano Solo, 50 cents each.

Arranged also for Four Hands, 75 cents each.

## SPECIAL

Dreams of Love—Waltzes. 75 cents.

In Old Panama—Spanish Waltzes. 75 cents.

To introduce them to you we will sell the 50-cent pieces for 20  
cents each, or the 3 for 50 cents. Duets and Waltzes, 30 cents each,  
or the 5 for \$1.25.

JOS. J. KAISER MUSIC PUBLISHING CO.

40 West 28th Street, - - - New York City

# NEW SONGS

New Songs for College Glee Clubs, 50c; Male  
Quartettes, 50c; Church Quartettes, 25c; Songs of  
All the Countries, \$1.50; Eastern Colleges, \$1.25;  
Western Colleges, \$1.00; Pieces That Have Taken  
Prizes, \$1.25; New Pieces That Will Take Prizes,  
\$1.25; Pieces for Every Occasion, \$1.25; How to  
Use the Voice, \$1.25; How to Gesture, \$1.00; How  
to Attract and Hold an Audience, \$1.00. Twenty  
per cent. discount if you enclose this ad. Hinds &  
Noble, Publishers, 31-35 W. 15th St., N. Y. City.

## CONCERT AND EXHIBITION —MUSIC— FOR SCHOOLS AND SEMINARIES

## FOUR HANDS

Old Black Joe	Gimbel-Pratt	\$1 75
My Old Kentucky Home	Grobe-Pratt	1 50
Dixie's Land	Grobe-Berg	1 25
Last Smile	Wollenhaupt	2 00
Grand March de Concert	Wollenhaupt	75
Drums and Cannons Polka	Gottschalk	60
Body Guard March	Bohm	1 00
Les Sylphs Waltz	Bachman	90
Offertory	Wyly	1 25
With Flying Colors	Lange	75
Aida—Grand March	Verdi	1 00
Serenata	Moszkowski	50

## SIX HANDS

Canadian Boat Song	Czerny	75
Last Rose of Summer	Czerny	40
Rose Tree	Czerny	40
Faust—Fantasia	Gounod	1 50
Streabbog's March	Streabbog	40

## EIGHT HANDS

Marche Hongroise	Wollenhaupt	1 50
Merry War—Fantasia	Strauss	1 50
Tannhäuser March	Wagner	2 00
Wedding March	Mendelssohn	1 50
Boccaccio—Fantasia	Strauss	1 50
Faust—Fantasia	Gounod	1 75
Grand Galop Chromatique	Liszt	2 00
Golden Youth Galop	Smith	2 00
Rosemary Waltzes	Fowler	2 00
Electric Polka	Sanderson	2 00

Our complete list of Concert and Exhibition music for Com-  
mencements, Graduation or Closing of School Exercises sent  
free on request.

Music sent on examination when desired.  
Liberal discount to Schools, Seminaries, and Colleges.

WM. A. POND &amp; CO.

148 Fifth Avenue, - - - New York

## Have You Examined?

**RUBINSTEIN'S FINGER EXERCISES.** Technical  
Studies from the Theoretical and Technical Piano-  
forte Method. By A. Villoign.

**REUTLING'S SELECTED STUDIES.** In four grades.

**REUTLING'S SELECTED ETUDES.** In two grades.

**REUTLING'S MUSIC PAD.** A Tablet for Theory  
Students.

**BRIX DAILY STUDIES.** In Chords and Arpeggios.

**GIESBACH'S SELECTED SONATINAS.** A Collec-  
tion of Modern Sonatinas.

**GRUN'S SELECTED STUDIES.** For the Violin, in  
four books.

**HOFFMANN'S EASIEST SONATINA ALBUM.** The  
very simplest of Sonatinas.

**HOFFMANN'S "FOUR HAND COLLECTION."**  
Easy and instructive Four-hand Pieces.

**EVANS' FORTY OCTAVE STUDIES.** In two books.

The above works are all of great merit and are  
now being used by the very best teachers.

PUBLISHED BY

W. H. WILLIS &amp; CO.

S. E. Cor. Fourth and Elm Sts.

CINCINNATI,

OHIO

## A PAGE FROM

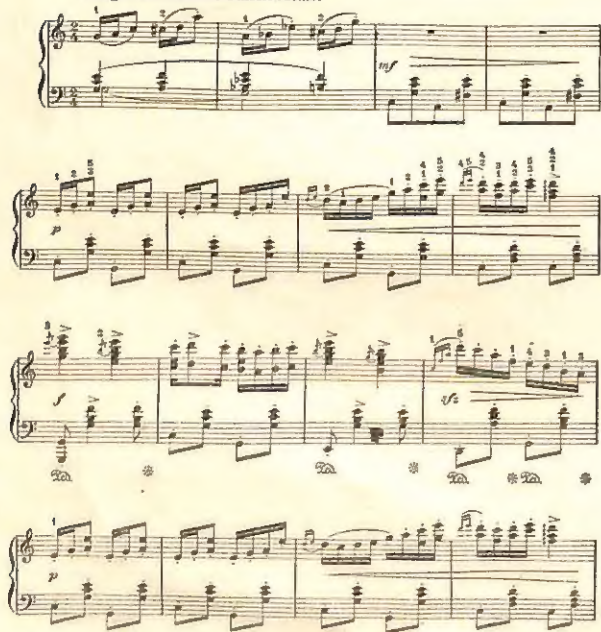
Punchinello

by

Victor Herbert.

No 6.

Allegretto scherzando e molto rubato.

Copyright MCM by M. WITMARK & SONS,  
International Copyright Secured.

Complete Copies, 50 Cents

## TWO NEW NOVELTIES

FOR

## PIANO

BY

## VICTOR HERBERT

These  
charming  
characteristic  
numbers  
are  
specially  
adapted to  
Teachers' use

## A PAGE FROM

Yesterthoughts

by

Victor Herbert.

No 3.

Molto Lento.

Copyright MCM by M. WITMARK & SONS,  
International Copyright Secured.

Complete Copies, 50 Cents

Special inducement to Teachers, mentioning "Etude," for a limited time only, Both Numbers sent postpaid for 35 cents.  
In Big Demand. Victor Herbert's "Panamericana," for Piano, played with success by the Pittsburgh Orchestra at the Pan-American  
Exposition, under the direction of the composer.

**M. WITMARK & SONS, Publishers, Witmark Bldg., 8 West 29th St., New York**  
After May 1st, New Witmark Building, 37th Street just west of Broadway



## MODERN INSTRUCTION BOOKS FOR THE PIANOFORTE

The following works for beginners at the piano are among the latest and best on the market. They are widely used by our best teachers, are first of all, modern, with crisp and fresh ideas. The authors are all musicians of experience in elementary teaching.

A change of text-books broadens the teacher and relieves the drudgery of routine teaching. If you are wedded to other methods, break away once, if only for a change.

All or any of these Methods will be sent "On Sale" to any of our patrons who may wish them.

### First Steps in Pianoforte Study

**THEODORE PRESSER**  
A Beginner's Instruction Book

This work has had infinitely more care in its compilation than any work on our catalogue. Under the guidance of Mr. Presser it is most carefully graded, and might be used as a kindergarten method.

Price, \$1.00

40,000 SOLD

### Method for the Piano

**CHARLES W. LANDON**

No piano instructor, during the last twenty-five years, has met with such success as this one. The author is a practical teacher, with extended experience in primary work. The Mason System is introduced in its simpler forms. All dry, technical exercises are discarded. Copious directions are given the teacher.

Price, \$1.50

### Foundation Materials for the Piano

**CHARLES W. LANDON**

The author's best efforts have gone into this work, and we can safely say that a more pleasing and interesting, yet practical, Piano Method has never been published. It does not progress too rapidly; the pieces are short and melodious; special attention has been given to producing ultimate skill in sight reading. Each page has a motto bearing on thorough and earnest work.

Price, \$1.00

### Twenty Lessons to a Beginner in Piano Playing

**W. S. B. MATHEWS**

An Epoch-making Work in the Art of Teaching Music  
A Wide Departure from all Previous Methods

A distinct departure from the ordinary orthodox way of teaching the piano to a beginner. From the very first it involves ear-training technique according to Mason's system, and writing music before reading it.

Price, \$1.50

### Easy Method for the Pianoforte

**A. ROMMEL, A. C. M.**

A thoroughly practical work containing everything a progressive teacher might desire; nothing antiquated, nothing difficult, nothing dull. The work is thoroughly interesting, containing easy duets for teacher and pupil, carefully graded, and is one of the best guides for a pupil of the piano in the first year of instruction.

Price, \$1.00

### The Art of Pianoforte Playing

**HUGH A. CLARKE, Mus. Doc.**

The design of the work is to furnish a thoroughly artistic school for beginners, graded in such a way that the difficulties that beset beginners are almost insensibly overcome.

Price, \$1.50

LIBERAL DISCOUNT TO THE PROFESSION

**THEODORE PRESSER**  
1708 Chestnut Street, - Philadelphia, Pa.

## BOOSEY & CO.

Publishers of High-Class Vocal Music

and representing the famous Catalogues of

**CHAPPELL & CO., London**

**ENOCH & SONS, London**

**ENOCH & CO., Paris**

**G. RICORDI & CO., Milan**

invite teachers to ask their dealers for Boosey & Co.'s publications, comprising the latest **ENGLISH SONGS AND BALLADS.**

THE ORIGINAL EDITIONS OF

**F. LAMPERTI**

**G. B. LAMPERTI'S** Vocalises, Solfeggi, Etc.

Ricordi's New and "Special" Edition of

**G. NAVA, F. LAMPERTI, N. VACCAJ**

Edited and Revised by

**HENRY BLOWER**

**G. CONCONE and M. BORDOGNI**

Edited and Revised by

**L. VAUNUCCINI**

THE ORIGINAL EDITION OF

Marchesi's School, Complete: Op. 31, . . . . . \$2.00

" Vocalises, . . . . . 1.00

" Exercises on Intervals. Op. 35, . . . . . .75

Bencke and Pearce, Voice Training Exercises, . . .75

" " " Voice Training Studies, . . .75

JUST PUBLISHED

The famous Song "VIOLETS." By Ellen Wright.

For Quartette or Chorus of Female Voices.

Arranged by H. Rowe Shelley, . . . . . .10

The same for Male Voices. By Arthur Claassen.

With English Text, . . . . . .15

With German Text (Separate Voice Parts), . . .20

NEW INSTRUMENTAL MUSIC

Five Morceaux Caracteristiques for Piano Solo. By

**GERALD LANE.** 60 cts. each.

Chant du Sommeil

Jeu d'Esprit

Chant sans Paroles

Tristesse d'Amour—Valse Lente

Grande Valse

Pomp and Circumstance. Military Marches. By

**EDWARD ELGAR.**

No. 1 in D—as Piano Solo, Duet, Organ Solo,

Piano and Strings.

No. 2 in A Minor—Piano Solo, and Piano and

Strings.

These marches created a furor as played by the Symphony

Orchestra at Queen's Hall, London.

### SCHOOL OF DOUBLE NOTES

Thirds, Sixths, Etc.

With Theoretical Annotations in French, German and English, by

**M. MOSZKOWSKI**

Three Parts in One Volume Complete, \$3.00

Write for Catalogues

**BOOSEY & CO.,**

9 East Seventeenth St., New York City, N. Y.

## BRAINARD'S MUSICAL COMPANIONS

COLLECTION OF NEW AND ATTRACTIVE

**FOUR-HAND PIECES**

For the Piano, in Easy Grades

It is universally acknowledged by all who are interested in musical instruction, that good four-hand pieces are indispensable as teaching material; being particularly effective in giving precision in technique and a correct idea of tempo. In offering this volume, "Brainard's Musical Companions," to the notice of teachers we feel confident that its welcome is assured. The pieces have been carefully graded, arranged especially for this work, and are new, melodious, and instructive.

Price, \$1.00, mailed postpaid

## BRAINARD'S SHORT JOURNEYS IN MUSIC-LAND

46 New and Original Copyright Compositions, ranging from the "First Step" through Second Grade

The object of this work is to cultivate a love for music and an ambition to produce it. Melodious pieces of small range can be utilized to great advantage in all the elementary grades.

Price, 75 cents, mailed postpaid

## BRAINARD'S RHYTHMICAL MOVEMENTS, MARCHES, SKIPS, ETC.

For Home, School, and Kindergarten

The compositions in this work have been carefully selected from entirely new material, written especially for the purpose set forth in the title. They are full of pleasing melody—the rhythm is decisive and well marked, and, whether they be used for marches, skips, or rhythmical motions, they will be thoroughly enjoyed by both teacher and children.

Price, \$1.00, mailed postpaid

## BRAINARD'S SCHOOL MARCHES

FOR USE IN

Grammar Schools, High Schools, and Academies

A book of marches for use in schools must naturally commend itself to all who are interested in school matters. The compositions are of medium difficulty, bright, spirited, and just what will please the young people, and put them in a good frame of mind for the duties of the day.

Price, \$1.00, mailed postpaid

## BRAINARD'S COLLECTION OF BALL ROOM FAVORITES

A choice collection of dance music, comprising Waltzes, Marches, Two-steps, Three-steps, etc., all of recent publication and popular copyright music—no reprints or dead-wood—a thoroughly up-to-date book of brilliant piano compositions which are also catchy, useful, and practical for dance music—literally MUSIC TO DANCE TO.

Price, 75 cents, mailed postpaid

## JUVENILE GEMS

For Home and Kindergarten

An excellent collection of kindergarten songs. The music is written by a finished musician who is in charge of the Music Department of the Wesleyan Female College, and the words are by a kindergarten teacher of wide experience. The melodies are attractive and catchy. It is beautifully bound and printed, and is both in subject-matter and style the most artistic book of its kind on the market.

We invite the special attention of kindergarten teachers to this book of gems.

Price, 75 cents, mailed postpaid

## MUSICAL RHYTHMS FOR PIANO

By **ARNOLD D. SCAMMELL**

With an Introduction by MRS. CROSBY ADAMS

Of interest to every teacher.

Pupils are delighted with them.

Develops a refined musical taste.

Attractively bound; Price, \$1.00

This book is the direct outgrowth of a need expressed by both teachers and pupils for certain definite rhythms which shall suit the times which come to all of us, when something "in lighter vein" is demanded. The pieces lie well under the hand, do not require much technical equipment, and, best of all, carry themselves easily along by the charm of the rhythm. Mr. Scammell has been fortunate in having the experienced judgment of Mrs. Crosby Adams in the preparation of his work. The pieces are indeed "light" yet not commonplace, and will therefore help instead of hinder the progress of the pupil's development towards a refined musical taste.

Teachers, write for catalogues and special discounts

Address orders to

**THE S. BRAINARD'S SONS CO.**

20 East 17th St.,  
NEW YORK

298 Wabash Ave.  
CHICAGO, ILL.



## PALMER'S PIANO PRIMER

**P**ROMINENT Piano Players Prefer Palmer's Piano Primer. It is Progressively Plan'd. Practical Pianists Pronounce it Peerless, Perfect. Pupils Peruse it with Pleasure and Profit. 375,000 Published Proves Popularity. Price, Paper covers, 60 Pennies. Please Purchase Promptly.

**PALMER'S PRONOUNCING POCKET DICTIONARY of 3150** Musical Terms and Abbreviations, to which is now added for the first time:

**PALMER'S PRONOUNCING BIOGRAPHICAL DICTIONARY**, containing the names of 2500 Musicians, giving pronunciations, nationalities, specialties, dates of birth, etc. The two dictionaries in one neat pocket volume. Price, 30 cts.

**PALMER'S BOOK of 516 short and bright INTERLUDES AND MODULATIONS in all Keys.** Price, \$1.50 net.

**KING OF THE SEA.** A brilliant concert song for Bass or Baritone. 50 cts. "The piece requires a medium amount of vocal technique, but demands a spirited rendering. It will rank well with similar compositions by the popular English composers." *Music Journal.*

The above will be sent postpaid on receipt of the marked prices. If your music dealer does not keep them, send to

**H. R. PALMER, Lock Box 1841, NEW YORK CITY**

## CREOLE SONGS from New Orleans

IN THE NEGRO DIALECT  
Set to Music by Clara Gottschalk Peterson  
PRICE, 75 CENTS

Mrs. Peterson, sister of L. M. Gottschalk, has selected the most melodious and characteristic of the old Creole songs with which she became familiar from long residence in New Orleans. The songs are unique and represent such a combination of French and negro influences as is not found anywhere else in the world.  
Published by LOUIS GRUNEWALD, New Orleans, La.  
For Sale by all Music Dealers.

New Cake Walk  
MEMORIES OF THE SOUTH

BY  
SIG. GIORGIO MINOLITI

SAMPLE COPIES MAILED POSTPAID FOR 15 CENTS  
THE CLIFT-HARRIS CO., 839 Broadway, Camden, N. J.

## What 10 Cents Will Buy

One of the Brightest Little Marches published for Young Players

"Little Corporal March" by Lenzberg

We will send one copy only at this cut price.

Equitable Publishing Co., Baltimore, Md.

## A NEW BOOK!

"CHAPTERS FROM A  
MUSICAL LIFE"

A short autobiographical narrative by

**MRS. CROSBY ADAMS**

A little volume intended for lovers of nature, lovers of human nature, and lovers of music. The keynote of the volume is joy in service.

One Dollar, Postage Paid

PUBLISHED BY

**CROSBY ADAMS, 40 Randolph Street, CHICAGO**

HOW TO WRITE  
AN ACCOMPANIMENT

By **DR. J. B. HERBERT.** Results of years of research. More than 300 examples from the works of the Masters. Complete and authoritative. \$1.50, postpaid.

Dr. H. R. Palmer says: "It is an exhaustive, instructive, unique, and interesting volume; a very remarkable and important work."

Dr. L. O. Emerson: "The most complete work of its kind. Not only very suggestive, but educational from every point of view. To all young composers it must be invaluable."

F. W. Root: "Dr. Herbert's work is always to be recommended to students."

**HARMONY and INSTRUMENTATION.** By Oscar Coon. Complete instruction in orchestration and arranging for military bands. A standard work. 300 large pages. \$2.50, postpaid.

Music books and music. Musical Instruments of all kinds. Catalogues on application.

**The FILLMORE BROS. CO.**

419 Elm Street  
Cincinnati, O.

42 Bible House  
New York

"Writing" can not be taught better by anything than by "writing."

**Writing of Music, Harmony, Orchestration**  
Taught by Correspondence

New infallible method (the analytical method). Vocal and Instrumental Music arranged. MSS. corrected. No Music Teacher or Student should be without

**H. BAUER**  
Musical Director  
Inventor of the Automatic "Harmony Chart,"  
11 West 28th Street  
New York

Bauer's Harmony Chart. It teaches automatically the major and minor keys, sharps, flats, scales, intervals, chords, etc. Mailed on receipt of \$1.00

## NEW STUDIES for the Piano

## Studies for the Left Hand

By **E. R. KROEGER**

Until within recent years the proper development of the left hand seems to have been much neglected, even now there is a scarcity of acceptable studies for this purpose. These are the result of a long experience in teaching and composing; are beautifully made, and of melodic, rhythmic, and harmonic value in addition to their decided technical value. Each study is preceded by a useful preparatory exercise constructed on a chromatic basis.

They may be used in alternation with the Cramer-von Bulow Studies, or they may succeed them, being about the same grade or in some cases slightly more difficult.

Published in two books, sheet form.

Price, \$1.25 Each

## Melodious Studies in Style and Mechanism

By **P. A. SCHNECKER**

This work presents the author in a new phase. Mr. Schneck's fluency of melodic inventions is well displayed both in his church music and piano pieces; he is no less happy in this line.

There are six studies, each illustrating a special technical point, such as: Running-work, Arpeggios, the Trill, Wrist-work, Octaves, and Double Notes. They form a short technical course by themselves and, in this respect, their excellence is beyond question.

Price, \$1.25

Subject to liberal professional Discounts allowed on Sheet Music. Sent on sale upon request.  
**THEO. PRESSER, Publisher, - Philadelphia, Pa.**

Twelve Melodic Octave Studies  
FOR THE PIANOFORTE

By **GEZA HORVATH.** Opus 43

Books I and II. Grades III and IV. Price, \$1.25 each

Good octave studies, though much in demand, are always scarce. These are highly desirable from every point of view; exceedingly melodious (something rare in octave studies), well contrasted, and so planned as to include all the principal technical features of the art of octave playing.

The studies of the first book are in about the third grade, while those of the second book are somewhat more advanced, the intention being that the technical proficiency gained in the study of the first book shall render the pupil prepared for the second. The studies are all melodious and well harmonized; and the two books taken together cover very thoroughly the ground of modern octave-playing and cognate passage work.

Melodious and Characteristic  
Concert Studies

By **C. H. DORING.** Op. 252

To the teacher desiring a change from the old, well-beaten track of conventional studies, these will be much welcomed. They are almost like pieces and on this account will be just as acceptable to the student.

They are brilliant and sonorous, each illustrating a point in modern technique; and the interest is well sustained in all of them. Published in sheet form.

Grade VI. Price, \$1.25

New  
CANTATAS  
OPERETTAS  
ACTION SONGS  
AND LATEST MUSIC FOR  
Commencement Exercises

## CANTATAS AND OPERETTAS

**Months and Seasons.** By A. C. GUTTERSON. \$0 20  
Designed for the closing of singing schools, seminars, academies, etc.; also for an after-piece in concerts.

**Lily Bell.** The Culpit Fay. By H. S. SARONI. 75  
For ladies' voices, designed for concerts and school exhibitions.

**The Fairy Crowning.** A charming operetta for seven little girls. By W. A. LAFFERTY. 10  
Pretty and effective, yet simple. Easily prepared.

**Landing of the Pilgrims.** F. W. ROOT. 25  
A very effective short cantata for use in singing classes, conventions, etc.

**Calendar of the Days.** With music, recitations, and tableaux. By KATE W. HAMILTON. 25  
Young and old may take part in this entertainment.

**Fairy Land.** A short cantata for ladies' and children's voices. By L. W. EASTMAN. 25  
Designed for floral concerts, parlor entertainments, etc.

**The Katydid.** An operetta for ladies' voices. By PAOLA LA VILLA. 35  
A charming little work, both in plot and music, not difficult to learn. Can be used with or without action, ladies' schools, seminars, etc.

**The National Flower.** By CARRIE B. ADAMS. 40  
Full directions for costumes and performing are given in the book.

**His Fortune.** A secular cantata. Prepared by MAGGIE RICE. 30  
The songs introduced are popular ballads that are favorites with thousands.

**Phyllis, the Farmer's Daughter.** An operatic cantata. Libretto by CLARA LOUISE BURNHAM. Music by DR. GEO. F. ROOT. 75  
This cantata may be given with or without the accessories of the stage.

## ACTION SONGS AND DRILLS

**Heroes.** A marching song for boys. By FRANK L. BRISTOW. 75

**Chicky-my-Crainy-Crow; or, the Days of Our Youth.** A character duet. By FRANK L. BRISTOW. 35  
The characters represented in this delightful little sketch are grandma, grandpa, a number of boys and girls.

**The Ten Little Sunflowers.** A humorous chorus and encore. By FRANK L. BRISTOW. 50

**I'm Ashamed to Look My Dolly in the Eyes.** Song and chorus. By MAX KNAUER. 40  
A bright little girl can make a "hit" with this song.

**Figaro Ring Drill.** (Poetry of Motion.) By H. LOTTNER. 75  
A most beautiful series of graceful poses and motions, made to the lovely music of Lange's celebrated "Flower Song."

**The Cat; The Dog; The Goat; The Hen.** By F. L. BRISTOW. 40  
Four compositions for all kinds and any number of boys and girls. Each song may be sung separately, or the four songs may be rendered together.

**Our Flag; or, Columbia's Flowers.** By F. L. BRISTOW. 50  
A flag song, march and drill—easy and very effective.

**Flower Basket Drill.** Full directions for a beautiful entertainment set to charming music. By H. LOTTNER. 75

**Funny Little Folks from Fairyland; or, The Brownies Goin' to Meetin'.** A cute character song for one or any number of little girls. Music by FRANK L. BRISTOW. 40

**The Little Turke-Turks.** By FRANK L. BRISTOW. 50  
This amusing sketch may be sung by two or any number of little or big folks and will prove a drawing card.

**Merry Little Gypsies.** By F. L. BRISTOW. 50  
A pleasing duet or chorus for boys and girls.

**If I Were a Boy!** By FRANK L. BRISTOW. 40  
Each of these songs may be sung as a solo by a boy or girl or they may be sung as a duet.

**Maude Muller Drill.** By P. B. LOTTNER. 75  
Marches, drills, pantomime and tableaux, with full directions for performance.

**Readings, with Musical Accompaniments.** For public entertainments, church socials, schools and the family circle. By HEZEKIAH BUTTERWORTH. 1 00

**Calisthenic Exercises and Marches, with Pleasing Drills and Music.** Suitable for schools, colleges, private entertainments, and public exhibitions. Prepared by FRANK L. BRISTOW. 50  
The book contains a large variety of exercises which have been very successfully used.

Send for Catalogue of Choruses for Commencements  
MAILED FREE.

**THE JOHN CHURCH COMPANY**  
CINCINNATI, CHICAGO, NEW YORK,  
LEIPSI, LONDON.







## ARTHUR P. SCHMIDT

Music Publisher

BOSTON  
146 Boylston StreetLEIPZIG  
—\*—NEW YORK  
136 Fifth Avenue

## NEW COMPOSITIONS

FOR THE PIANOFORTE

BY

NEWTON SWIFT

OP. 8

- No. 1. Norsk (Norwegian). (3b), . . . \$0.40  
 No. 2. Melody, . . . . . .30  
 No. 3. Amourette (A Little Love Story), . .50

Three pieces of moderate difficulty, which reflect credit upon the composer's melodic and structural ability, and his knowledge of the piano idiom. No. 1 is a very attractive example of his work. He has happily caught the characteristic touch found in Scandinavian music, and the thematic material is constructed out of a short melodic phrase used in various sequences and rhythmic combinations. The *Melody*, No. 2, is a song corresponding in range to a short vocal compass, and very simply accompanied. It may be profitably used as a study in legato melody. The third number in the group, *Amourette*, is a graceful and coquettish melody in which the sixth step with tonic harmony is used significantly. Modulation is employed to good effect and with discretion. All three pieces are helpfully fingered and equipped with marks of expression, and the pedaling is accurately indicated. They make more demand upon the good taste and expression of the performer than upon technical skill.

## JUNGLE LORE

7 Characteristic Pieces

OP. 12

PRICE, 30 CENTS EACH

- No. 1. The Jungle.  
 No. 2. The Porcupine.  
 No. 3. Of a Bear.  
 No. 4. A Mongoose and a Snake.  
 No. 5. The Panther.  
 No. 6. Chattering Monkeys.  
 No. 7. A Forest Legend.

This is a bright and original set of little teaching pieces. They are freer in style than most pieces in the easier grades—more definitely attempts at musical portraiture.

No. 1 is an odd little conceit in the use of a motive. In the second number, entitled *The Porcupine*, a persistent figure in bass, sharply staccato, gives the character to the piece, and the right-hand part, also largely in a low register, shares the staccato effect. The lumbering tread of *Of a Bear* is suggested in No. 3 by a slow, plodding theme in deep bass tones. The contrasting period is simply harmonized, but retains the slow, even pace. No. 4 is a sort of dialogue between the two animals named in the title—a bright little staccato phrase in the major opposed to a legato melody in minor. In No. 5 there is quite a free use of chromatics, and the use of open fifths is a feature of the harmonic scheme. *Chattering Monkeys* is chiefly a study in staccato effects. It is a humorous little scherzo, technically very easy, but requiring some interpretive skill to make an effect. The last number in the set contains two motives, quite widely different in style. The first has the nature of an introduction—an agile little period for left hand alone. The other theme is in the same key, but modulates, and is in full harmony. Then the first period is repeated verbatim at the close. All the pieces have the pedaling, fingering, and phrasing judiciously indicated, and, although the teacher may use them successfully to illustrate many technical matters, their unique use will be to serve as an introduction to the picturesque in modern music.

## 27 PROGRESSIVE VOCALISES

Elementary Series No. 1

BY

W. H. NEIDLINGER

PRICE, 75 CENTS

Thirteen major keys are used in the twenty-seven studies. No chromatic changes.

## FOUR NEW SONGS

BY

MRS. H. H. A. BEACH

Op. 51. Two Keys each

- No. 1. Silent Love, . . . . . \$0.50  
 No. 2. We Three, . . . . . .60  
 No. 3. June, . . . . . .50  
 No. 4. For My Love, . . . . . .50

## ARTHUR P. SCHMIDT

LEIPZIG

BOSTON  
146 Boylston StreetNEW YORK  
136 Fifth Avenue

## Almost a Kindergarten Method

## First Steps in

## Pianoforte Study

Compiled by  
Theo. Presser  
Price, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PLAYING

## Some Points of Interest:

New material.  
 Popular and yet of high grade  
 Not less than six specialists have given their experience to this work during the past three years.

Graded so carefully and beginning so simply as to be almost a kindergarten method.

It will take a child through the first nine months of instruction in a most pleasing and profitable manner.

To teach from one book is monotonous; it has become the practice among the best teachers to change instruction books—it gives breadth to one's knowledge, and certainly lightens the drudgery. So give this new book a trial.

Let us send it to you "ON SALE," Subject to Return

THEO. PRESSER, Publisher, 1708 Chestnut St., Philada., Pa

## Oliver Wendell Holmes

once said that the best way to take medicine is fifty years before you are born.

We say, the best way to avoid piano trouble or disappointment is to buy a piano that is made by a company that has bought its knowledge in the school of experience.

## Emerson Piano

has been tested by over 78,000 purchasers. It is made by a company that has over half a century of experience to teach it what is worth knowing in piano building. Is it any wonder that this make pleases the most fastidious? The price is reasonable and we guarantee satisfaction. Sold on easy terms anywhere in the United States. Send for illustrated catalogue and easy payment plan.

EMERSON PIANO CO.

BOSTON (Dept. R) CHICAGO  
 120 Boylston St. 195 Wabash Ave.

## IMPORTANT TO VIOLINISTS

## Scales and Chords for the Violin

IN THEIR MOST IMPORTANT FORMS  
By EUGENE GRUENBERG

New and Enlarged Edition

Part I. The First Position, \$1.00 Part II. All the Positions, \$1.00  
 Complete in One Volume, \$1.50

This fundamental book is the outcome of years of teaching experience, presents the subject in a thoroughly new form, and is characterized by

Logical gradation of difficulty; avoidance of any separation of that which belongs together; and richness of material together with brevity of form.

The work is endorsed by Mr. Franz Kneisel and Mr. Fritz Kreisler.

## Twenty Little Pieces for the Violin

By CARL MÜLLER

Op. 72

Prices, Post-paid:

1st and 2nd Violin, \$ .75 1st Violin and Piano, \$1.00  
 Complete (1st and 2nd Violin and Piano), \$1.25

Twenty short and easy pieces in the first position, of great value in teaching. The fingering and bowing are indicated throughout. May be played as violin duets without the piano.

THE VERY BEST EDITION EXTANT OF

## Forty-Two Studies for the Violin

By RODOLPHE KREUTZER

Edited by BENJAMIN CUTTER

Based on the revision of Singer with additional Bow Variants by Kross and Massart.  
 Price, 50 Cents

## Practical Violin School

By CHRISTIAN HEINRICH HOHMANN

Revised, Translated, and Enlarged

By BENJAMIN CUTTER

Books I, II, III, IV, V.

Price, complete, \$1.50

A new edition of this standard work, revised, translated, and enlarged from the original German edition, with English and German text, and 144 pages of music.

Each, 50 cents

OLIVER DITSON COMPANY, Boston  
 C. H. Ditson & Co., New York  
 J. E. Ditson & Co., Philadelphia



THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

# The ETUDE

VOL. XXI.

PHILADELPHIA, PA., MAY, 1903.

NO. 5.

## MUSIC STUDY IN BERLIN.

BY JAMES FRANCIS COOKE.

WHY Berlin holds the rank of being the greatest of German musical centers is somewhat difficult to ascertain. From the standpoint of natural situation it is obviously inferior to many of the German cities. Vienna, Munich, Dresden, Stuttgart, and Würzburg have so many natural charms that they are often hard to enumerate. "No wonder Mozart was inspired!" says the tourist as he walks through Salzburg, settled in its majestic Alpine nest. The Bach family seems to be a perfectly natural product of the glorious Thüringen Forest and one can readily understand why Beethoven was given to taking long walks when one sees the environments of Vienna. That the glories of Nature help all artists who are awake to them cannot be gainsaid, and it is all the more wonderful, then, that the new German music-center should be found in a city so naturally unattractive as Berlin,—situated in the broad, flat valley of an insignificant little stream. Neither are the collections of paintings and products of sister-arts in Berlin to be compared with those in Vienna, Munich, or Dresden. Neither is the German imperial city a great music-publishing center, such as Leipzig, nor has it the charm of genial good-fellowship such as one may find in the Bavarian art-centers. Nor do we find in Berlin such an opera-house or operatic performances as one may see in Munich, Bayreuth, Vienna, Wiesbaden, Dresden, Paris, or New York. Neither is the *Sing Akademie* as remarkable as many of our magnificent American music-halls, nor are the concerts given there more excellent than those to be heard in many other German, English, or American cities. As to well-equipped music-schools, Berlin has been unmistakably behind Vienna, Leipzig, Frankfurt, London, Boston, and Baltimore up to this present year. The rivalry between Berlin and other German music-centers is great. The warfare is an amusing one, particularly that campaign conducted in the humorous papers, in which large quantities of virtual cartoon umbrage is rapidly thrown from Berlin to Vienna, and from Munich to Berlin. Never between Chicago and St. Louis was the heat of conflict so intense.

Why Berlin is a Great Music-Center.

What, then, accounts for Berlin's importance as a

music-center? The answer is simple, and may be found in the German's obedient love and respect for all that pertains to the Crown and the Court, with the accompanying rewards falling to the fortunate, and sometimes to the deserving. It is due to the desire to be near the fountain of royal patronage, ready



ROYAL HIGH SCHOOL FOR MUSIC, BERLIN. MAIN ENTRANCE.

at all times to fall under its significant baptism,—a recognition of present and material, if not future and immortal, fame. And has not the "Kaiser of the Mailed Fist" also shown that at good and proper times he can remove the glove of war and conquest, to patronize the arts of peace, and in doing this has he not shown great judgment and innate ability? Although the beginning of the greatness of Berlin as a music-center long antedated the ascendancy of the present Kaiser, his vigorous career has undoubtedly had much to do with the artistic activity in all lines which now characterizes his capital.

### A Government School.

The most notable of all advances recently made in Berlin is the new High School for Music, opened in November of last year. German universities are generally classed as high schools, whereas what we term a high school in America comes under the class of gymnasia in Germany. It may thus be seen that the "High School for Music" is supposed to bear a title possibly somewhat higher than that of conservatory, though in reality the course differs but very little from that of other music-schools throughout the world. The "High School for Music" is associated, for governmental and other purposes, with the Royal Academy of Art, which governs the school for the plastic arts as well. The buildings in the new quarter are entirely distinct and separate, although adjacent. The governing body is the Senate of the Royal Academy, which was organized for the obvious purpose of influencing the artistic activity of the country along definite and safe lines. Governmental recognition is coveted to a ludicrous extent in all continental Europe, and really forms a part of the monarchical system, which, notwithstanding frequent revolutions, still remains in the form of a public spirit, even in the republics. The idea of governmental recognition seems somewhat incongruous to Americans, who prefer the satisfaction of the delegates to our great music-halls other than to that required of the delegates to Congress.

The "High School for Music" dates from the reorganization of the Royal Academy of Arts in 1875, although the so-called Division for Musical Composition was started in 1833, and the "Division for Applied Music," under Joachim, including the studies of violin, piano, and violoncello, and, later, organ, wind instruments, and solo and choral vocal classes was started in 1869. The appropriation of the state is generally far greater than the receipts from fees. About one-fifth of the pupils receive free tuition, while an extra allowance is made for needy pupils.

### The School Buildings.

The new buildings in the *Hardenberger Strasse* are so very fine in every way that they almost beggar description. The buildings devoted to the plastic arts face directly upon the main thoroughfare, while the buildings devoted to music face upon a side street, and do not show their architectural beauties to advantage. They are built of a light stone, in a broad Renaissance style, and are three stories in height. Entering from the *Hardenberger Strasse*, one comes upon a most beautiful vestibule, lighted from above,



and decorated with a taste that immediately inspires most sincere admiration. This vestibule leads directly to the main concert-hall, seating approximately six hundred and fifty. The hall is rectangular in shape. Over the entrance is the royal box, which is more than ordinarily spacious. At the other end is the choral and orchestral stage, which ascends by steps to a splendid modern organ. There are galleries upon both sides of the hall, above which are numerous windows, affording excellent lighting facilities for matinee concerts. The acoustics are excellent. At the other end of the building there is an attraction certainly unique. It is a perfect little theater with a fine modern stage, furnished with every possible appliance necessary for the adequate production of great operatic masterpieces. In none of the other twenty world-famous conservatories the writer has inspected is there anything that can approach this valuable possession of the Berlin "High School for Music."

Between the two auditoriums is the main entrance, which is both beautiful and majestic in its simplicity. Two massive staircases lead to the classrooms and two excellent rooms devoted to the theoretical subjects, and a series of rooms used for office and managerial purposes afford those who have to do with the clerical machinery of the institution numerous advantages of which they may be very proud. No school the writer has visited has possessed similar means of operating a conservatory with such slight friction. There are officers for all necessary positions, and the business side of the Conservatory moves with a military promptness that must insure great convenience to both students and teachers. The "High School" also contains excellent waiting-rooms for both professors and students. There is also a fine restaurant and an excellent cloakroom system. A good library and one of the finest collections of musical instruments in existence add greatly to the many attractions of the school. In fact, one can scarcely imagine what more could be required in the equipment of this extraordinary school.

#### The Faculty.

The directorium, or board of directors, of the conservatory consists of Dr. Joachim, President and Director of the division for orchestral instruments and director of performances and concerts; Prof. Max Bruch, director of the department for composition and theory; Prof. Ernest Rudorff, director of the department for piano and organ; and Prof. Adolf Schulze, director of the vocal department. Among the other thirty-five teachers and assistant teachers in the "High School" who are known to American musicians are Humperdinck (master class), Kuhn (theory), Krebs (history), Carl Halir (violin), Hausman (violoncello), Barth (piano), and Radecke (organ). The faculty is not quite as large as in some other of the German music-schools, but it must be remembered that no attempt is made to teach a great number of pupils.

#### Requirements for Admission.

The number of pupils in 1900-1901 was two hundred and eighty-three, while the Dresden Conservatory taught over twelve hundred. A knowledge of the German language is a compulsory qualification for admission. There are no dormitories connected with the school. The following are also obligatory conditions:

(a) Students in the composition department must also attend piano and history classes.

(b) Scholars in the vocal department must receive instruction in history, theory, piano, Italian, and elocution.

(c) Scholars in the instrumental division must receive instruction in musical history, theory, and piano.

(d) Scholars in the division for piano and organ must receive instruction in history and theory, while the organ pupils must study the principles of organ construction.

The original fees include these extra studies. There is no preparatory school, and the scholars are selected from the best in a competitive entrance examination. All studies are divided into principal and secondary, and a pupil is not permitted to take two principal studies at one and the same time. Free scholarships and financial assistance are given only to citizens of the German empire. Pupils at entrance must be sixteen years old, must be of good moral character



STAGE AND ORGAN OF CONCERT HALL, ROYAL HIGH SCHOOL FOR MUSIC, BERLIN.

(certified), and must have a good general education (with male pupils, sufficient to pass the one-year army service examinations). After entrance, pupils are put upon probation for the first term.

#### Fees.

The fees for instruction are: Song Department, three hundred marks yearly; Wind Instruments and Double Bass, one hundred and fifty marks yearly; Violin and Harp, two hundred marks yearly; Theory, Violoncello, Piano, and Organ, two hundred and forty marks yearly. Male pupils are permitted to use the fine library of the Art Academy. Scholars are obliged to take part in all public conservatory performances, as desired by the Director. Easter, Whitsuntide, and Christmas are always allowed as holidays. Under certain conditions advanced amateurs are accepted, but they are obliged to study at least six months consecutively.

#### School for Church Music.

Another governmental school to which much interest attaches is the Royal Academic Institute for

Church Music. The object of this institution is to prepare its students for professional work as organists, cantors, choir directors, and as teachers in high schools and teachers' training schools. It may thus be seen that the influence of this school from a standpoint of national educational importance should be very great, and if properly promoted will doubtless become one of the most prominent features in German musical art in years to come. Its present quarters are in a building constructed for its use directly behind the old high school for music on the *Potsdamer Strasse*. Although the building is very nearly ideal in many ways, the school is soon to be moved to new and finer quarters in the vicinity of the new "High School for Music." The building now occupied resembles many American churches with a parsonage attached. The "parsonage" is given over to the library and classrooms, while the chapel, containing a fine, though small, pipe-organ, is used for special teaching purposes. The idea of placing the main organ of the school in a chapel-like structure is certainly an excellent one and typical of the German attention to detail. In one of the classrooms there is a construction organ used for practical object-lessons in organ-building. This organ may be taken apart and put together at any time, and is unquestionably a very valuable help to conscientious organ students, and provides a certain kind of experience which American students are at a loss to obtain outside of an organmaker's shop. There are about twenty students in the school. Six teachers form the faculty, at the head of which is Dr. R. Radecke, who is a member of the Senate of the Royal Academy. There are no fees for tuition for native students, and foreigners usually take private lessons with some one of the teachers, which secures them admission as "hospitants," or visitors, with practically all of the advantages of a full student. Piano, organ, violin, the Gregorian chants, the liturgy, choral singing, harmony, counterpoint, form, organ construction, score-reading and conducting are taught. Pupils must be between the ages of eighteen and thirty at entrance. The rules regulating general educational requirements are very extensive and strict, with the evident intention of maintaining the work of church musicians in Germany at a very high standard. The following are among the musical requirements at entrance: (1) Piano, sonatas of Mozart or Clementi; (2) organ, familiarity with choral playing with obligato pedal; (3) violin, first three positions; (4) harmony, correct four-voice writing with given choral melody; (5) vocal, clear and correct sight-singing. From the announcement that the term is regularly but one year in length (extendible in case of sickness) it is evident that there is little attempt to make concert organists of the pupils.

PADEREWSKI once said that, in his opinion, no composer in whom the lyric element was not predominant could justly be called great to-day. This is pretty much the way most of us feel about it; only, if the lyric element in a composer is of a new, unaccustomed character, we are exceedingly liable not to recognize its presence. We are in general quite, or nearly, as helpless, in the face of a melodic style that has long since gone out of fashion as we are when we have to do with one that has not yet come in. The very old is as incomprehensible and uncongenial to us as the very new.—*Apthorp*.

EDUCATION is the outward visible result of an inner experience or it is the movement of the inner experience itself.—*C. H. Henderson*.



## MUSICAL CHORDS: HOW TO GET THEM.

By W. S. B. MAIHEWS

Of all parts of pianoforte technic, probably the one particular most neglected, yet extremely important, and very often taught in a manner incompatible with musical effect, is the art of playing chords musically. Very curious and harmful heresies regarding the mechanism have been taught, and still are. The worst of these is what is known in artist circles as the "conservatory flip-flop," the method of chord-playing first definitely taught, I think, at Stuttgart, and copied widely. It is that manner in which the hand plays the chord by means of an original motion upon the wrist. This mode of flopping the hand upon a chord, the wrist starched before and after, is never used by artists, and the student interested will find that in his "Touch and Technic" Dr. Mason has given it as black an eye as he was able to give it. Nevertheless the method is widely taught, Mr. Virgil employing it with but slight modification, and with the same want of good result. Thus the question is a fair one as to what is the actual mechanism by which chords are played, and by what road can the young student arrive at musical chords most certainly and with least chance of failure. I think I am prepared to throw a certain light upon this question, and any person can soon ascertain whether I have, by trying the experiments I shall later on define. But, first of all, what do I mean by playing chords musically?

## Three Excellences in Good Chord-Playing.

Good chords ought to have three excellences: First of all, the chord ought to have *harmonic unity*, that is, the tones ought to be sounded so resonantly that they develop their harmonic quality and blend together into a chord. When the chords lack this certain fulness and resonance, the chord-effect is imperfect. Then, second, the tones should have a proper *balance*, all full and resonant, but, as a rule, the soprano (or melody voice) slightly preponderant. The natural weakness of the outside fingers of the hands tends toward giving undue preponderance to the middle voices of the chord, where the thumbs and second fingers play. The third excellence in chords is *sweetness of tone*, which must not be lost, even in fortissimo. There is a certain kind of alleged virtuoso pianist who simply pounds his chords. This person violates both the last two rules: He protrudes the middle notes, and he fails to bring out the upper voice, while the foundation itself is very often lacking.

The ordinary reader desiring to know what I mean by these good qualities in chords can easily demonstrate to himself in the manner following: Taking any convenient book of psalmody; let him play such a tune as "Nageli" (Lowell Mason) sweetly, with full, but melodious, tone, and *as if singing it*. He must *feel* as if singing it, and the hearer must *hear it* as being *sung* under the fingers. Take, again, a strong tune, such as "Duke Street," and play it firmly, musically, and with dignity, as if a great congregation were singing it. If he can do this well, so that the effect is true to the character of the tune and musical throughout, this player is able to take care of his own chords. All pianists can do this who have been in the habit of leading congregational singing where these tunes are used. "Nageli" is the type of the tender and song-like tune, and "Duke Street" the type of the strong and noble tune. But assign these tasks to the first promising girl player who comes in, and observe what you get. The tunes lack character, the chords lack sympathy, force, and refinement. The question now is how to set about getting the qualities lacking.

Before proceeding to the full method of chords I will first of all explain what I believe to be the actual mechanisms by which different good kinds of chords are played.

## How Chords are Played.

Dr. Mason is quite right in assuming the triceps mechanism as the source of sweet, full, round, and

satisfying quality in melody and chord tones. I even thank Leschetizky for his statement that a "chord finger is a melody finger." Of course it is, but nobody said so before. The motive power for all chords comes from the arms and fingers. The wrist (or hand moving upon the wrist) co-operates in dividing up large impulses for repeated chords in groups, and for fast octaves in groups. But the hand never originates a chord. A chord is always finger or arm.

## First Way.

Now there are three ways in which the arm can be administered for playing chords: First, placing the fingers actually upon the keys of the proposed chord, it can be sounded with scarcely any motion at all; simply sound it, the fingers holding the keys after the tone is taken. This is, in reality, the triceps work, and those who have played a good while without consciously observing the arm action will find it difficult at first. It is easy, however, and it has the advantage of producing a musical tone at very little cost. Leschetizky gets nearly the same effect by placing the fingers as above, and depressing the wrist as low as Mason's low wrist in the second octave position, at beginning of Volume IV of "Touch and Technic." Then he gets the chord by suddenly raising the wrist, but stopping the elevation before the wrist has come up to the level of the knuckles. This method is prepared in Leschetizky's work by the five-finger method preceding it, in which the "slack" is taken up in the hand by depressing all five of the five fingers and holding them depressed, while one tone is repeated, the finger rising for repetition as little off the key as possible. This device, while in my opinion not so direct as Dr. Mason's, certainly accomplishes the result, as any one may hear from the chord-playing of any good Leschetizky pupil. (They are not all of that kind.)

I consider the triceps mechanism thus begun the foundation of musical chords. Now the sonority of the chord depends upon a certain hardening of the hand and a certain resolute and firm administration of the touch, which brings out the sonority and music of the chord.

## Second Way.

The triceps grasping by means of the finger points and pressing during the chord, is the first thing to get. Then we increase the vitality by energizing the arm more powerfully. Thus we have the second way, which Mason calls "up-arm." Probably "bounding-arm" would have been a better name, since the touch derives its name from the elasticity with which the arm bounds upward in delivering the touch. Observe, however, that the tone is produced when the motion begins, and not after the arm has come up part way. This touch can be played by taking, for instance, "Duke Street" again; and, using the pedal for holding out the chord, play each chord in this way. First place the fingers upon the keys, then deliver the touch, and spring upward from the shoulder to a height of anywhere from six inches to ten or fifteen. At first spring up high, because it is easier thus to get the right energization of the arm. This touch is available for all strong detached chords, but not for connected chords.

## Third Way.

Third way: Forming in the hand the intended chord, and holding the hand already set for the chord above the keys, may be two inches or one, let the arm fall from the shoulder by its own weight, but do not fail to cling to the keys of the chord with positive energy. The chord is sounded in part by the weight of arm; but the musical quality lies in the warm clinging of the finger-points. It is therefore still a triceps quality, but the falling to get the chord imparts a greater weight, sometimes an actual brutality, to the attack. If this falling arm is played from a high point, and the fingers are not suf-

ficiently braced and vitalized for the tone-balance of the chord, the chord will certainly sound brutal, and will often be damaged by false notes, due to want of strength and adjustment in the fingers.

## Aid from the Pedal.

A typical passage of simple chords is the middle part of the Chopin G minor Nocturne. These chords are too often attempted with finger adjustments, but wrongly. To get the best effect use the arm-mechanism, beginning the touch about half an inch away from the keys. Hold firmly with the finger-points upon the chord, three-fourths of the time; the remainder of the tone is held out with the pedal, the hand employing the interim in rising again to its first position and taking the set of the next chord. The pedal is taken just after each chord, and released at the very moment when the new chord is to sound. Thus the effect is approximately legato. When a chord is repeated, pedal anew, and not hold the pedal during the two chords. The contrary is often marked, but no artist would use it so.

The old-fashioned manner of perfecting legato of chords upon the keyboard by means of fingers is no longer employed except in very close chords, such as those in the beautiful episode following some time after the second intermezzo of Schumann's second Kreisleriana. Here the touch is as nearly as possible precisely the same as upon the organ, except that an organ-touch would not discriminate the voices as delicately as any good pianist would in this passage. But, as a rule, all chords are played, so far as the keyboard is concerned, non-legato, the pedal perfecting what the fingers fail to do. The explanation of this faulty manner is to be found in the preference for harmonic solidity and fulness (especially the sounding of all the chord tones precisely together) over any other quality in chords.

Mr. E. M. Bowman is responsible for a clever expedient for rendering the voicing of chords more sensitive and refined. Taking any good church-tune, he plays it mainly with finger-touch, holding the soprano legato, with changing fingers for connection, but playing all the other voices staccato. Then he does the same with the alto voice, letting everything else go staccato; then tenor, then bass. The trick is difficult at first, but it is wonderful to discover what a very few exercises of this kind will do to sharpen up the ear of pupils and refine their chord-playing.

Still another chord method is of very great use. It is to play chords with finger staccato, moving from the first and second joints only, the back of the hand held straight out to the second joints, the knuckles level with the back of the hand. The finger-points just touch the keys before the chord is played, and the points do not travel more than from half an inch to three-fourths. The hand does not spring up, but remains level. Naturally the wrist is not loose. The effect of this trick is to produce a very sweet, attractive, and sprightly effect. For instance, in the chords in the first period of the Gavotte in E major (Tours) of the Bach sixth violin sonata. The arrangement of this gavotte in the Peters "Bach Album" is not so good. Tours' arrangement is in my "Second Book of Phrasing."

The substance of all is that the best chord-tone is produced with the fingers directly in contact with or very close to the keys when the impulse begins; and the life of the chord turns upon the finger-points' being very intensely vitalized. As chords are a trick, which anyone may have, technic or no technic, I advise beginning it with children in the second grade. Little chorales by Schumann, Gurlitt, etc. First triceps, then add the finger-points for distinctness. Later, the up arm and later still the down arm. This is my theory.

THE man who wins is the one who has learned to control himself as well as others. The hustler keeps himself as well as his workmen on the alert. The music-teacher must be active in every way, enthusiastic to the full, if his pupils are to be energetic and interested.



## CONDITIONS FAVORABLE TO PIANO-PLAYING.

BY HENRY G. HANCHETT.

[During the year of 1902 THE ETUDE published a symposium on the subject of "Position at the Piano." Recently the question has come up in the letters of subscribers of THE ETUDE addressed to the Editor. We have pleasure in adding below a reply to some very practical questions which Dr. Hanchett has prepared for us.—Editor of THE ETUDE.]

I AM asked for a few words of general advice as to matters of seat, position, attitude, and the like in their relations to the work of the pianist.

### INFLUENCE OF POSITION ON PIANO-PLAYING.

The fundamental rule that I lay down is that everything in piano-playing is to be done in the easiest possible manner and under the most favorable conditions possible, in order that there shall be the least possible obstruction to the flow of thought from the mind through fingers, keys, and tones to the mind of the listener.

That does not mean that things are to be done in the way that at first seems easiest to the untrained pupil; but in what has been proven, by many competent and experienced masters, to be really the easiest way. Nor does it mean that one is not to practice the overcoming of difficulties in a way that shall give a surplus of ability, a reserve of power and thus a repose in playing. Nor yet does it mean that one is to refuse to play unless one can have just the piano, just the seat, place, light, temperature, and audience that one prefers. It means that the interpretation is the great thing, and that that should be aided and favored and put forward as far as it may.

Manifestly if one who is reaching with both hands after keys in the extreme treble, feels his seat tipping, twisting, or slipping from under him, he cannot devote himself wholly to the thought of the composer. I have heard of a vaudeville "artist" whose "trick" is to dance on tiptoes while playing a piano solo. She probably is not a musical artist. One needs a firm seat; and no revolving device, back or no back, can ever provide it. It may make no difference to the little seven-year-old practicing faint little exercises in the middle range of the keyboard and unable to see her notes or command her fingers except on an elevated seat, whether she sits upon a revolving stool or a high chair, but for a real interpreter of music the seat must be firm.

### THE BEST KIND OF SEAT.

Probably the best thing is the three-legged bench with broad base. Such a seat can never "wobble," but it is not a common article in furniture stores. The four-legged bench is well enough if the floor is perfectly level, but it is often so made that it requires awkwardness in taking one's seat. The so-called ottoman often supplied by piano-dealers is an improvement over the stool in firmness, but if made adjustable as to height it is apt to be distractingly squeaky. On the whole, the best thing is a common chair, without arms, and having a back approximately flat. What is known as a bent-wood library chair is very satisfactory for an adult at a grand piano, and what the dealers call a "tea-chair" with cane seat usually suits an upright piano, the keyboard of the latter being a little higher than that of a grand piano. A common kitchen chair with a flat wooden seat upon which firm cushions or broad books can be placed to adjust the height, is not ideal or ornamental, but for practical purposes it is greatly to be preferred to the patented articles with their squeaks and wriggles.

### HEIGHT.

Of course, for home use one can have a chair that exactly suits as to height, and for use elsewhere it is possible to allow pretty wide latitude, especially as to height without ruining one's playing, if one is habituated to concession and to adapting oneself to circumstances. The body is capable of many adjustments, and he is always the most useful member of society

who can fit into the largest variety of situations without friction. But the ideal height for a piano-seat is that which, while in an easy position, brings the elbows just level with the surface of the keys at rest. Let a player sit sideways in a natural attitude with the shoulder over the keyboard, the hand and forearm elevated, and the arm hanging loosely; then if the elbow will just touch the keys without depressing them the chair is of proper height. Some prefer a lower, some a higher seat. As a rule, I think the majority of concert artists prefer to sit rather low, at least if they are specially proficient in finger-work. My own preference is to sit about one inch higher in concert than at practice—it seems to give me a sense of security and command if I make this slight change.

One other difference between certain sorts of practice and public performance is also favored by a chair with a back. If one is wisely economical of nerve-force one often works with soft muscles, and in doing so one can draw the seat well under the keys (thus also removing some of the temptation to use the pedal) and leaning back in a relaxed condition, can memorize with the fingers—that is, train them quietly to find the proper keys automatically. Such practice is very valuable and is hardly possible except in a chair.

But such an attitude will never do for playing. There one must be alert, active, energetic, elastic; and position has something to do with favoring these conditions. One should sit so that the knees will just about reach the plane of the near ends of the white keys—a trifle nearer the keyboard than that possibly, especially if the pedals are low or far back—the back should be erect for firmness of support, elasticity and freedom of breathing; and there should be a slight inclination forward from the hips. Nothing should be either constrained or exaggerated; nothing should be either stiff or flabby. Nothing should divert attention from the interpretation, the music; nothing should restrict the performer in devoting his mind to the artistic purpose—the revelation of the meaning of the composition.

## ABOUT ENTERING THE MUSICAL PROFESSION.

BY W. FRANCIS GATES.

It is only a thoughtless teacher who will try to turn moderately talented young people toward the musical profession as their walk of life. Why spoil a good accountant, a good baker, a good salesman, a good cook, a good dressmaker, a good milliner, a good typewriter, to make a bad music-teacher?

The world needs all these businesses, but I am not of the opinion that it needs more music-teachers, unless they be of a kind that are above the average. Once in awhile one has a pupil that one can conscientiously recommend to follow music as a profession, as the pupil may seem to have in a larger degree than usual those several attributes and abilities that are necessary for success in the musical life.

Most students think that the main thing is to be able to play or to sing well. True, that is a valuable feature, especially as the public will judge that you have all the other features if you have that one. But, as a matter of fact, even that is not a *sine qua non*. Some of the truest pedagogues in both piano and voice have not been great executants. Many of the most prominent teachers have been great performers, it is true, but in a number of cases their prominence came from the greatness of their performances, not from the greatness of their teaching.

Their execution offered excellent examples to their pupils,—valuable in its way, quite valuable; but the real teaching comes from the word of mouth, the verbal explanation, the warning, the advice, precept, caution, the laying out of work and the method of pursuing it. That is teaching. Performing for a pupil tends only toward a parrot-like copying on the part of the pupil that only produces a diluted edition of the master, not even having the virtue of the pupil's personality if he had such a quality.

So, playing well is but one essential. Then there comes general education, tact, power of verbal expression, ability to analyze, to illustrate and to explain; a knowledge of music in general, its theory and history; the ability to handle people, to make oneself respected musically and liked personally; and then a knowledge of business in general that will not leave one a fool in the eyes of business men.

Oh, there are several things in the make-up of a respectable music-teacher. Notice, I say a *respectable* music-teacher. We all know music-teachers who are not respectable, but you probably do not want to ally yourself with that class. I know one man who makes as much money as the average well-prepared musician, and his preparation consists of peddling vegetables on a huckster's cart. Now he poses as "Master of the colorings of the human voice," and the gullible rush in. (You know there is a class that rushes in where the angels are conspicuous by their absence.) If money is the only end in life, that kind of a preparation will do; if there is such a thing as self-respect and the respect of one's *confrères* and the public generally,—if there is such a thing as intellectual success, there is needful the preparation and the co-existent abilities mentioned above.

Think twice, yea, a dozen times twice, before you urge a pupil to enter the musical profession.

## NO PIECE A FINALITY.

BY H. L. TEETZEL.

THERE is a tendency in pupils of the lower grades to lose sight of the fact that each piece which they study is only a stepping-stone to higher things. A pupil may not like a given piece. Well, that is no reason for slighting it. From this piece a good deal may be learned, and, whether it be liked or not, the pupil must try to get out of it all the good possible. Some advancement may be made from the study of almost any piece of suitable difficulty, whether in taste, technique, or what not, and the one who says, Pshaw, what's the use of learning this old thing? I'll save my efforts for some piece that I like" makes a mistake. She should try to squeeze out of that very piece all the good there is in it and, having done this, she will find that she has made advancement.

The main question is not how many nice pieces can be learned, but how much finger-dexterity and general development of musical talent can be gradually stored up. The fact of having learned any one piece does not count for a great deal—some other one might have been learned with just as good results to the pupil; but what does count is the careful learning of a succession of pieces going upward like a ladder, each step contributing its little bit of help to the general result.

Of course, the main aim of most pupils in studying is the entertainment of friends and their own pleasure; therefore the tendency is to lose sight of the necessity of systematic, steady, upward work. If pupils have learned some piece that is a general favorite, they are apt to be content, to "sit down" at that point, and confine their efforts to learning as many more of this same kind of piece as they can find. The teacher must not allow this. He must keep the pupils awake and ambitious to try ever higher flights.

Here lies one of the teacher's hardest tasks, namely, the combating of laziness and inertia of mind in pupils. Often this proves to be absolutely impossible. Even one who may have good talent simply sits down content, sluggish, and without ambition for anything higher. Until ambition is roused in such a one, whether by the teacher or by outside events, further study is of very little use. When ambition burns, the pupil will mount rapidly up the ladder of pieces and studies, reaching out for higher things, taking the morsel of mental food which each task presents gladly and eagerly. Whether the given piece is liked or not, some and may be a great deal of good is gotten from it, and the pupil feels stronger and more ready for the next step.



## THE SHORTCOMINGS OF NON-PROFESSIONAL MUSIC-LOVERS.

BY FRANK H. MARLING.

## THE OMNISCIENCE OF THE MUSICAL LISTENER.

In a series of articles in *THE ETUDE* during the year 1902 on the "Mistakes of Musicians" the present writer called attention to some of the weaknesses of professional musicians comprising teachers, artists, and students, as they impressed an outsider. It may be profitable and interesting now to turn to the other side of the picture, and to describe the shortcomings of non-professional musical persons in their attitude toward music and its professors, with equal frankness and plain speaking. For few, we think, will be found to deny that these listeners that make up the great musical public are quite as fallible and prone to err in musical matters as their brothers and sisters of the craft, although their mistakes may take a different form.

## THE SELF-CONFIDENT MUSICAL PUBLIC.

It is a singular fact that the average person interested in music, who has very little knowledge or familiarity with the art, feels himself entirely competent to judge as to the merits or demerits of a musical composition or artist, and to pronounce a verdict upon it, with an air of omniscience and finality, befitting the most thoroughly trained expert on the subject. This assumption of superior knowledge is to be noted in some degree in the judgment of persons upon works of literature and art.

But in no case is it more strikingly exemplified than in the musical world. A man who knows nothing of mechanics will hesitate to sum up the merits or demerits of a new mechanical invention. A professional man who is ignorant of business and its laws will be very slow to ventilate his ideas on a business scheme, which he naturally feels to be out of his line. But, when it comes to music, no such reticence is to be observed. In this domain everybody seems to "know it all," or, if not quite all, most of it. No one seems to want instruction or is too ignorant to prevent his having an opinion upon musical themes, and generally it is a very decided opinion, whether pro or con. Indeed one of the most remarkable things about these popular judgments is their *positive* quality. People do not say: "Such and such music does not appeal to me, does not suit my tastes; it may be good for some, but it is not for me." On the contrary, the music they do not like according to them is *bad* music, unmistakably bad, and there are no two opinions to be had about it. The subject is not worth discussing; for there is nothing to be said on the other side. We have all heard over and over again these flippant and snapshot judgments expressed with an airy confidence that is as ludicrous as it is superficial and ignorant.

## MUSIC IS AN ART AND A SCIENCE.

For we must remember that music, though it ministers to one pleasure and recreation, is both an art and a science, and, like any other art or science, it has its own laws, its traditions, and its principles, and in order to judge it to the best advantage something at least should be known of these. It follows that those who are the most thoroughly qualified to judge it are those who have devoted time to the study of its various forms and who have by experience and familiarity become possessed of a critical standard of comparison. But little do the public think of such equipment for criticism: Too often they boldly rush in where critics fear to tread and render their glib verdicts, based on slender knowledge and still more attenuated critical faculties.

## THE PUBLIC IN ITS CRITICISMS OF CHURCH MUSIC.

Instances of these characteristics will occur to judicious observers, and we need not dwell upon them in detail. It may be said, however, that in no department of music are there more glaring examples of it

than in the music of the church. How eagerly does the great musically uninformed congregation avail itself of the opportunities presented by the musical portions of the worship to ventilate its personal likes and dislikes. Unfortunately these are nearly always founded on personal caprice and fancy, and not on any sound ideas about worship-music. By many, that which is truly reverent, dignified, and inspiring in church music is voted dull and heavy, and they clamor for something more lively and tuneful, not realizing that their taste has often been lowered by operative arrangements, or commonplace melodies without genuine worth. But the thought that they are not the right judges of what is good church music never enters the head of this class of music-lovers. Any one of them would doubtless feel highly insulted if it were hinted that he might not happen to possess the qualities that were needed in an impartial and thoroughly competent critic of the music of the house of God.

## THE CONCERT PLATFORM.

And when we turn to the concert platform, and especially to the performances of vocalists, we find the same conditions prevailing there. Each person is a law unto himself, and judges without any regard to any consideration except his own feelings. Is there any subject on which people differ more than on the merits of different singers? A certain soloist will delight a large number of an audience, and fail to please an equally large proportion, who can see nothing to admire in her performance. One is tempted on these occasions to ask by what principles of criticism are singers judged when such different conclusions are reached. Surely there must be some standards of art which are fulfilled by the performer or not, and which should be plain to the audience. Alas! the audience knows nothing of standards of art, and cares less. In many cases its judgment is based on the personality of the singer or on still more trivial grounds. A pretty face or figure, a pleasing delivery, will cover a multitude of defects. So that faulty enunciation, bad tone, poor phrasing, will be applauded as rapturously as the most finished art. Indeed, this indiscriminating characteristic of the average audience is one of the most puzzling phenomena in the musical world.

The avidity and impartiality with which every kind of music, good, bad, and indifferent, is swallowed with equal appreciation and enjoyment reveal most emphatically that the musical public is sorely lacking in true critical discrimination, and that their so-called "omniscience" is an imaginary qualification existing only in their "inner consciousness."

## THE MUSICAL PUBLIC SHOULD BE WILLING TO LEARN.

We think the foregoing considerations, though stated in very brief form, should lead the musical layman to the conclusion that a little more modesty and reserve in his sweeping judgments of things and persons musical would not be out of place. Let him realize that when he is criticising music he is on "artistic" ground, and that it behooves him to be cautious about delivering ultimate judgments on matters which have engaged the entire time and thought of many gifted persons for years. It is, of course, impossible that certain impressions should not be made on him by various compositions and musicians, but because he feels these strongly let him not assume that they are necessarily correct. A good deal more humility and a frank confession of ignorance would be becoming in the uninstructed musical public. When a man knows that he is not omniscient in any subject, he is ready to learn something about it, to be guided and instructed by those competent to do so. When this state of mind is reached, there is a chance for improvement. As long as the public thinks it "knows it all" it will never know but very little.

TEACHERS assume too great difference in rank between themselves and their pupils.—*W. H. Payne.*

## ODDS AND ENDS.

BY ALBERT BLANCHARD.

## MUSICAL ANALYSIS AND PHRASING.

VERY few of those who merely dabble in music ever dream of the pleasure that would be added to a merely technical performance if a knowledge of musical form were added to the education of the fingers. Probably not one in a hundred of the drawing-room amateurs knows anything about the architecture of the pieces so glibly played. It is only that performer who can recognize the relationship of the component parts to the whole who can give a really intelligent rendering of the composer's intention. If two pianists of equal technical abilities perform a Beethoven sonata, the clearer presentation will be given by the one who knows exactly what constitutes the chief theme, where the second theme begins and ends, what portions of the subject-matter the development is dealing with, when the return of themes takes place, what the coda is built upon, etc. But there are smaller divisions than these which demand recognition. Just as poetry is built up from syllable to poetic foot, from foot to line, and from line to stanza, music can be synthetically followed from note to section, from section to phrase, and from phrase to period, and a knowledge of musical form is absolutely essential to a proper presentation of these. In poetry these divisions become in part recognizable by the spacing of the printer. The line in poetry stands by itself, while the correlative phrase in music is merged into the general mass; yet the true reader senses the lesser accents and divisions which cause hexameter, pentameter, etc., and the iambus, the trochee, the amphibrach, or the anapest are recognized in accent, if not always in name. What would one think, for example, of a reader who would render the first stanza of "Casabianca":

"The boy stood;  
On the burning deck whence all,  
But he had fled the flames.  
That lit the battle's wreck.  
Shone on him o'er the dead."

The above seems absurd in every feature, yet exactly such absurdities are frequently perpetrated by those who attempt to play classical pieces without having some knowledge of their architecture. Let any person without a perception of the subtleties of musical phrasing try to perform a piano transcription of the scherzo movement of Beethoven's "Ninth Symphony," especially in the passages where three-barred and four-barred rhythms follow each other, and he will make of it something akin to the disguise of the familiar quotation above. If such knowledge is necessary in the performance of symphony or sonata, in fugues it becomes still more imperative. It is very seldom that one hears an amateur play a fugue intelligibly. The fugue is the very flower of musical form, the perfection of logic in music. Here, more than in any other style of composition, one can watch the growth of a musical figure or phrase into a whole composition as a seed grows into a tree. Yet all this logic, all this growth, is lost to the sense if the performer has not studied musical analysis and form. Many of those who attain to sonata- or fugue-playing commit the error of studying musical architecture after they have acquired technical ability; this is putting the cart before the horse with a vengeance (or building the house from the roof downward); for, if the study is taken up simultaneously with the work of classical playing, the labor of both is lightened, one assisting the other. Therefore, whether the young musician is radical or conservative, whether he intends to compose or teach, whether he desires to become a concert artist or only to play in private "for his own amusement," he is still bound to devote a reasonable part of his time to the study of the architecture of his art.



## THE MAKING OF AN INDEPENDENT TEACHER.

BY EDWARD HALE.

IN two previous notes upon the genuine, self-poised teacher I have tried to show what the scope of his task really is, and what equipment he needs, both generally and in particular, to be able to fulfill his full mission. But the equipment needed for the general task was indicated but inferentially.

It ought to be said more definitely (for the reader is quite sure to be as modest as his class and not venture to trouble the Editor with queries) that the best avenue along which the teacher already immersed in his work may broaden his field and win more all around efficiency is to read persistently in the pedagogic literature. If he should possess himself of "Froebel's Educational Laws," by James Hughes, published by D. Appleton & Co., New York, he would make a beginning which ought to be sufficient to carry him through to a happy finish. For this book will suggest abundant further reading; if in no other way, by showing the list of the "International Education Series," to which it belongs. This admirable group of publications, fascinating as a library of romances to any true teacher, will give our musician all the educational philosophy he ever need pay heed to, unless, indeed, he propose to make himself an authority on these things. And, once well saturated with its thought and inspiration, he will prove quite adequate to his full vocation, so far at least as equipment is concerned.

Now of the special, musical equipment. I take it for granted, of course, that our teacher has had good schooling and has heard much good music and knows how artists of acknowledged authority do the great works. Whatever deficiency he is conscious of in these respects he should use all diligence in making up. But, after all this has been done in the fullest possible measure, his real preparation begins. Not after in time so much as upon the basis of well-improved opportunities.

Having paid close attention to what his teachers have communicated to him, and to the pregnant hints dropped from the concert stage by the consummate artist, he will then proceed to work out his own conception of music and the teaching of it very much as if there were no man in the world that knew more than he. The music student that takes his interpretations from any other, no matter how distinguished, is lost. Cut and dried (what a suggestive phrase!) performance robs music of that universality which is its most distinguished characteristic. Let one teacher at his peril accept dictation of any sort upon this matter beyond the text of the composer himself. And let him devote a good measure of his best hours to finding out *his own* interpretation. Then regarding those minor matters for which we are indebted chiefly to the editors, viz.: fingering, pedaling, phrasing, and the like, he must stand on his own feet or make most melancholy work of getting along. I overheard a teacher say the other day that she accepted all this "because the editors had a purpose in what they did." A purpose, of course,—but incompetency is quite capable of entertaining a purpose,—and such incoherent, bungling, pedantic business as the "edited" publications show galore is quite as often the result of a "purpose" as of pure somnambulism. The teacher must absolutely think all these things out for himself until he shall feel perfectly competent to receive a composition, virgin from the composer's hands, and "edit" it throughout to meet the needs of his individual pupil. The teacher must beware and take all pains against his opinions, being immature, and he must hold them subject to constant revision; but he must have them and abide steadfastly by them, and no others.

In the formation and broadening of these convictions of his he will, of course, gather material from every quarter. Conversation with fellow-students and teachers is one of the most fruitful sources and most helpful criticism of ideas. There's nothing like

talking a thing over. Even to tell your thought to another is often to crystallize it at once into permanent and available form. Then read all the best of musical literature and biography until you have fairly been the rounds; and that literature is now growing so rapidly that you will find yourself fairly occupied from now on with good and suggestive things. And then a journal like THE ETUDE simply demands your perusal if you will be up with the trend of things and capture fresh thought as it issues on its first round.

The teacher thus alert and studious need not be concerned about the conclusions of other people upon musical matters. He will be in possession of a digest of opinion and criticism that will need only the fusing warmth of good common-sense to make him his own man, broadly capable of placing around a pupil a healthy, stimulating influence.

## DOES PRACTICE MAKE PERFECT?

BY JOHN E. BORLAND.

[The following remarks have been selected from an address at a convention of English music-teachers. The underlying thought is that the *kind* of practice, not the *amount*, is the important thing. The closing query states the problem and leaves it with the reader. We trust that all teachers who are interested in the matter of "practice" will study the work of their pupils to see if it be such that a real progress is being made.—Editor of THE ETUDE.]

PROVERBS have been described as "Crystallized Wisdom." Unfortunately, other things besides wisdom may become crystallized in phrases which have every appearance of being true proverbs, but which are merely concentrated foolishness, and very mischievous in their practical application. Even when the case is not quite so bad as this, harm is done by quasi-proverbial phrases and catch-words which, with an appearance of comprehensiveness and authority, convey to the listener a half-truth which is not much better than a falsehood. A case in point is the favorite: "Practice makes perfect"; it is, of course, applied in many different connections, but is probably used more frequently in speaking of the learning of music than in any other way.

Let us outline the process which the average learner of the pianoforte undergoes. He (or she) begins at the age of seven or eight years to "learn music" (as it is called)—"learning music" always implying learning to play, to a certain extent, upon the pianoforte. This expression is in itself a misnomer, because it is seldom that "music" is really taught at all to the child who begins to learn to play the pianoforte. It would be far more rational to apply the term to the work done in a sight-singing class, than to use it to describe the early stages of pianoforte work, because it is no new thing, for a pupil to reach adult years under this process, while remaining absolutely unmusical, to be unable to judge of the effect of a piece or even of a simple melody when he sees it on the printed sheet, and to be quite unable to write down the simplest melody when heard.

Pianoforte teaching, as carried on by a multitude of unfit persons, is in an unsatisfactory position. In beginning the study of the pianoforte four main things are to be kept in view: (1) that the ear and brain are to be trained to appreciate and distinguish between musical sounds, (2) that the eye is to be trained to associate these sounds with certain signs on paper, (3) that the eye is to be further trained to associate the signs on paper with the proper keys on the keyboard, and (4) that the fingers and arms are to be trained to do the work required of them on the keyboard. In order to make a successful pianist, all these processes should be separately undertaken, and the teacher who has not a clear conception of the importance of this classification has never been properly prepared for his duties.

The first requirement—namely, the training of ear and brain—is often omitted entirely, and the others are so jumbled up that the pupil succeeds not so

much by the aid of the teacher as in spite of him—in fact, more by good luck or by individual capacity than by good management.

One of the elementary principles of the art of teaching is to introduce only one new idea at a time to the pupil, and yet it has been a common practice with teachers of elementary pupils at the pianoforte to sit down with the instruction book and endeavor to make the child learn something of musical notation, the names of the keys on the keyboard, and how to hold the hands and strike the notes, all at one sitting. The result is that probably ten or a dozen lessons are required on this muddling no-method before the child can make sure of the merest beginnings of the work. At a later stage an attempt is made to learn the scales (for example) with three objects in view at the same time: (1) the training of the fingers, (2) the learning of the notes of the various keys, and (3) the learning of the orthodox scale fingerings. What is the result? We find young adult performers (and not the mere lazy and incompetent ones), who are not sure of their fingerings, who are uncertain of the notes in the extreme keys, and whose hands are only imperfectly trained after years of drudgery. All these operations ought to have been attacked separately, from distinct points of view, and the whole matter might then have been satisfactorily settled during adolescence.

But, laying aside the consideration of what ought to be done in the way of training the pupil mentally, and discussing merely the mechanical part of the work, that is to say, the teaching of how to use the hands and arms in order to strike the pianoforte keys most effectively, we come back to our first complaint of the mischievousness of the little proverbial saying: "Practice makes perfect." It is quite true that practice of a proper kind will make perfect, other circumstances being favorable, but the unthinking teacher jumps to the conclusion that if a pupil is unable to play a certain passage he need only attempt to do it a great many times and at last he will succeed. The vital question is never so much as thought of: *Do these attempts of themselves contribute to the removing of the conditions which at first caused the inability to perform the passage?*

## PREPARATION.

BY E. A. SMITH.

SUCCESS rests upon a varicolored plate. A trifling incident makes or unmakes, mars or heightens impressions. Especially is this true in the artistic and musical world.

Recently while attending an amateur concert, the electric lights went out for a moment, but the singer and accompanist continued, apparently undisturbed by the interruption. The result was that the audience was very enthusiastic, realizing, as they did, that thought and work had been bestowed upon the composition rendered. The effect was heightened. Incomplete preparation would have resulted in failure.

A pianist applying for a position was given a hearing. Being somewhat nervous, he placed the music upon the rack, and during the playing of the numbers a breeze came sauntering along and blew two pages beyond his reach. Did he stop? No. He continued his playing. He knew his selection. Did he get the position? He did, and largely because of this little incident. The committee were impressed with the fact that he had carefully prepared his work, and they were looking for this kind of a man.

An organist was booked for a recital. He found the instrument *unruly*. Some of the keys stuck. His recital would be a failure with the instrument in this condition. He knew his instrument. He took off his coat and went to work. The instrument was all ready when the program began. The recital was a success, and led to future business.

So it is in every sphere of life. The one who is prepared for emergencies will be the one who reaps success. Prepare for emergencies.



HOW TO FIND A HIDDEN MELODY.<sup>1</sup>

By MARY VENABLE.

## I.

WHEN Wagner wrote that music is inconceivable without melody he restated what has been said by all the great composers of the past centuries. In every composition, no matter by whom, there must be melody or there is no music. This is as true of Bach as of Chopin, of Palestrina as of Liszt. The simplest Clementi or Cramer study should be played musically, and so as to present, in some degree at least, the elements of orchestration, audible melody being a prime requisite. But frequently the appearance of the music does not clearly and at once show to the eye the effect desired by the composer; in no case is this more true than in the notation of the melody.

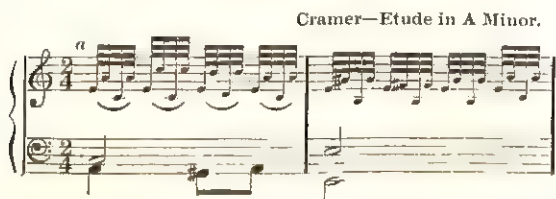
A melody, whether of vocal or instrumental character, is easily found when it is presented to the eye as a continuous series of notes with separate stems, especially if it lie in an outer voice, as in this Chopin nocturne:



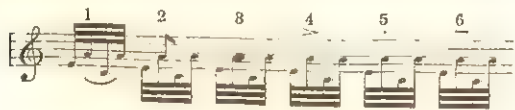
or as in the middle part of the same nocturne, where the melody-notes are in the upper voice in a series of solid chords.



But very often the location of the melody is not so immediately evident; it may lie in the upper voice of broken chords, and, perhaps, upon unaccented parts of the measure, as in Cramer's study in A minor, where the notes of the right hand, apparently constituting one voice, really belong to three voices (a):



Where is the melody here? The composer, as a rule, chooses the easiest means of transcribing his thoughts, as in this case; but these same notes might be written in several other ways, so that their relative tonal values can be more quickly grasped by the mind through appeal to the eye, as in these six different notations of the first group of thirty-second notes.



In all cases where the melody lies among the notes of broken chords it can be found most readily and certainly by playing the notes of each group as a solid chord, in this way, where the progression of the voices is clearly heard (b):

The writer of this paper acknowledges much indebtedness to the instruction of Signor Albino Gorno.



and the melody is at once felt to be in the soprano. Searching for these notes of melody in the original study, each one is found to be the second of a group of thirty-second notes (c):



The melody, once found, should be played with a melodic touch, very different in quality from that of the other voices; for studies in technic should not be rendered mechanically, the notes and nothing more; even a study in flexibility should be made also a study in expression.

Similar cases of melody hidden in arpeggiated chords are very numerous. Such passages are found in Beethoven's "Sonata Appassionata"; in the Andante of his sonata, Op. 14, No. 2; in his Variations on a theme by Righini; and in the A major Variations on a Russian theme. And how often one hears Chopin's study in C major uncomprehendingly played—with brilliancy, perhaps, but nothing more! Too often the melody in the arpeggiated chords remains hidden from the player.

This bringing out of the melody by the use of a superlegato (legatissimo) touch Beethoven deemed of such importance that, despite his dislike of teaching, he personally prepared for the use of his nephew Karl an edition of twenty-one of Cramer's studies, considering them, thus annotated, as the best preparation toward a correct interpretation of his own pianoforte compositions. Let us glance at some of Beethoven's directions in this edition. He says of the A minor study which we have been examining: "The melody throughout lies in the second note of each group; the rhythmical accent falls on each first of the group. This study should be given at first in very moderate tempo and with pretty strong, though not short, blows. In proportion as the tempo is afterward increased the sharp blows will decrease, and the melody and character of the study will stand out in a clearer light."

Previous to this, Beethoven called attention to the fact that a passage may be written in more than one way, as in this study:



of which he says: "The movement is written throughout in four voices. The melody lies in the upper voice, as is shown by the mode of writing. Were, however, the latter as follows:



still the first note of each group would have to be uniformly accented and held down. The middle voice notes c, c, f, c, g, c, etc., must not be given out with the same strength as that of the upper voice. The measure shows itself as trochaic." Again, in regard to this study

Cramer—Etude in D Minor.



he says: "In the first five measures the first note of the first triplet and the third note of the second triplet must be connected together in the best possible manner, so that the melody may stand out thus:



The finger, therefore, must remain on the long note."

Observe that, in these remarks about Cramer's studies, Beethoven repeatedly calls attention to the necessity for the connection (*Bindung*) of melodic tones, in a manner similar to that indicated in the above studies. Of course, the principles laid down in these exercises are intended to be applied also in the playing of greater compositions.

Cramer—Etude in A Major.



Of this etude Beethoven says: "The first note of each group bears the melody in closest connection; hence the finger ought not to leave the key until the next melody-note is struck. Only thus will proper connection be achieved."

In reference to other studies he says: "The triplets constitute a melody-bearing figure." "The melody, which is unequally distributed, must be brought out." "Strict connection (binding) throughout." "The intelligence of the pupil becoming gradually more formed will help and proper connection will be obtained." "By paying heed . . . the melodic movement stands out in passages; without so doing every passage loses its meaning." The burden of all his remarks is that tones of the melody should be suitably sustained, connected, and given proper dynamic force while at the same time good rhythm is preserved.

(Concluded in THE ETUDE for June.)

## DO YOUR BEST AND LEAVE THE REST.

BY FAY SIMMONS DAVIS.

A CHARMING little story has been told of a king who offered a prize to the artist in his kingdom who could paint the best picture signifying "Peace." One artist painted a calm and beautiful lake upon whose gleaming surface not a ripple could be seen. A high and stately mountain in the distance seemed to stand in silent benediction upon all around it, and the whole scene was one of perfect harmony and quiet. The picture which won the prize, however, represented a mighty, rushing waterfall, whose power and beauty filled one with awe and reverence. But what claims and holds our attention is the little nest in the fork of a great tree growing near—and the mother-bird singing in peace and contentment on the bough.

How significant is the artist's meaning! To be at peace with all the rushing world around us, no matter how small we may seem in comparison to the powers about us! There is no virtue in being peaceful and contented when there is nothing to make us otherwise. Many of us look at great artists and allow ourselves to grow unhappy because, deprived of their opportunities, we fail to rise to the heights they occupy. This thought is unhealthy, and renders us unfitted to do ourselves justice in the ordinary practice of our art. The English people say that Americans do not know how to enjoy life. They might have added that one reason is because they do not know how to enjoy their work.

"Do thy poor best, and ask not how or why  
Lest one day, seeing all about thee spread  
A mighty crowd, and marvelously fed,  
Thy soul break forth into a bitter cry  
I might have furnished, I, yea, even I,  
The two small fishes and the barley bread."



# THE INTELLECTUAL AND EMOTIONAL PHASES OF PIANO-PLAYING.

By EMIL LIEBLING.

## II.

**Enharmonic surprises.** SCHUMANN may be termed the impressionist *par excellence*. His *Kreisleriana*, and certain *Fantasia* pieces, like the "Warum?" "At Eve,"

and "At Night," reflect faithfully the *chiaroscuro*, which is the stock in trade of artists who prefer the vague inuendo to a clearly defined outline. His works are full of enharmonic surprises and often we find a striving after effects, which, after all, are denied to the piano on account of its limitations of tone, which even the skillful use of the pedal can only partially obviate; in the "Scherzino" from the "Faschings Schwank," opus 26, we have a fine enharmonic transition from E-flat to D-sharp, also a boisterously effective canonic ending, and we find much to admire in the counterpoint of the seventh Novelletto. To great masters the formula for striking effects seems simple. Their genius and unerring artistic instinct is the "open sesame" which unlocks all mysteries; the famous octave passage in Chopin's "Polonaise," opus 53, the tolling bell effect of the "Funeral March," are simple enough in design, construction, and execution, yet how unique! It is the old story of the egg of Columbus over again.

**The pedal and chromatic harmonies.** Much might be written in regard to the use of the pedal, and a great deal of advice is accessible in more

or less voluminous works. Usually discretion on this point is the better part of valor. Still there are instances where even a continuous chromatic scale imperatively demands constant and uninterrupted pedaling; in Rubinstein's "Staccato Etude" and Liszt's "Lucia Fantasia," also the "Ruins of Athens Paraphrase," this effect is intended. The pedal can also be employed near the end of the Chopin "Fantasia," opus 49, and the "Adagio" from Beethoven's sonata, opus 31, number 2, in sustaining a treble note, while the hands strike a chord in the lower octaves, taking the previous note again silently, to prolong its sound.

Analogous passages are sometimes found where we least expect them; the Mendelssohn G minor Concerto near the beginning brings almost an identical reproduction of a period in Mozart's D minor Concerto; in the "Bolero" Chopin uses a broken-chord sequence which Grieg utilizes in his Concerto, and Schumann's eighth Novelletto contains some chromatic chord progressions, which have found a frequent echo in Moszkowski's works. We find a peculiar arrangement of three bass notes one octave apart and yet intended to be played simultaneously in the first movement of Schumann's "Carnaval," the third Weber sonata, and Rubinstein's A-flat and E-flat major waltzes.

**Character in the harmonies used.** Instances are numerous where the composer heard the full harmony, as it were, in an inner voice, but failed to write it out;

in such cases the listener has to supply the deficiency mentally, and an attentive analysis of Moszkowski's "Caprice Espagnole," Schumann's first Novelletto, and first "Kreisleriana," also the Chopin Nocturne, opus 37, No. 2, and the "Andante Spianato," will reveal many places where a hidden meaning will be found in the implied harmonies. It is like reading between the lines of a letter. That one is often offended by sheer stupidity goes without saying; the childish modulations and puerile counterpoint of Nevin, and the meaningless meanderings of a Chaminade or Gottschalk aggravate the musician; and yet Nevin's "Rosary" and "Tuscan Suite" reveal genuine musical instinct and a promise of the best achievements.

**Flat and sharp keys.** In reading music the mental process of raising the tone is entirely different from lowering the same; by a mysterious dispensation of providence it seems more convenient for most students to read in the flattened than in the sharpened keys; in a few isolated

instances, an enharmonic transcription is excusable, as in the Karganoff nocturne, opus 3, and the middle portion of Macdowell's "Autumn" from the "Woodland Sketches"; where, however, Bach's third Prelude in C-sharp major or the G-sharp major episode in the "Romance" from Chopin's E minor Concerto are reconstructed, with the mistaken idea of facilitating matters, a protest is in order; as a matter of fact, the Jadasohn Scherzo in F-sharp major, which has also been published in F, lies much more conveniently for the fingers in the original key.

**Dissolving harmonies.** In many works we find harmonies which dissolve and merge into each other; text-books do not present them; Richter never heard of them; they are

the despair of conscientious pedagogues, who delight in analyzing every chord to the bitter end, and even the very convenient "passing note" of modern times does not always satisfactorily account for the strange and bizarre innovations. Chopin's works are full of these stray surprises; we find them in the "Barcarolle," the slow part of the "Fantasia," opus 49, in the Etude, opus 25, No. 6, just before the first part reappears after the middle portion. Godard has a similar effect in the corresponding place of his "Jongleries"; the coda of Schumann's "Ende vom Lied" abounds in mystic sequences, and my own "Feu Follet" introduces, near the end, a progression, of which I was quite proud, until I ascertained that I had inadvertently appropriated an effect from Bülow's "Elfenjagd." Count no man original until you have examined the entire literature of music. Schumann's third "Nachtstück" also furnishes abundant material of this sort.

**Abrupt changes of tonality without changes of harmonies.** Abrupt changes of tonality without an intervening modulation are not at all uncommon. Schumann changes from G minor to D-flat major and back again with greatest ease; Chopin's Mazurka, opus 33, No. 4, passes from B-flat minor to A-flat major with perfect equanimity; and in Beethoven's Sonata in F, opus 10, No. 2, we find similar instances in the second movement. Ritter attempts the same simple expedient in his "Chant du Braconnier," but does not succeed very well.

**Clever workmanship.** To be clever covers a multitude of sins; somehow we do not think of Bach as clever; he looms up as a serious, austere giant, and appeals to our imagination only as a mighty creative force, and yet nothing can be more adroit than the manner in which he inverts the entire first half of the two-voiced fugue, No. 10, in the "Clavichord"; the second two-voiced and seventh three-voiced "Inventions," are dextrously done; the gigue from the third English Suite and a caprice from the C minor Partita demonstrate an ingenuity of construction which passes belief; the fifteenth fugue, in G, from the "Clavichord," Book I, has never been excelled as an example of fluent and melodious polyphonic writing; the twenty-fourth fugue, in B minor, from the second book, with its gigue-like theme, entrances by its melodic charm and involved leading of the voices, and there is an irresistibly funny, impertinent, obtrusive, and humorous little phrase which persistently dogs the theme in the D major organ-fugue, which d'Albert has transcribed for the piano. Decidedly humorous is Tchaikowsky's "Humoreske," from opus 10, with its odd imitation of the German Harmonica, and we can easily imagine a laughing chorus in the coda of the finale from the Beethoven Sonata in F, opus 10, No. 2.

Under the heading of cleverness comes Saint-Saëns in his "Variations on a Beethoven Theme" for two pianos, and Reinecke in his Piano Duos; Lysberg introduces the "Champagne Aria" from "Don Juan" very adroitly in his duo for two pianos; the scherzo from Pierné's C minor Concerto is full of surprises, and

Weber has some startling modulations at the end of the trio from the Menuetto in the first Sonata in C major. Eduard Schuett must also be mentioned in this category. His arrangements of Strauss' waltzes and Wagner themes are decidedly *fin de siècle*, but he is always bright, interesting, and fascinating. His melody and modulation often seem far fetched but withal he has enriched piano literature with many pleasing contributions. Grieg is the colorist *par excellence*; he courts extremes, is often baroque and ugly, yet he creates an artistic atmosphere for the listener; sometimes we admire the courage of his convictions, but cannot quite follow him to the last extremity, as in his "Glocken" (Bells). A versatile man was Raff, and by his cleverness often turned many a small germ into a successful issue. His "Fileuse" is a very happy experiment in sound effect, and similar instances are found in Chopin's "Andante Spianato" and the D-flat major Prelude. Schumann's "Bird as Prophet" also introduces some odd tonal results, and the octaves in Chopin's "Polonaise," opus 53, are intended to produce a powerful crescendo.

The development of different masters is an interesting point. There are but few who can present a "Thanatopsis" to the world at eighteen, and in most instances we can definitely and chronologically trace the gradual changes. Beethoven's mode of work was in marked contrast to that employed by others; certain characteristic deviations from the usual modulations were introduced by him at a comparatively later period; other writers again seemed to produce with more facility and seeming spontaneity; a curious analogy occurs in his Sonatas, opus 31, No. 2, and 53, where, in the Finales, the *ff* mark only occurs just once and in the same place, at the last introduction of the first theme.

**A good beginning and a good ending.** It is a difficult task to begin a composition well; equally so to end well, and we often wish that all were well when it has ended; even Bach, who is uniformly happy in his closing measures, has a queer cadence as the finish of the little G major fugue, Book II, number 15. Macdowell's "Trysting Place" ends singularly; other works leave us, as it were, in the air, like "Bird as Prophet," and Liszt's arrangement of Schubert's "Barcarolle." The feeling of uncertainty is intensified when the last chord does not base on the tonic. The first edition of Schumann's "Kreisleriana" ends the fifth movement deviously; Liszt's "Waldesrauschen" does not really finish; the first movement of Mendelssohn's Sonata, opus 106, results in a singular conclusion, and we are left quite adrift at the end of many similar instances, being quite lucky if we really know when a piece has ended, so as to place our applause correctly.

**A study of moods.** It would lead too far to discuss the different characteristics of works of similar import and intent by the same composer, and an endless variety of moods will be found by the discerning student in such collections as Bach's Preludes, Chopin Nocturnes, or Mendelssohn's "Songs Without Words." The interpreter is often blessed with a more vivid imagination than the creator of a work, and assumes to know more about it. A purely intellectual performance does not always meet with the most popular success. The public will readily condone faulty execution and lack of detail (being usually happily unconscious of either) if the general effect is grand, and it is the tremendous force and gigantic climax of Wagner's creations which, to a large extent, accounts for their convincing effect upon a concourse of music-lovers.

**Value of analyzing.** The attentive student often finds a needless and confusing excess of cross-bars: the second part of Chopin's Nocturne, opus 15, No. 2, and many portions of the Schumann "Toccata" are cases in point; this mode of writing serves to present the polyphonic structure to the eye, but is often *de trop*; at other times we find single notes which serve as a key to the proper interpretation as a whole; in such cases it is necessary to analyze closely whether such notes end



one period or start a new one; sometimes an accent is so placed that different notes of the same chord introduce varying developments. Most essential is the correct holding to their full extent of all long and tied notes, without which the consecutive entrances of other voices seem absurd; the proper observance of this important point will make many seeming incongruities and vague harmonies in Schumann's "Arabesque" clear. In many instances close analysis reveals a similarity of the treatment of musical form; thus we have a coda or new idea presented in the last Variation of Beethoven's opus 26, the seventh "Kreisleriana," the first movement from Beethoven's opus 27, No. 2, and many Chopin Etudes, for instance, opus 10, Nos. 4 and 5, and opus 25, No. 9; also the Nocturne, opus 27, No. 2. In all such cases a proper interpretation is largely aided by realizing first where the main portion ends and the mere appendix commences.

The old masters by no means controlled the exclusive use and art of counterpoint, and no one gives a happier elucidation of the modern way of handling it than Moszkowski; the Variations and finale from his first orchestral suite in a larger sense, and the D-flat part of his "Pièce Drolatique" are splendid examples of his resourceful art.

There is no end of descriptive music. Wagner, Moszkowski, Mendelssohn, and Raff's spinning songs are fine examples. Godard had a rare gift of musical imagery, clad in exquisite garb; his "Cavalier Fantastique" tells a weird story; the "Jonglerie" portrays the daring tumbler; in "Pan" we see the old, sly Greek god blowing his reeds surrounded by nymphs; a "Barcarolle" in F-sharp minor transports us to the Grand Canal in Venice; the "En Route" carries us along irresistibly; in the "En Riant" we laugh, and in the "En Courant" we run with him. His collection entitled "Magic Lantern" is full of life and a certain definite way of interesting the listener and making him partake of the composer's point of view. The part of Moszkowski's "Masking and Unmasking" which follows the turmoil of the ballroom scene, with rare fidelity portrays a menuet, danced solo by that bewitching little Domino in blue, whom you have been following all evening. Everything has been successfully imitated and described, from a "Moonlight on the Hudson" to countless "Songs of Brooks"; and anyone at all familiar with German student-life at Heidelberg can hear the song in the "Ende vom Lied," the breaking up of the party, their faltering footsteps homeward, the humming of the song by the belated wayfarers, who, as Mark Twain has it, go home full of beer and learning.

How very fortunate he who realizes his limitations and cuts his garment according to his cloth. Henselt's talent was essentially lyric and he excelled in small forms; when he could spread his hands over intervals from a tenth upward and divide a melody between the two thumbs he was truly happy; but when he yielded to the importunate pleadings of his friend Schumann, who wanted him to write something "big," he only produced the sterile F minor Concerto.

The chromatic scale has had many vicissitudes. Bizet has written a set of Variations thereon. Schumann treats it harmoniously in the eighth Novellette and his opus 26; Chopin builds many interesting cadenzas upon it in his "Berceuse" and utilizes it in the "Grand Etude" opus 25, No. 11; and we find other effective treatments of this apparently unpromising subject in many double passages of the Schloezer Etudes, Liszt's E major Polonaise and Bendel's "By Moonlight." Chopin treats a whole phrase in chromatic progression in his Scherzo, opus 39.

Very often the attack of a work determines the effect; thus an upward movement of the arms seems to fit the beginning of the sixth "Soirée de Vienne."

and the opposite the commencement of the first Novellette in F.

That the fame of composers is not always perpetuated by their greatest works is also true, and many have been delighted with Gounod's remarkable little persiflage, the "Funeral March of a Marionette," who have forgotten all about his "Faust." Age by no means necessarily impairs the musical faculty. I find in the "Improvisation in F-sharp," by William Mason, a delightful virility of expression, coupled with genuine musical instinct, which speaks volumes for the freshness of this doyen of the profession.

The presentation of a pregnant theme lends distinction and character to the opening of a composition. A happy thought is that phrase which begins Chopin's A minor study and then serves as a bass. Schubert's C major Symphony, Schumann's B-flat Symphony, and Mendelssohn's "Hymn of Praise" have a noble impressiveness in the initial bars which serves to place the listener instantly *en rapport* with the work.

It is unfortunate when changes of key are too abrupt. I have never quite reconciled myself to the E major Adagio of Beethoven's C minor Concerto, nor the D-flat Andante of Grieg's A minor Concerto.

As a curiosity, it may be stated that the prelude from Bruno Oscar Klein's fine suite, opus 25, presents bass notes which our latest developments of piano building do not as yet present.

The preceding illustrations have thus conclusively shown that every species of research can profitably be carried on in music, and the limitations of space forbid further examples.

The purely emotional phase can be dismissed briefly, as it is entirely individual. Where one person sees only a church steeple, a cow, and some grass, another is entranced with the landscape and to simply tell the listener that a work is beautiful is to preach to deaf ears. A Bach aria will appeal to a religious sentiment, if that sentiment pre-exists, but it will not create one; the Chopin Nocturne, a Liszt Sonnet, or Grieg's "Pièce Erotique" will strike you exactly in the same ratio as your own predisposition and receptive faculty are trained, and so on *ad infinitum*. You can usually hear everything you wish in a piece; as to the performer, the more objective, the more reliable—*vide Bülow*, and *vice versa Rubinstein*! It does not so much matter what the artist feels as what he can make his audience feel, and that is just where that elusive faculty called magnetism or temperament comes in.

In concluding, it may be said that the "Curiosities of Literature," by the elder Disraeli, could very fitly be supplemented by a similar work on the "Anomalies of Musical Art and Artists."

### MAKING THE YOUNG PIANIST.

[A short time ago Madame Roger-Mielos, the celebrated French pianist who visited the United States this season, in an interview with a representative of the *New York American and Journal*, made a number of valuable suggestions to piano-students, from which we have selected the following.—Editor of THE ETUDE.]

No two persons play the piano in exactly the same way. Two pianists following one another on the same instrument will extract from it sounds of a totally different quality. This fact is so well recognized that it no longer astonishes, or rather it only astonishes after reflection. The principal reason is to be sought in the personality of the performer, in the gift which each one possesses of understanding and feeling otherwise than another.

But it can also be sought in the method of instruction followed. Listen to two beginners who are taking lessons from different teachers. During the first lessons you will not observe a great difference between them. With both it will be the same hammering and

hesitating touch we know so well; but little by little differences will appear, and the day will come when you will be able to distinguish one player from another without seeing her. This is a difference due to ability and the amount of work, you may say. Yes, indeed, but it is also a difference of method. From this point they will not even have the same faults.

The secret of fingering lies in the position of the body and its suppleness. One should never strike blows on the keys. *It is necessary to press them.* In a general way you may say that the elements of good position at the piano are as follows: The body is held erect, but without stiffness; the elbows fall naturally, the forearm, the wrist and the first joints of the fingers forming a straight line; the fingers are arched and the thumb is drawn toward them. A common fault consists in holding the thumb outside the keyboard. This should never be done.

For this reason it is very important from the beginning, while practicing the scales, to watch very closely the manipulation of the thumb. It should slip under the other fingers without the least movement of the hand.

Another very common fault is holding the elbows too far from the body. They should be brought very near, but without exaggeration and without stiffness. Suppleness is, in fact, the soul of good playing. It shows itself immediately upon the first touch of the player on a note. It can only be acquired by severe and uninterrupted training.

The palms of the hands should not fall below the keyboard. The pianist should not sit with her elbows below the board. The last is a position favored by those who wish to hit the keys very hard, the kind known as thumpers. It is equally a mistake to sit too high.

The hand of a child is as soft as wax, and it is upon this hand that we should begin if we wish to train it to that astonishing system of gymnastics the piano calls for. A perfect facility of the hand can only be acquired if one begins young, when the indispensable suppleness exists.

While there are certain fundamental exercises to which everyone must submit, each student should receive a special training from a discriminating teacher according to her temperament and the conformation of her hands. Every defect of the pianist, like every disease of the body, has its remedy, but it is necessary to find this remedy. The studies in the separate use of the fingers should be extremely varied. This is also true of the trills, which must be performed with all of the fingers. Later will come the arpeggios of all kinds and special studies.

The piano requires an incredible amount of labor. It is necessary to repeat some passages ten, twenty, perhaps even fifty times, in order to accustom the fingers completely to them. With two hours' practice a day on the piano one may perhaps succeed in playing well, but to make a virtuoso, four or five hours' work will be absolutely necessary. But to become an artist one must have something more important and more rare—a natural gift. There are some who work ten hours a day and who will never be anything but mechanics, while others will succeed with less work in making their souls sing through the hard black and white keys.

It is also well for pianists to study harmony. One may succeed in reading music by daily practice, but when one understands harmony one understands the chords before the eye has time to see them.

These observations do not all apply to perfected pianists. When a performer has become master of his instrument his individuality asserts itself and he can rise above certain rules, though still retaining their impression. I mentioned, for instance, at the beginning, the fault of holding the elbows too far from the body. It is nevertheless true that in certain passages of great force this position is very convenient, and that the execution of them may be facilitated. I myself occasionally make use of this method. In the words of our French proverb: "Do what I say, do not do what I do."



## ABANDONED EDUCATIONAL DOGMAS.

BY HARVEY WICKHAM.

THE nineteenth century, great as it was in achievement, was remarkable most of all for the promise which it bequeathed as a legacy to the twentieth: The promise that the conquest of nature, so ably begun, may be carried to a point that present scientific accomplishments will seem the mere beginning of a beginning; hope that art, though it may not in the near future outstrip the past in creative excellence, will become the property of the million, and not the few. Music, particularly, is to become the people's and no longer the professional's, owing largely to improvements in the practiced system of education. Dreaded obstacles are being removed from learning's way. A new spirit was in evidence during the last years of the cycle just closed, and certain time-honored educational dogmas were abandoned, or seem likely to be abandoned in response thereto. Let me group these under convenient heads. First of all, we have dropped the idea

## THAT LEARNING IS FOR LEARNING'S SAKE.

"Learning for learning's sake" is an attractive form of words, but of attractive forms of words beware. It is possible to couch any statement in rhetoric which will make it appear reasonable. "Art for art's sake" we believe in, but "learning for learning's sake" is another thing altogether.

"Education," the philologists tell us, "is a drawing out of the mind." The object of study, many therefore argue, is this "drawing out," and they send their children to the gymnasium to learn dancing, and to Czerny to learn Chopin. The mind and the muscles are doubtless drawn out to a certain extent, and so far it is well. But what of the graceful waltz, using the word in its ball-room rather than its musical sense? And though the athlete may be better prepared for society than his weakling associates, and although the graduate of the "School of Velocity" is unquestionably advanced somewhat upon the way that leads to the "Ballades," yet has there been a gain commensurate with the expenditure of time, energy, and money? I think not. We must not forget that there is also a "drawing out" and a development while practicing Chopin or dancing two-steps. In fine, I boldly proclaim that we do not and should not learn for the sake of learning, but for the sake of *knowing*. We should study, not for the sake of mental discipline, but for the sake of acquiring useful information and accomplishments.

When one considers the shortness of life and the enormity of the demands made upon the individual by modern existence, the theory that gymnastics of any sort are needed lest the faculties become atrophied for want of use is absurd. It is the age of wear-out, not of rust-out. The danger is from nervous exhaustion, not from inanition. All the arguments in favor of studies whose usefulness consists largely or altogether in their educational value apply with equal—nay, with greater—force to practical pursuits. The student attends much more earnestly to those things which have an immediate and comprehensible bearing upon his success in life. Consequently he gets more mental drill than when forced by theories into paths whose direction is shrouded in mystery. One tells me that Greek as taught in our colleges inculcates habits of analysis and accuracy. So does double-entry book-keeping. If the comparison seems far-fetched, perhaps you do not understand book-keeping. I have nothing to say against the higher culture. Neither have I aught against technical exercises in their place—but in the rational system it is a very small place. Pianists are not made by technic, but technic by pianists. It is in the scores of the tone-poets that the student must see the necessity for executive skill, and from them largely he must acquire it. Technic, cultivated as a separate accomplishment, is a futile thing. Muscles built up by pulley-weights become flaccid and weak after a single month of sedentary life. It is he whose con-

stitution is hardened by sunlight and the fresh air of God's "out-of-doors," who keeps his form year in and year out. One initiated into the secret beauties of the old masters is seldom "out of practice." Teach your pupils to play and to sing, not to vocalize merely or mechanically to strike cold, ivory keys.

In speaking of the recent invention of ocean telephony a professor of Columbia College is reported to have said: "The day is past when one may *stumble* on a great invention. It is the fully equipped scientific mathematician who wins." Where there is so much obligatory knowledge, beware of burdening yourself with the unnecessary and useless. Plunge directly into your work. And this brings us to another exploded idea:

## THAT A WORD TO THE WISE IS SUFFICIENT.

Old instruction-books, and some not so old, deal with "general principles" in the introductory chapters, the "application" of which the unfortunate scholar is supposed to make later on. Excessive analysis gives to anything the look of profundity, but too often it is merely a cloak for absurdity, or at best a dress wherein a simple and easy thing looks and is abstruse and hard to understand. The most obvious fact can be made utterly unintelligible if couched in a sufficiently logical form. It is almost impossible to explain simple things like rhythm, harmony, pitch, meter, and the like, if the explanation goes into the details of their essence. But it is easy enough to demonstrate them by performance. If the beginner must understand every step before going on to the next, he will never go forward. It is no longer considered scientific to eliminate faith altogether from consideration.

I for one will not attempt to give a reason for syncopation to a person who has not learned to "feel" the necessity of accenting a syncopated note. Without acquaintance with the things dealt in, arrangements of the things themselves into related groups are merely confusing. Many teachers waste much time in theorizing and speculation. If they would but look into their pupils' darkened minds, they would turn over a new leaf. Never use words which are but dead names to your hearers. Electrify them by contact with things, and then afterward construct your syllogisms, if you wish. Teach your pupil to thrill with the emotional content of a perfectly-executed crescendo. Let him be touched by the tenderness expressed in a retarded lyric phrase. Get him to execute such passages acceptably himself. Then, if you have time or heart for your sorry vivisection, try to explain why the crescendo quickened the pulse and the retarded phrase filled the eyes. *Try*, I say; for *explain* you cannot till the end of time. But what has this to do with a word to the wise and its insufficiency? I am coming to that.

Pupils cannot apply principles to particulars without a great deal of intermediate assistance. A method of teaching law which recently came to my notice is excellent in this. It explains every step with little reliance upon the idea that the reader remembers what has been said before. It may be tautological, but it is instructive. Till there has been a good amount of reiteration, much that has gone before will certainly be overlooked, mistakes will be made, and confusion will arise. This is why the abstract principles and definitions at the beginning or so many methods are so useless in practice. In school we are told that "Arithmetic is the science of numbers and the art of computation." Then we become expert (let us hope) in addition, subtraction, multiplication, and division. Years afterward, as clever mathematicians, we go back to that definition and begin to see what it means, begin to understand something of that wonderful science of numbers, the most wonderful science in all the universe. But it meant little enough in the early school-days, and the time wasted in memorizing a string of words might have

What doth it profit if you can tell me what a dynamic nuance is with your tongue, and cannot tell me with your fingers? A boy once informed me that

a measure was "the regular recurring of two or more pulsations or beats." But the poor little parrot could not distinguish between duple and triple time when played by a passing brass band. Another outworn dogma is the belief

## THAT THE NEW CONTRADICTS THE OLD.

In past times the enunciation of a new idea was the signal for a war of extermination, or attempted extermination, on the part of all conservative people. The innovator was regarded as an enemy whose success meant the overthrow of the existing order of things. If the nineteenth century did anything, it did away with this spirit of hostility to the novel. Evolution—the doctrine that the new grows out of, rather than opposes, the old—is now the controlling thought of the world. Relieved from persecution, the iconoclast has also lost the edge of his temper, and, no longer being regarded as an enemy by the public, no longer regards the public as an enemy. There is, consequently, no excuse for the pedagogue who adheres to what may be termed the Ptolemaic theory, forgetting the Copernican doctrine that the world moves.

No worker in music can afford to be contented with what *was* the best. He must reach out after what *is* the best. Graduated and up to date, the fledgling professor fondly imagines that the world has but to catch up to him, and his fortune is made, when, in fact, society may be likened to a through train, alongside of which the swiftest footed can run but for a moment as it slows down in passing his station. That moment is his opportunity to get aboard, let him not neglect it! Only for a day can any but the very greatest remain a conspicuous figure in the artistic world; yet how many forget that, and fail to make sufficient "hay while the sun shines" to carry them through the long winter of neglect which is sure to follow. This winter of neglect is the best weather which the average worker can hope for at all; yet by dint of patience and industry he often fares better in the end than his more brilliant rival. He who lets not the smallest opportunity slip, who rests not a moment on his laurels, is sure to keep abreast, not perhaps of the "through express," but at least of some far. He must accept no knowledge as final, however. Science adopts no more cast-iron theories and systems, but only temporary working hypotheses, constructed to meet the crying need of an hour and destined to be swiftly improved away. That pet technical hobby of yours, dear master, is no better than a working hypothesis. Do not make it a fetish. It is well enough for to-day—it will be inadequate to-morrow.

But is not all this in flat contradiction to the statement that it is an *abandoned* dogma which is at the head of this section of this essay? By no means. The new does not supplant, it merely develops the old, and all the first is in some strange way preserved in the last, as the atoms of its parent-acorn are hidden at the heart of the oak. The new is not spontaneously generated, but it grows. This should put us on our guard against those sporadic empirical "methods" which spring up from time to time. Shun anything which professes to be so new that past knowledge is by it made but foolishness. Only impostors talk thus. A grain of truth is to be found even in the most ancient fables. Lucretius had more than an inkling of Darwinism. It is not such a step traceable. Like a valuable piece of reality, the art of music is passed from generation to generation, *entailed in perpetuity* to the *worthy*. Piano-technic was not invented by one man, but a multitude of such workers as Tausig, Liszt, Schumann, Chopin, Mendelssohn, Weber, Beethoven, Clementi, Mozart, Scarlatti, Handel, and Bach are indorsed upon the back of every true Certificate of Proficiency. Thus we see that those who strove for meaning and for beauty left also the greatest legacy to the science of musico-mechanics.

TEACHING consists of getting another to learn.



# THE ETUDE

## TRUE GENIUS AND WORK

FOUNDED ON AN INCIDENT IN THE LIFE OF BEETHOVEN

From the German of Carl Zastrow

By W. J. BALTZELL

### II.

[The first part of this story, published in THE ETUDE for April, treated of Beethoven's boyhood and entry into Vienna musical circles. After one of his recitals at the Lichnowsky Palace, he abruptly left, disregarding the praises of the guests. While walking about the theme of one of his compositions occurred to him, and he went into a little tavern and sat down to write, paying no attention to the others there.]

ONCE, however, he looked up, and his eyes fell upon a young man, with a troubled look upon his face. Beethoven started. Where had he seen that pale, strongly-marked countenance? He rapidly completed his work, but continued to observe carefully the stranger until the latter rose to leave the room. Then he followed him. He saw that the man turned with rapid steps into a side-street, and hastened through several others, taking the direction of the Danube.

On the Ferdinand Bridge he stopped, raised himself on the parapet, and looked down on the silent flood below. He made a movement forward, and felt, at the same time, a strong hand on his collar, drawing him backward. With a cry of anger he turned to confront the one who had thwarted his design. Both started. A flash of recognition leaped into their eyes.

"Ludwig!"

"Gustav!"

The words fell from their lips simultaneously.

"What were you going to do?" asked Ludwig roughly.

"Die! Die! Die!" answered the other; "it is all that is left to me. Yet I thank God for this last joy, once more to see you. I have heard of you. Everywhere in musical circles they speak of you. But I, poor devil, could never get to you, so distinguished have you become. Before my entry into eternity I should like to have solved one question: Whether my shipwreck is due to myself or to circumstances. Until now I have been inclined to the latter opinion."

During the course of the conversation they had mechanically walked along the bridge, Beethoven carefully directing the steps away from the water.

"And you think I may answer your question?"

"You can, Beethoven. Tell me, do you recollect our singing teacher, Born? Do you recall the words he said when we left school?"

Beethoven nodded. "He was a good man, and cared for us; and he was a thorough teacher. He said that we must *work*, and *work hard*, to make a success. He had a very high opinion of you."

"Tell me, Ludwig, have you worked? Tell me only that. Have you worked hard?"

"Yes," came the ready answer. "I have worked, and worked much. My life was work, my recreation was work, even my sleep was work. Then I dreamed melodies, and what yet stirred in my mind when I awoke I immediately put down on paper. Not infrequently my best melodies have I found thus."

"I wrestled with the fancies," he continued, which threatened to lead me into strange paths. To confirm my talent and to turn it into the right direction it was necessary to study the works of the most important masters of the old and the new schools, to learn their strength, and to assimilate it so far as my talent would permit; to learn their weaknesses and carefully to avoid them. The masters of all times and all nations! It took me ten years. Then when I had finished a composition and later took it up coldly to judge it, what was my chagrin, what my unrest, when I had to confess that I had not succeeded. And with but few exceptions that was what I had to confess every time. But I immediately set to work to better those pieces, throwing some parts away, writing other portions anew, ever polishing, ever altering, from early to late, from late to early—Yes, I think one *can* call that work."

For a moment Beethoven was lost in deep abstraction. His thoughts sped over his works and

all they meant to him in fancy, in longing, and in the effort to give expression to his deepest ideas. A sigh from his companion startled Beethoven.

"What's the matter?" he said, observing a look of unspeakable anguish on the face of Gustav. "You must live. Are you crazed? Tell me what has happened? Why do you want to know if I have worked?"

Gustav sat down on a bench in the little park they were passing, and motioned Beethoven to sit near him. For a few minutes he was silent, then began to tell the story of his life from the time when they had separated at school.

Firm in his belief that he was endowed with unusual talent, a belief which his friends and teachers strengthened by their unwise praise, he felt that he needed not to work as did others less gifted. Thus, while he became a very brilliant piano-player, he neglected the very foundations of his art, which lay in what he deemed drudgery. Nevertheless he contrived to win success in some directions. Gifted as he was with a real genius for a certain kind of composition, he won great applause by his improvisations, and also composed several concertos, which he played with success in public. He earned money easily and spent it freely, yielding up everything to the desire for a gay social life. He discontinued his practice and confined his efforts in composition to the fantasies he was accustomed to improvise, and learned to look on himself as a heaven-inspired genius who needed not to work.

But his illusion was finally broken at Hamburg. Failure was his portion, and his chagrin at seeing a rival carried into the full tide of social success nearly drove him to despair. A similar disappointment met him at Berlin. He found that his neglect of regular, diligent practice had made him lose ground, while, in confining his playing so much to his own works, he had failed to keep abreast of the times and of the work of the new composers.

Once convinced of this, he set resolutely to work to try to atone for this neglect, but did not succeed very well. He had no pleasure in scale, chord, and arpeggio practice, felt it beneath him to take lessons from celebrated teachers, disdained to study new works which pleased the public; in a word, was so accustomed to consider himself as a *master* that he could not become a *pupil*. He made up his mind to give his whole attention to composition. His first great work should be an opera, which should have for its theme the loyalty and devotion of a woman's love. The inspiration he found in his affection for a beautiful girl to whom he was betrothed. The introductory choruses and some little songs were written; but, when it came to the principal arias, his muse seemed to fail him. He found it impossible to write these most important movements. In this period of despair came a letter from his betrothed which read:

DEAR GUSTAV: Pardon me, if I cause you pain. I can never be your wife. You are not what you would make us believe, a true artist. It is true you have talent; but you have done nothing for its cultivation and strengthening. You have not been diligent enough. Therefore you will never be a pillar upon which a wife can lean for support in the changing scenes of life. Content yourself with your art; let that be your bride and companion through life. And now farewell. Though I cannot be to you what we had expected, I will never forget you."

Beethoven looked earnestly at Gustav as he finished his story and shook his head.

"Is that good ground for a man to throw away his life?" he asked.

"What would you have done in my place, Ludwig?"

"I would have thought no more about the girl. I would have had the libretto of my opera changed, so far as it might have her as a theme, and have begun work anew. I would have lost myself in work."

"I tried to express my sorrow in tones," said Gustav, "but nothing came for my efforts. My muse had left me. Why should I live longer?"

"But reason and strength are left to you to take up your work again," said Beethoven, roughly.

"But my pride!" returned Gustav. "The loss of love I might have learned to bear, in time; possibly poverty would not have discouraged me; but the loss of my genius I cannot bear."

"You are a fool," said Ludwig in one of his tempestuous outbreaks. "Where genius once dwells, there it remains. It may sleep, it may strike out in directions which suit it not, but it remains. Seek it again. Begin anew, and you will find it at hand before you think. Give up operas, concertos, and symphonies, and try the smaller things. To do them *well* is better than to fail in large works."

Thus Beethoven strove to cheer his friend; he threatened, he entreated, he begged, and persisted until Gustav agreed to defer acting upon his resolution to end his life for twenty-four hours, Beethoven promising to try to interest his own friends, and to find some means of livelihood. Then they separated.

When Beethoven arose the next morning it was with the resolution to do all in his power to rescue his friend from the despondency into which he had fallen. While he was eating his breakfast—a very light meal with him—he cast a glance at a morning paper that was at hand, and was shocked to read that during the past night a young man had shot himself, in the little park in which he and Gustav had separated. The account went on to say that the suicide was evidently a musician, since he had some music manuscripts in his pockets.

Filled with apprehension Beethoven hastened to Gustav's lodgings to learn, with certainty, if the latter had broken his promise. As he mounted the stairs of the house to the third floor, the sounds of a piano fell on his ear, somewhat reassuring him. Hastily opening the door, he saw Gustav at the little instrument, playing a most charming mazurka.

"Gustav!" cried Beethoven, "you still live?"

"I live? How could I be dead when you gave life back to me? Though you knew it not, your words sank deeply into my mind, and showed me what I might become. A genius I was not, yet I might follow the masters. Great works were beyond me, yet I had a gift for charming little melodies. Why should I not work diligently in this line where I knew my strength, a strength I had hitherto despised? Like a flash from a clear sky came the recollection of a letter that I had received, in the time of my prosperity, from a Vienna publisher, who had asked me to write for him some dances for piano or string orchestra, a request that I had laughed at then. Now I set to work, and wrote with impatient hand some waltzes, mazurkas, quadrilles, etc. Early this morning I went to his office and reminded him of his former request. At first he would not hear me, but I persisted until he allowed me to play the pieces. As a result he accepted them and paid me fairly, further giving me a commission to write a dance album, to appear in monthly parts. Oh, yes, I shall live and *work*, thanks to you and your example. What do you say now?"

"That you are a brave fellow, which I never doubted."

That whole day the two friends spent together, while Beethoven's host and hostess and their circle of aristocratic friends in vain looked for his coming to play as had been arranged.

Gustav Eberl, from that time on, was counted among Beethoven's best friends. Several years later he accepted the post of capellmeister at St. Petersburg. Throwing aside the habits of his early life, he took up his duties with such ardor and industry that he won high appreciation, even venturing again his hand in the composition of operas and symphonies.



# THE ETUDE

## The Etude Music-Study Clubs.

Conducted by  
LOUIS ARTHUR RUSSELL.

### LESSONS IN THEORY.

#### IV.

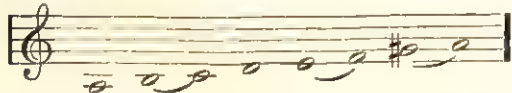
THE previous lessons were based on the Major Diatonic Scale, which is the scale most frequently used in musical compositions. It is not the only one, however, and in the lesson for this month we shall study some points about the Minor Scale, confining our work to the one form known as the Harmonic Minor Scale.

1. If the members of THE ETUDE STUDY CLUB have carefully followed the Lessons in History of Music, they will remember the Dorian (Greek scale), commencing on D and progressing upward with the semitones between the second and third, and fifth and sixth members of the scale; also the derivative of this scale, the Hypodorian, commencing on A, and moving upward to the octave through the notes, B, C, D, F, and G, making the full scale:



This scale was used for many years, particularly in the church songs, and now forms the basis of a scale used in modern music. We now call it the Natural Minor Scale. In this scale the semitones always occur between the second and third and fifth and sixth degrees of the scale; it can use any degree as a starting-point.

2. The Minor Scale does not have a special signature, but uses that of the Major Scale with which it has the greatest number of notes in common. For the purposes of harmonization the seventh degree of the Natural Minor Scale is raised; so that between the seventh and eighth degrees a semitone shall exist. In this form it is known as the Harmonic Minor Scale:



If we examine the above scale we find that all of the notes occur also in the key of C Major, except the G-sharp; hence the key of A Minor uses the signature of C Major, and is known as the Relative Minor of C Major; conversely, C Major is the Relative Major of A Minor. From this illustration we can deduce the principle: To find the Relative Major of a certain Minor key take the major scale on the third of the minor scale. Both keys have the same signature. Conversely: To find the Relative Minor of a certain major key, take the minor scale commencing on the sixth of the major key in question.

3. C Major—Relative Minor, A; G Major—Relative Minor, E; F Major—Relative Minor, D; A Major—Relative Minor, F-sharp. The teacher will drill the pupils thoroughly on this point, making every possible Major and Minor Scale, reversing the process by sometimes giving a Minor key and requiring the pupils to name the Relative Major. Each pupil should make out a table giving the series of major and minor keys started at the beginning of this paragraph.

4. The next exercise is to make a table giving the Relative Major and Minor keys with signatures, thus:



The pupils shall complete the above exercise, according to the plan given, noting every major and minor key with its signature.

5. Make an analysis of the Harmonic Minor Scale in the same way as that used in the study of the Major Scale; thus: From 1 to 2, major second; 1 to 3, minor third; 1 to 4, perfect fourth, etc.

6. Make an analysis of the intervals between the various members of the Harmonic Minor Scale; thus: 2 to 3, minor second, 2 to 4, minor third, etc.; 3 to 4, 3 to 5, etc.; 4 to 5, 4 to 6, etc., etc.

7. In connection with the terms Relative Major and Minor we must also learn the significance of two others less frequently used: Tonic Major and Tonic Minor, that is, a Major Scale and a Minor Scale commencing on the same letter are called, respectively, the Tonic Major and the Tonic Minor. In this case the signatures will be different, as will be seen in the following illustration:

(a) Tonic Major, C.



If we make a Minor Scale commencing on C, with semitones between the second and third, fifth and sixth, and seventh and eighth degrees, we will be obliged to flat E and A. An examination of the notes discloses that, with the exception of the B-natural, they belong to the scale of E-flat, which is the third of the scale of C minor (see paragraph 2). Hence the signature of C minor is that of E-flat.

(b)



C Major is the Tonic Major to C Minor, or C Minor is the Tonic Minor to C Major. The term Parallel is used by a number of writers instead of Tonic.

8. The pupils should write out a table of the Major and Minor Scales commencing on the same letter, with signatures, to familiarize themselves with them; thus: C Major, C Minor (signature, E-flat); G Major, G Minor (signature, B-flat); F Major, F Minor (signature, A-flat), etc.

9. As a practical exercise tending toward Ear-Training, the teacher will play over Major and Minor Scales commencing on the same degree; so that the pupils may become familiar with the difference in mental effect of the Major and Minor Scales.

10. Play hymn-tunes in minor keys, alternating with others in the major key.

### STUDIES IN MUSICAL BIOGRAPHY.

BY ARTHUR L. MANCHESTER.

#### I.

THE music-student of to-day is not compelled to tread the narrow path of technical study, which confined the steps of his recent predecessors. Music-life has broadened, its activities have increased, and he who lives it finds himself in touch with many things of which they had little or no knowledge. The musical curriculum includes now many subjects that, a few years ago, were given no systematic attention. Specific instrumental or vocal training, with a more or less thorough grounding in Theory, do not now comprise the all of the music-student's work. Better pedagogic principles hold more perfect sway, and the value of collateral studies is not only conceded, but emphasized. History, for some time, has been accorded an important place, and with the concentration of acute minds on the various phases of Music, past and present, Criticism, Analysis of form,—harmonic and melodic structure, methods, and principles,—as well as other lines of research, have enriched the subject of Music until to study it properly means an educational activity that will compare favorably with that of other subjects.

Foremost among these collateral studies is Biography. It has been said that the proper study of mankind is man. Whether this be accepted as a dogmatic statement of a truth or not, it is certain that the study of Biography is a very important part of the music-student's curriculum. As the complement of History, by its revealings of the personality and environment of those who have made History, it throws illuminating side-lights on the development and progress which History chronicles, making it more real and its revelations more clear. So apparent is this statement that it needs nothing more than the assertion.

Recognizing this, it is the purpose of these studies in Biography to present the subject in such light as will provide readers of THE ETUDE with material for instructive study. Entering at once into the matter, we confront the vital question of the character of the Biography we shall include in our curriculum, and how it shall be studied.

To be valuable Biography must be written by one whose knowledge of his subject is accurate and authoritative. Its author should be endowed with keen powers of analysis, a judgment which enables him to properly discriminate regarding the value of incidents, emphasizing those of importance, and grouping about them such subsidiary details as will throw them into relief, and give the student a clear conception of the personality, character, and environment of the person whose life-story is being told.

The interest of Biography depends upon the ability of the writer to tell his story in language that clothes each incident of the subject's career in attractive dress. When the author is thus skilful in arranging details and in telling them interestingly, much that otherwise would be tedious, though necessary to a complete understanding, will hold the attention of the reader. Our first deduction, then, is that a Biography of the greatest value and interest is produced when upon the part of the writer to a complete, intimate, and accurate acquaintance with the material there is united an attractive literary style, and a sympathy with his subject which, while it does not override his judgment, gives warmth to his narrative. Then, if the student is also in sympathy with the life being portrayed, the best results may be expected from his study.

This mutual sympathy is all the more necessary in the case of musical Biography because it is not a record of adventure. The lives to be depicted are usually uneventful, although they may reveal a heroism of the highest type—that which suffers in silence, the life ordained, no matter how narrow it may be. Yet to one who is thus sympathetic—and the music-student surely is—no form of Biography offers a more interesting and instructive field of study than the lives of those who have made Music what it is.

From the nature of the case, musical Biography records principally the inner processes through which the subject has passed during his artistic growth. The character of his environment is important, a retroactive influence always being exerted; but it is in the view of his mental and artistic development, his increase in power, that the worth of the narrative really consists. To the student of music who is earnest in learning all he can about the growth of musical art, and who realizes the immense influence a few men have had upon this growth, such study should be absorbingly interesting.

#### II.

Biography is studied for the knowledge it gives; this preceding paragraphs has made clear. There is, however, another result accruing to the student beside the knowledge it gives him of the development of his art, a result exceedingly helpful to all, and in-out exception, chronicles the struggles of men who arrived at successful endings from very unpropitious



beginnings. The eminence they attained was reached only by a determined and persistent battle with obstacles which would appear great enough to daunt the most courageous. Surely no student of to-day can read the story of Beethoven's student-life, lacking the many extraneous aids which they enjoy, but showing so clearly the nature which drew strength and assistance from even untoward sources, without bringing to his own strivings a braver heart, a greater determination and more painstaking effort. From the study of the inner processes from out of which masters were made is learned a lesson whose value is as great for many as the concrete knowledge that is added to their mental equipment. Musical Biography is valuable for the incentive it furnishes as well as for the knowledge it gives.

## III.

But the student must not only have good biographies to study; the manner of their study is vital. The student may fail to get from a really good Biography the full amount of benefit it can give him. In telling a life-story many details must be given for the sake of true perspective and completeness, but they are not all equally important to the student. To know when Beethoven was born, where his work was done, when he died is well, but to know how many times he quarreled with his servants or how many houses he lived in is not essential. Yet these gossip items make interesting reading. To understand his temperament is necessary to an appreciation of his music, but such an understanding can be had without reading all the anecdotes printed about him.

Musical Biography should be studied primarily for the knowledge it gives us of the conditions of the time in which the subject lived, and the state of musical art and his influence upon it. Such incidents as bring out these points should be remembered, their significance understood, and their relationship to him and his environment apprehended. Such incidents the student should be able to search out from the mass of matter. And very important is it that his music should be carefully studied in connection with the subject's life. All this calls for discrimination and thought upon the part of the student, and to the development of such power these studies in Biography will be directed.

## LESSONS IN HISTORY OF MUSIC.

PREPARED BY W. J. BALTZELL.

## V.

IN the lesson for April mention was made of the fact that music owes so much to the Christian church, and the work of St. Ambrose and of Pope Gregory was cited in support of the statement. As we leave the period of Pope Gregory to study the further progress of the art of music, for many years we find that it never got far away from the influence of the church. The religious functions of the monasteries and cathedrals and chapels demanded the services of bodies of singers, who had to be trained for their work. Thus arose the practice of sacred music, which received the attention of learned monks, who gave to themselves the duty of reducing the art of music to a simpler and more practicable form.

We must not lose sight of the fact that in these days music was almost wholly vocal, and that the melodic quality of the song was mainly derived from the natural rising and falling inflections of speech and the cadences of the voice, cantillation, as it is called. There was, as yet, no feeling for independent rhythm. The first attempts at notation were confined to Pitch, as mentioned in the lesson for April, this element of melody naturally being the one first to attract attention and to require representation in conventionally accepted characters.

## HUCBALD.

Again the ecclesiastic enters into prominence. No doubt in many of the church schools and monasteries those who had to do with the music sought and pro-

posed means to put on paper a representation of the pitch of the sounds used in the songs of the church; but the one great name that stands out in the early history of music, after Gregory, is Hucbald, a Benedictine monk, born in Flanders, about the middle of the ninth century. His system of notation consisted of parallel lines to suit the requirements of the voice; to the left of these lines he placed the letter T for tone and S for semitone to indicate a change of pitch. He placed his signs for the notes on the spaces between the lines; the notes were not placed on the lines until later. The number of the lines was regulated by the parts required and by the extent of the scale. Sometimes there were as many as sixteen lines, sometimes only six. Although this bears no resemblance to modern notation, it seems to point the way toward the staff with which we are so familiar.

In the preceding paragraph occur the words "regulated by the parts required," which indicate an important step in the evolution of music. Up to the time of Hucbald music was mainly monophonic, that is, consisted of one part only, the Melody. Bearing on this point we may suggest a few thoughts about the songs of the early Christian church.

## DEVELOPMENT OF A FEELING FOR HARMONY.

One of the features which distinguishes the Christian religion is its quietness and self-control, as opposed to the wild frenzy of cries, gesticulations, and dancing indulged in by other religious cults. This same spirit of repose was reproduced in their music, resulting, as before said, in a style of song in which change of pitch was the principal element, rhythmic variety and strength being frowned upon. It seems reasonable to conclude that the long-sustained phrases, with little or no accent such as we demand, would develop a feeling for the support of additional sounds; and such seems to be the case, as shown by references in the writings of certain learned men who discussed the subject of music. But it was Hucbald who first came forward with a definite system for combinations of different musical sounds to be sung simultaneously.

Another element bearing upon the use of sound to accompany the melody is the difference of voices. It must not be forgotten that the music in the monasteries was rendered exclusively by men; later boys were added, but for hundreds of years women were forbidden to sing in the choirs of the church. Then, as now, men's voices varied in pitch; some were deep basses, some high tenors, and still others were pitched between the two extremes. It was manifestly impossible that a pitch could be selected for the songs that would suit, comfortably, these three kinds of voices. Hence ensued gropings after an arrangement that would satisfy all.

If we note the attempts of untrained singers of to-day to supply a second part to a tune we find that they usually add the third or a sixth below. But such a practice was impossible to the singers of the period we are considering, for two reasons: First, if the melody was to be given exactly at the third or sixth lower, with the same succession of tones and semitones, it would have demanded a free use of accidentals, which was not possible according to their conception of the scale, producing an effect no sensitive ear could endure; second, to use major or minor thirds or sixths, according to the position of the harmonized note in the scale, would have been a species of harmonic practice that was not reached for many years. At this time the attempts were in the direction of reproducing the exact melodic movement.



Other intervals that are available are the fourth and fifth, the second and the seventh. The latter two, being composed of contiguous notes, will be rejected at once, leaving, as available, the fourth and fifth, which are thoroughly consonant. As shown by Huc-

bald's writings, the first attempts at harmonization were by the use of fourths, fifths, and octaves, corresponding to the differences in the voices of the singers. Singularly enough we meet this same method in the attempts of persons of a low order of intelligence to-day who follow a melody in a higher voice, singing it in the key of the fourth lower, while perhaps at the same time another person in the same party will sing in the octave lower. A traveler has said that this is about the only method approaching harmonization found in pure Japanese music. The effect of such singing can be gathered from the following, which is harmonized according to the plan just described.



The name that Hucbald applied to his system was Organum, or the art of organizing melodies, that is, of adding accompanying parts according to a fixed rule. Another variety of "organizing" was the sustaining or prolonging of one note, the tonic, for example, while the other voice moved up and down, introducing other sounds than fourths, fifths, and octaves.

So long as the singing was restricted to one part the absence of signs to indicate the relative duration of the sounds was not a drawback, since the singer could regulate that for himself. But as the number of singers increased, soloists giving way to choirs, and the practice of adding other parts to the melody grew in favor, the necessity arose of having some definite understanding as to the duration of the sounds. Various signs were invented to indicate how long the singers should hold the notes, but the system was extremely complex.

## GUIDO OF AREZZO.

Another Benedictine monk, Guido of Arezzo (990-1050), an Italian—French writers claim that he was born in a suburb of Paris—stands out most prominently as a reformer and inventor. In fact, so great was his fame in his time that he overshadowed predecessors, contemporaries, and successors, credit being given to him, historians say, for many improvements which he did not make. Yet the fact remains that his innovations and suggestions were of a nature to free music from the scholasticism that was paralyzing it and to make the science more practical. One of his remarks gives the clue toward his real aim: "The way of philosophers is not mine. I care only for that which is good for the church and tends for the advancement of the little ones." The story goes that it was his success in teaching the boy choristers under his care that attracted to him the attention of the church authorities and finally the Pope himself. This success was based on his system of solmisation,—that is, the use of the terms *do, re, mi, sol*, etc., to indicate the position of a sound in a scale. He derived his inspiration—so runs the story—from a hymn to St. John Baptist, asking him to preserve the voices of the choristers from hoarseness. It runs as follows:

Ut que-ant la - xis  
ut or - di - na - re fa - re mi - re  
re - so - na - re fi - bris  
re - re do - re mi - mi  
mi - ra - gesto - rum  
mi fa sol mi re mi do re  
fa - mu - li tu - o - rum  
fa sol la sol fa mi re  
sol - ve pol - lu - ti  
sol la sol mi fa sol re  
la - bi - i re - a - tum  
tu sol la fa sol la tu  
San - cte Jo - hau - nes.  
sol fa re re do mi re











"Thou seest that this melody commences its six different divisions with six different tones. He therefore who has learned the beginning of each division so that he can surely find it, will be able to find also the six tones according to their quality every time he encounters them." Thus he wrote in one of his many books on the theory of music. The practical value of his system was soon shown. Up to his time it had taken years to form a chorister; he made it the work of a few months. By his syllables the singer learned to fix the pitch of each tone in his mind, associating tone and syllable together. It would carry us too far to take up other reforms with which Guido's name is associated, his system of hexachords, the various names for the musical tones, and the so-called Guidonian hand. The teacher and pupil who is interested in this matter can study it at length in the larger histories of music that are available.










One practical contribution to a reform in notation is attributed to Guido, the addition of two lines between the red and the green or yellow mentioned in the last lesson and writing the Neumæ not only on the lines, but also between them, foreshadowing the modern method of writing notes on lines and spaces.

#### FRANCO OF COLOGNE.

There is no indication that Guido attempted to meet the need for a system of denoting the duration of sounds. The glory of this is attributed to Franco of Cologne, also an ecclesiastic, who lived in the latter part of the twelfth century. The system of signs to note definite duration was a gradual growth, just as in other cases, the contributions of a number of workers, but Franco's treatise on the subject marked an epoch and led to his being considered as the inventor of the system.

Up to the end of the thirteenth century the notes in use were the *Longa*, ; *Brevis*, ; and *Semibrevis*, ; as well as the *Duplex Longa*, or *Maxima*, . The

smaller values, the *Minima*,  and the *Seminima*,  first occur about 1300. About the middle of the fifteenth century white notes were introduced in place of certain of the black, the latter color being reserved only for the smaller note-values. The signs underwent some change at this time: *Maxima*, ; *Longa*, ;

*Brevis*, ; *Semibrevis* (our whole note), ; *Minima* (half note), ; *Seminima* (quarter),  or ; *Fusa* (eighth),  or ; *Semifusa* (sixteenth),  or .

Rowbotham's History, Parry's "Evolution of the Art of Music," and a new work, Untersteiner's "Short History of Music," will afford valuable additional material on the subject of this lesson.

It is one of the limitations of music that it holds no relation to reason. Music is entirely outside the sphere of reason. The latter begins to act only when it is furnished with distinctly formulated conceptions or thoughts, and these are not found in music. Reason and music therefore have nothing in common with each other, but belong to different departments of the soul. Music goes in through sense-perception and addresses the feelings directly, as such. It can give us a prolonged action of the soul, an emotional history, and in this is its great superiority in spirituality to other forms of art. The proper sphere of music is to portray the progress of the soul from grief or sadness, to comfort, joy, or blessedness; this it can do with an intelligibility entirely its own. Whatever is bright, tender, joyful, daring, noble, music expresses with peculiar force. It is the art of the ideal sphere of the soul, the sphere into which sin and its consequent suffering have never entered. Evil lies outside of its pure province.—Hegel.

# Student Life and Work

#### FOR THE TIME BEING.

THE music-student, just as other students, sometimes allows himself to get into the habit of doing things without taking into proper consideration the matter of permanence. "That will do for the time being" is the phrase we hear much too often. A thing that is worth doing is worth doing well, and worth doing so that it will last. The ill effects of this loose way of doing things is more marked on the character of the student than upon his work. He may grow into the habit of doing all his work in a slipshod manner. He forgets the reason for the work; the real value lies not in the product, the lesson learned, the lesson played, but upon what he himself gets from it in the way of permanent impress and strengthening. The student is morally wrong when he voluntarily does himself injury, and he certainly does harm to himself when he does not finish a piece of work, or does not apply himself to do it well. "I seem to have lost power of concentration," said a man who had been a most excellent student when in college. The power referred to had been lost by disuse. He had given his attention to the things of the moment, had passed from one to another, and, when the need came for a vigorous, continued, concentrated effort, he could not meet the demand. Do not study in a half-hearted way or for the morrow. Study that the benefit may endure to the last day of your life.—W. J. Baltzell.

\*\*\*

#### FOR THE SELF-TEACHING STUDENT.

SCATTERED through the various towns of the country are students who, by force of circumstances, are compelled to be their own instructors. It is a responsibility that a student should be slow to assume; so far as possible such work should be added to a foundation laid by a competent teacher. Many of the readers of THE ETUDE have heard of the man who declared: "I am a self-made man," to which another replied: "Well, you'd better do the job over again!" On a similar line is the anecdote of a singer who, being told by a great conductor that she did not deliver a certain passage properly, said: "I sing as God taught me." To this the conductor replied: "Take a few lessons from Marchesi!"

The student who is trying to improve himself along a certain line must needs rely on such text-books as are available. It follows, as a matter of course, that much care is to be exercised in choosing a book to take the place of the *viva voce* teacher. It is not necessary for the student to do this without advice, since every musical paper has a column in which advice is gladly given to the inquiring student.

A matter of much moment is the way in which the student uses the text-book he has selected for his guide. Slow work is the only safe method. Every step must be mastered ere the attempt be made to go on. Every exercise—particularly in harmony—should be worked over and over again. Then, too, the student must not lose sight of the fact that he must be his own critic. After he has carefully studied a section and has finished the practical work belonging thereto, he should take up the work and study that critically, as if he were now teacher. In no other way can the critical faculty be so developed and strengthened as by the practice of thorough self-criticism. Further, this plan has the merit of impressing principles and rules upon the student's mind. He has the book as a guide, but the application of the rules it contains must come through his assimilation of what he has studied.

If the student cannot secure a teacher, he need not despair of learning even by himself. But to be even

tolerably successful he must sometimes be teacher, and forget that he is a student.—W. J. Baltzell.

\*\*\*

#### COMPOSITION AS A FACTOR IN MUSICAL EDUCATION.

IN order to succeed as a composer of music many rare qualities of mind and soul are necessary; but, in the present article, it is not my intention to advise students in what way it is best for them to cultivate what powers they may possess in order to become famous composers. I merely wish to point out how even the least imaginative of the readers of THE ETUDE may attempt the difficult, but fascinating, art of composition with considerable profit and enjoyment to themselves.

It is the general custom among teachers to dissuade their pupils from "wasting time" in inventing melodies and developing them on the pianoforte. It is thought that such a practice leads to nothing but disappointment and discontent, as compositions produced in this manner are rarely of sufficient merit to justify a publisher in risking money on their publication; and, up to a certain point, this view of the matter is a correct one. But, on the other hand, it should be recognized that, so long as the student is fully aware of the fact that his creative talent is but a limited one and that he is by no means likely to achieve fame by composing, surely no harm, but a great deal of good, is done by his attempting to mold his thoughts into the language of music!

Robert Schumann in his writings used often to insist that there was no surer way of expanding one's musical ideas and giving them a wider scope than to extemporize. Now, extemporization is rapidly becoming a lost art, chiefly for the reason that inexperienced persons imagine it to be a very difficult one; but this is not so. A good knowledge of the elements of music is necessary. But, of course, extemporization is not composition; however, it is the best road to it. Young students of music, when extemporizing on the piano, feel no keener pleasure than when they play some simple melody that seems in some mysterious way to come from a source quite outside themselves; and, when they gain more confidence, many happy hours may be spent in developing the ideas that come to them, and in attempting to form their improvisation into sonata, overture, or some other well-known form. This habit, when formed in early life, trains the ear, the memory, and the intellect, and helps one to express one's musical ideas in the most striking and convincing manner. Ease in playing, fluency of expression, and alertness of mind are the natural results of frequent extemporization.

But after extemporization comes composition. It is not a very difficult matter to invent melodies on the pianoforte, but it requires no little determination and perseverance to invent them away from the instrument, with nothing to assist one save music-paper and pen. It should, of course, be remembered that I am not writing of geniuses, to whom melodies come without any effort on their part; they rarely, if ever, invent melodies: there is no necessity. An original melody, full of character and feeling, is the surest test of musical genius; but you are not likely to compose tunes of that sort. Yet it will be of great educational value to you to write down airs which, though not strictly and unmistakably original, are yet colored with the wine of your own personality. In a word, put as much of yourself into your compositions as possible, but do not despair if your airs remind your friends of melodies familiar to you both.

The mere effort to write down on paper what your



imagination is composing will benefit you in many ways: it will teach you concentration, it will assist your powers of reading music by helping you to realize the differences in pitch of written notes, and it will develop your sense of rhythm. You will also come to realize what a great gulf separates you from the great composers; for you will soon perceive that your productions will not bear even a superficial comparison with theirs, and that, however talented a man may be, he requires indisputable genius before he can achieve fame and fortune.—C. Fred. Kenyon.

\* \* \*

ON account of lack of space QUESTIONS FOR we were compelled to omit a THE CURIOUS set of questions in the students' STUDENT. column of the April ETUDE.

These questions cover a wide field of musical information, and we trust the student-readers of THE ETUDE will avail themselves of such books as they may have in their search for the answers. A dictionary of musical terms, such as Clarke's, a large cyclopedia dictionary, like Riemann's or Grove's, a good history of music, and similar books, such as should be found in the library of every teacher and every musical club, will serve the student's purpose. A large dictionary (Webster's, Century, or Standard) is indispensable.

## QUESTIONS.

1. What names do the English writers generally use to indicate the different kinds of notes?
2. What do the Germans use?
3. What do the French use?
4. What is meant by "singing second"?
5. The Germans use the terms *Dur* and *Moll*, from Latin words meaning respectively "hard" and "soft," for what we call major and minor. Can you tell how this came about?
6. What is the origin of the term Trio, as applied to a movement in a march, minuet, scherzo, etc.?
7. What is the origin of the word "scale"?
8. Is it right to say "bass violin"? Find reason for your answer.
9. Is it right to say "violincello"? Find reason for your answer.
10. How did the word "Stop" come to be applied to a mechanism which causes a set of pipes to give forth sounds?

\* \* \*

NOTHING is so stimulating to a student as to read of great composers; their struggles, hardships, perseverance, and love for their chosen art teach a lesson in almost every instance. An incident in the life of two Russian composers, Borodin and Rimsky-Korsakoff, may be of interest in this connection.

The following letter, from Borodin to his wife, was written May 8, 1870, when he was thirty-six and Rimsky-Korsakoff twenty-six. Both had already accomplished much—Borodin had completed his first symphony and Rimsky-Korsakoff was at work on his first opera:

"I got to Korsinka's (term of endearment for Rimsky-Korsakoff) house early in the morning, returning from Mr. Pesing's, where I was at 9 A.M. Korsinka lives at present all by himself in a room for which he pays eleven roubles a month. He was very glad to see me, and ordered the samovar at once and began to make everything ready for the tea, and in a very funny way: very tall, in civil dress, clumsy and all beaming with joy, he gesticulated, shouted, made tea, blew the fire in the samovar, and served the tea. I am very sorry you could not see him.

"We started to play: first, two beautiful fugues by Bach, one of which was altogether new to me (the G-sharp minor in the second book). It is very great! This refreshed me after all the business troubles and worry of the day. Then I played for him my new symphony, on which I am working now (the same I played in Moscow—B minor). Korsakoff was crazy over it, and said it was the best and strongest thing I ever wrote in my life. He cried and waved his hands, put out his underlip, winked his eyes, and

played either bass or treble. Then we looked over some other pieces. From here I was about to go to Diadé at 1 P.M., but bang! goes the clock: one, two, three, four! That's from 9.30 A.M.! It is a long time since I so much enjoyed music-making."

No comments are necessary. What can be more inspiring than this enthusiasm of two great musicians for our divine art? Imagine two great com-

## STUDIO THOUGHTS AND EXPERIENCES.

## REITERATION.

MADAME A. PUPIN.

SOME teachers complain that they tell pupils the same thing six or seven times, and yet the latter never seem to remember.

Did it ever occur to you, teachers, that it might not be a question of memory or inattention! Perhaps the pupil has not grasped your idea; does not comprehend what you are trying to explain. To some pupils music is so different from their other studies, so intangible as it were, that they are unable to adjust their mental forces to take in the meaning of the teacher's repeated admonitions. Arithmetic they can understand, because it deals with figures; grammar is not very difficult, because it has to do with well-known words; spelling is easy, because it is only putting letters together. But music is different. It seems such a mixture of manual, mental, oral, and visual experiments that—in the language of some discouraged students—they get all mixed up. They are working in the dark, so to speak.

I appreciated this difficulty of young students when, as a master musician, I began taking singing lessons. I could not seem to do a certain thing the teacher required of me. I thought: if it were only a finger that I could see before me, I would soon make it do what it ought to do. The teacher patiently repeated her explanation, lesson after lesson, but one day used different language and gave a new illustration of her meaning, when I grasped her idea and understood what it was she wanted me to do. So let us not be weary in reiterating,—even to seven times seven,—for one day we will touch the button that turns on the pupil's illuminating apparatus, and light from the pupil's mind will be thrown on the vexing problem, making it as clear as daylight. First interest your pupils and then be sure you speak to their comprehension.

## EXTRACTING THE ROOTS OF RAG-TIME.

J. S. VAN CLEVE.

ONE morning one of my advanced piano-pupils came into my studio, and spoke with a manner as fresh, cheerful, and exuberant as a breeze of May. She opened by saying: "I have a compliment for you." I laughed and told her to tell it to me, as I had not yet lost the youthful relish for sugar.

She had been formerly employed to play the current popular music in a music-store, and in that employment was very successful, achieving a decided reputation for a bold, dashing, ready, and effective delivery of rag-time and any sort of jingle-jangle racket upon the piano. The very first thing which she had to learn was not to do nearly all the things which she was doing. Her compliment was this:

Her brother said to her (he is, by the way, a worthy drug clerk, and not a musical connoisseur): "Why, Mary, you have lost all your talent. Here are some rag-pieces which you must play for the party tomorrow evening, and there isn't any 'rag' in them any more. You used to play 'rag' fine."

She said it was really true. I asked her to try over a sentence of the "rag" music. Then I said:

"Is it not enough to give us all dyspepsia? Now, here you are really doing that thing with clearness, crispness, and a light, neat accent which brings out the sort of garish, dare-devil beauty which such music

posers spending six hours and a half at a stretch making music with one another and forgetting about everything else! It takes away one's troubles, it makes one forgetful of pains, and carries one away to regions peopled with ideals, or, as Leland puts it:

"Of all the arts, great music is the art

To raise the soul above all earthly storms."

—Leo Haendelman.

does possess in a certain degree, yet they now think it is not played at all. You see, it is the loud, confused, banging, overpedaled, brassy roar which their crude ears relish and prefer. To do the things which are really musical in that coarse, vulgar stuff seems to render it less acceptable to the untutored. Of a truth, music is an art, and its gospel of joy is not for the uninitiated."

She replied: "Yes, you have torn all the 'rag' off my playing."

I laughed at the bit of a pun, and said: "Thank God you know the difference and prefer to sit like the healed demoniac in the Scriptures, clothed and in your right mind."

Music is so expansive, so human, so divine an art that "all sorts and conditions of men" may find their solace and stimulus in it, but there is probably no human occupation where the varieties and degrees of education are so great. Is it not more of a test of culture to listen with real understanding and devotion to the last quartets of Beethoven than to read the cantos even of Dante? Music is wide and deep, and gentle and vivifying. All life is nourished by it, and the very grotesqueries which so annoy us and weary us when repeated *ad nauseam* in the fashionable or now semi-passé rag-time music have been sanctified and idealized by Dvorák, in three noble works of pure instrumental music.

## THE YOUNG TEACHER'S ATTITUDE.

W. F. GATES.

SOME years ago a young teacher was entertaining one of the foremost American pianists, Edward Baxter Perry, who was to give a recital in the college where the teacher had charge of the music. The teacher realized the opportunity for securing "points" from so successful a pianist and teacher as Mr. Perry, and asked his advice on several matters. Concerning the attitude a teacher should have toward himself and toward the public, Mr. Perry said so good a thing that after these years I note it down for the benefit of who may care to read and apply it.

Said Mr. Perry: "You should have two attitudes. One toward yourself and one toward the public. For the benefit of the public, you must appear to know it all, to be well posted and able to meet any contingency that may arise. But, when you get off by yourself, you must realize that you know but a little about the immense subject of music and sit in sack-cloth and ashes. But don't let the public see this side of it. To the public, let on you know it all: to yourself, know you don't. The public doesn't want uncertainty or inefficiency. It wants self-sufficiency and self-respect. Give it what it wants. But frequently go off by yourself and kick yourself for knowing so little!"

As expert advice I hand it on for the use of the young teacher. It is a good prescription.

## CLASSICAL MUSIC.

STELLA E. DAVIS.

IT was a decidedly disagreeable note the child played near the close of the piece, and the teacher inquired why she could not have heard that the note was wrong. "Oh, I didn't think it sounded nice, but I thought it was classical," was the somewhat startling reply.





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

Subscription, \$1.50 per year. Single Copy, 15 Cents.  
Foreign Postage, 7½ Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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

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

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

**MANUSCRIPTS.**—All manuscripts intended for publication should be addressed to THE ETUDE, 1708 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-teaching and music-study are solicited. Those that are not available will be returned.

**ADVERTISING RATES.**—40 cents per agate line, \$5.60 per inch, \$90 per column, \$150 per page. Special positions extra. Time Discounts: 5 per cent. for 3 months, 15 per cent. for 6 months, 20 per cent. for 12 months. Copy to be received not later than the 15th for insertion in the succeeding number.

THEODORE PRESSER,

1708 Chestnut St., Philadelphia, Pa.

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

COPYRIGHTED 1902, THEODORE PRESSER.

Why are you in music?

Why do you stay in music?

What have you done for music?

What are you doing for music?

What do you want to do for music?

\*\*\*

In view of the growing number of music-festivals, it is a pertinent inquiry as to the ultimate and permanent good they do for the musical interests of the communities that support them. It is pleasant to one who has at heart the cause of music to know that in nearly every instance the expenses of these festivals are guaranteed by the business men of the towns and cities in which they are held. And, while it is pleasant to note this, the observer cannot help some feeling of surprise. The moneyed men of the community are ready to give aid to enterprises such as exhibitions, conventions, and other movements which bring business and give advertising to a city, but in the great majority of cases they have been slow to go down in their pockets and pay over money to guarantee the financial success of a music-festival. It speaks volumes for the character of the musical work done in a community by earnest teachers and students that a strong enough impression has been made on the social life and culture of the public at large that a musical enterprise will be supported liberally.

In commenting on the festival idea we cannot refrain from urging on the teachers and other musical leaders of every city and town the importance of at least one public musical function of considerable magnitude every year. And it ought not to be the work of one teacher, the burden ought not even to fall on a few. The movement should have the support, open and active, of every teacher, of every person, whose income in any way depends upon the musical life of a community. The logic of the situation is simple and clear. Anything which centralizes and crystallizes the attention of the public to musical matters as does a festival or grand concert awakens more interest in music and rallies more persons to its support. The more the teachers work for the general interests of the profession the more will each one profit in his individual business. If the public is to be educated and influenced to a more liberal support of music, it must be by organization, by working together. Try one season of it, teachers. Begin to plan now for next year. Think over the idea during the summer; talk it over; make up your minds to get together, and to show the public of your city that music is an integral feature of cultured life. Success? It is sure.

THE season of the year is now at hand when it is hard to keep steadily at work. The air is full of warm life that is drawing us from work to the outer air. And how much happier, healthier, and stronger we are when, at opportune times, we yield to this impulse of our physical natures, responding to the call of our great mother Nature, and "go out-of-doors." It is a prescription that is worth much more than those our physicians write for us, and has the additional merit of being a specific for almost any one of the troubles that annoy us now. We are restive under the necessity of work because our fund of vitality has been heavily drawn upon during the busy season; our tempers have lost in serenity because overwork and late hours have worn on our nerves; we have the blues because our digestion is not in order; our pupils lose interest because our own is flagging; we cannot get up steam for active and energetic work because, in truth, we are utterly fagged out. Then drop work, the moment you can, and get out-of-doors. Nature sends a message to you when she calls to you to come out and learn of her. She bids you watch her children grow and learn for yourself. She will give freshness to your heart and mind, iron to your blood, elasticity to your muscles, snap to your nerves, and make a new—aye, a rejuvenated—being of you. When your lessons are dull, when you feel that your pupils are drowsy, when you have no energy and ambition, then, at the first chance, lay all else aside and "get out-of-doors." One hour of fresh air, flower scented and warm with the spring sunshine, one hour spent with singing birds, running streams, budding trees, and blooming flowers makes a new man or a new woman of the tired music-teacher, and gives strength for another day's duties, until again it is time to "get out-of-doors."

\*\*\*

Of course, we all want to be successful. Yet what is success? Popularly phrased, it means money to spend, fine clothes to wear, a handsome house to live in. These things are by no means to be despised, as some stoical natures would have us believe. It is a truism that nothing succeeds like success; there is no denying that a fair share of this world's goods stands sponsor for ability, and materially increases one's sphere of activity—to him that hath shall be given. The sensible man will neither scorn such success nor abate his endeavors to achieve it. He will only look down upon it when it fails to bring to him or to others a corresponding gain on the mental, moral, or spiritual plane—of him to whom much is given much shall be required.

Let the music-teacher, therefore, grasp all the material advantage he can; both he and his profession will take a higher status by it. Musicians are too often regarded as lacking in business ability; it is a common belief with many that they are improvident and live from hand to mouth. However justified such a belief might have been in the days when the arts were all more or less under the ban of the respectable, solid part of society, it is far from being the case at present. In a letter which the writer recently saw occurred the following: "I have bought a residence here, which I am arranging for the reception of my family. The fact that I was able to buy such a house has considerably added to my prestige, and I expect to build up a good business. Somehow they don't expect music-teachers to buy property."

This is excellent, but another letter which the writer saw about the same time was even better. The second letter was from a young girl who had written to her teacher. Speaking of discontinuing music altogether, for you have so implanted in me a love for music that I could never be entirely happy without it. I have often wished that I could tell you how much I appreciate your interest and patience with your pupils. Your untiring care in teaching them, not only to play the piano, but to love and understand good music played on any instrument."

It is a fine thing to have a house bought and paid for; it speaks volumes for a teacher's industry and

energy, but such a tribute from a pupil is even more eloquent. The house, too, for various practical reasons, is out of the reach of many of us, but all can win the reward of appreciation for a broader view and a wider outlook from those intrusted to our care.

\*\*\*

At this, the closing of the musical season, preparations are being made for closing concerts, commencements, and graduation. It is incumbent upon teachers and students to consider seriously the various aspects presented by this subject.

The closing concert of the private teacher should be carefully planned. It should present a résumé of the season's work, designed to demonstrate the progress made. It should not, of course, be confined to pupils of the advanced grades; no greater mistake could be made, since the real work of the teacher is more often shown to better advantage in the elementary and intermediate grades.

The closing concert should never be a mere exhibition, avowedly prepared as such; these often do more harm than good. The program should be made up of pieces learned and recited by pupils in the regular course of study.

The commencement concert of a conservatory or school demands much more careful planning; the resources are larger and the event is of wider importance. Since a commencement usually implies a graduation, the program must, of necessity, be largely furnished by advanced pupils, but here again the concert should prove less an exhibition of mere technical display and more a demonstration of a certain degree of proficiency in musicianship gained after serious study. The program must be chosen accordingly.

The true meaning of graduation is often misapprehended by parents and students, possibly at times by the teacher. The graduation of a pupil is not intended to mean that the musical education of the pupil is "finished." The practical side, from a pedagogic standpoint, has hardly begun. It simply means that a certain course of work has been completed to the satisfaction of the teacher and that a certain advanced degree of proficiency has been attained. The threshold of the professional career has been reached.

\*\*\*

WE have received from the Wa-Wan Press, Newton Center, Mass., a copy of a "Letter to American Composers" in which the managers of the enterprise appeal to American musicians to aid in the movement that has been formulated for the drawing out "of the possibilities of American musical life, the elements and forces necessary to form a definite movement which shall make for the untrammelled growth of a genuine Art of Music, . . . which shall have a vital meaning for us, in our circumstances, here and now."

The Association aims "to bring into the arena serious works heretofore existing in manuscript; and offers encouragement and incentive to young composers who may, under the existing conditions, feel that the highest possible development of their talents is not desired, who would be deterred from the devotion to their highest ideals did they not have a positive demand for their most sincere efforts. The Association offers to the composer a place where he can submit his work with the assurance that its acceptance for publication shall be determined solely by the height of its artistic aim and the degree of its artistic attainment."

The work that American composers do for the upbuilding of a higher standard must come from their most serious efforts which have back of them the sincere attempt to realize the best of musical thought. Such works cannot secure publication through the usual channels. Yet it is such work which develops the greatest possible success. Concerts of works brought out by the Association have been given in several cities. This year the sphere of public performance is to be enlarged. We trust that ere long every American composer of earnest aim will be identified with the Association and its work.



# DIXIE LAND.

## CONCERT PARAPHRASE.

ROBERT GOLDBECK.

Vivace ma non troppo.

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system includes a piano (pp) marking and a 'sempre pp' instruction. The second system features a mezzo-forte (mf) marking. The third system also has an mf marking. The fourth system includes a sforzando (sf) marking. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings. The piece ends with a double bar line and a key signature change to B-flat major.



*sempre p*  
*cresc.*  
*pp*  
*a) cantabile ben sostenuto le corde*  
*sempre pp*  
*cresc.*  
*mf*  
*rall.*  
*a tempo*  
*mf animato*

a) While the sustained melody, in the right, is being played softly, yet with some fullness of tone, the motive of "Dixie Land", in the bass, should be heard but faintly, yet with well defined rhythm.



This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern with many beamed notes. The second system continues this pattern with some triplet markings. The third system features a triplet in the bass line. The fourth system has a triplet in the bass line and a fermata over a note in the treble. The fifth system includes the instruction *cresc.* and a fermata over a note in the treble. The sixth system includes the instruction *a tempo* and a fermata over a note in the treble. The seventh system includes the instruction *f* and a fermata over a note in the treble. The notation is written in a style typical of early 20th-century musical manuscripts.

*cresc.* *rit.* *pesante* *rall.*

*f* *a tempo* *f*



No 4091

## A Scottish Tone Picture.

On the rockbound coast of Scotland,  
 An old gray castle looks down  
 On the wildly dashing breakers.  
 At a high and vaulted window  
 A woman's face is seen,  
 With pallid cheek and tear-dimmed eye.  
 Her harp she plays, and while she sings,  
 Through her flowing tresses the wind blows wild,  
 Bearing her mournful melody far  
 O'er the wide, tempestuous main.

*Fern an schottischer Felsenküste,  
 Wo das graue Schlösslein hinausragt  
 Ueber die brandende See,  
 Dort, am hochgewölbten Fenster,  
 Steht eine schöne, kranke Frau,  
 Zartdurchsichtig und marmorblass,  
 Und sie spielt die Harfe und singt,  
 Und der Wind durchwühlt ihre langen Locken  
 Und trägt ihr dunkles Lied  
 Ueber das weite, stürmende Meer.* Heine.

Allegro tempestoso. M.M. ♩ = 126.

E. A. MAC DOWELL, Op. 31, No. 2.

*una corda*

*pp*

*sempre cresc.*

*tre corde*

*ff*



First system of musical notation. The treble staff features a series of chords with a crescendo hairpin. The bass staff has a melodic line with eighth notes. The instruction *sempre cresc.* is written above the treble staff. The system concludes with a *fff* dynamic marking and the instruction *risoluto* above a final chord.

Second system of musical notation. The treble staff contains a descending scale with fingerings 5, 2, 4, 2. The bass staff has a melodic line with fingerings 1, 2, 2. The instruction *subito pp* is written above the treble staff. The system ends with a *cresc.* hairpin.

Third system of musical notation. The treble staff features a descending scale with fingerings 3, 5, 3, 2, 5, 3, 2, 1, 3. The bass staff has a melodic line with fingerings 1, 2, 3. The instruction *ff brioso* is written above the treble staff. The system concludes with the instruction *marcatiss.* above a final chord.

Fourth system of musical notation. The treble staff contains a descending scale with fingerings 1, 3, 2, 3. The bass staff has a melodic line. The instruction *poco a poco* is written above the treble staff.

Fifth system of musical notation. The treble staff features a descending scale with fingerings 3, 4, 5, 4, 3, 2, 1, 6, 8. The bass staff has a melodic line. The instruction *dim. e rall.* is written above the treble staff. The system concludes with the instruction *molto rall* above a final chord.



**Andante, a piacere.**

pp parlando mi come di lontano pp

This system contains the first two measures of the piece. The right hand features a melodic line with fingerings 2, 4, 2, 4, 5, 4, and 2. The left hand provides a harmonic accompaniment with chords and single notes, including a 7th finger in the first measure.

pp

This system contains measures three through six. The right hand continues the melodic phrase with fingerings 2, 4, 3, 2, 2, 4, 3, 2, 5, 2, and 4. The left hand accompaniment remains consistent with the first system.

molto rall. Tempo I.

perdendosi ppp una corda

This system contains measures seven through ten. The tempo changes from 'Andante, a piacere' to 'molto rall.' and then to 'Tempo I.'. The right hand has a descending melodic line with fingerings 2, 3, 1, 3, 4, and 5. The left hand accompaniment is marked 'ppp' and 'una corda', indicating a very soft, single-string texture.

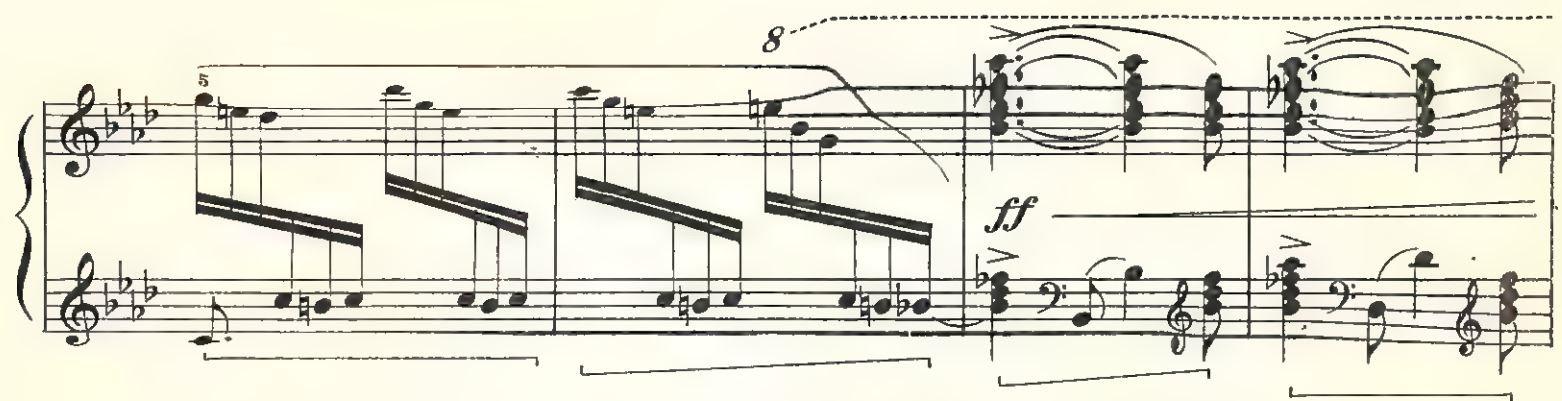
cresc. tre corde

This system contains measures eleven through fourteen. The right hand features a descending melodic line with fingerings 2, 3, 1, 3, 4, and 5. The left hand accompaniment is marked 'cresc.' and 'tre corde', indicating a gradual increase in volume and the use of three strings.

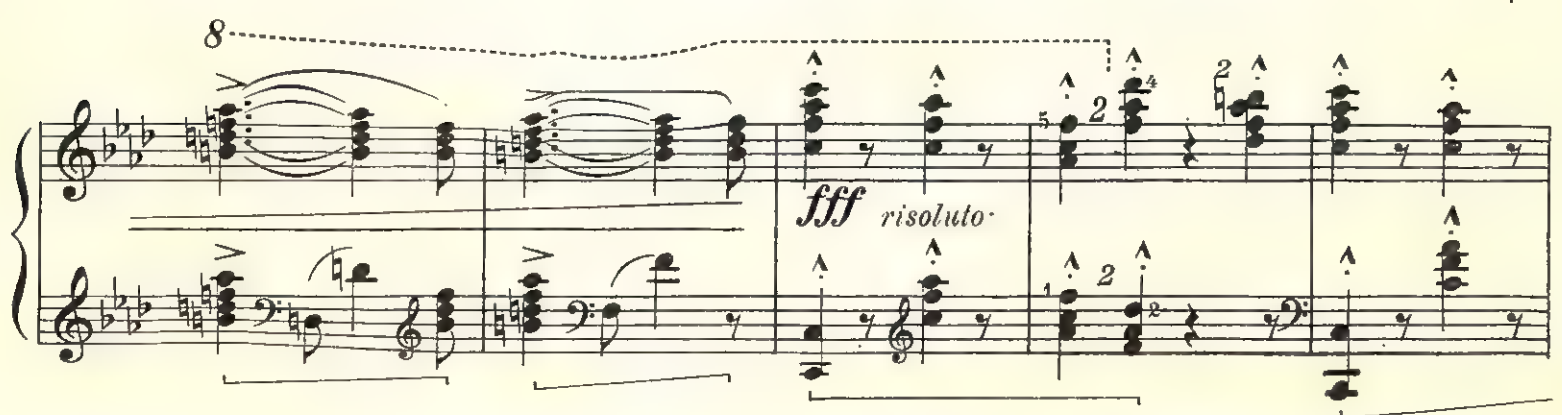
f sempre cresc.

This system contains measures fifteen through eighteen. The right hand continues the descending melodic line with fingerings 3, 5, 5, 4, 4, and 4. The left hand accompaniment is marked 'f' and 'sempre cresc.', indicating a forte dynamic and a continuous increase in volume.

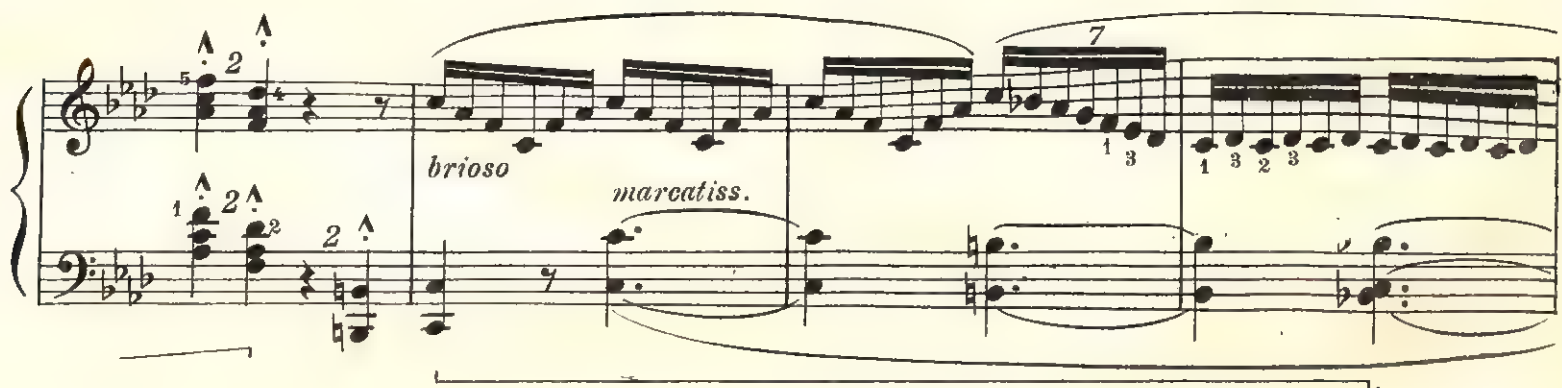




First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. A bracket with the number 8 is above the treble staff.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *fff* and *risoluto*. A bracket with the number 8 is above the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *brioso* and *marcatiss.*. A bracket with the number 7 is above the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *rall.*. A bracket with the number 3 is above the treble staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *Andante.*, *molto rall.*, *ppp*, and *morendo*. A bracket with the number 4 is above the treble staff. The text *una corda* is written below the bass staff.



## MARCH OF THE GYPSIES.

MARCHE DES TZIGANES.

Tempo di Marcia. M.M. ♩ = 120.

SECONDO

Leon Dequin.  
Arr. by Preston Ware Orem.

The musical score is written for piano, featuring a piano introduction and a 'SECONDO' section. The tempo is marked 'Tempo di Marcia' with a metronome of 120. The key signature is one sharp (F#). The score is written for piano with treble and bass staves. It includes various musical notations such as notes, rests, and dynamic markings like *ff*, *mf*, *sf*, and *fff*. The piece concludes with a 'Fine' marking.



## MARCH OF THE GYPSIES.

## MARCHE DES TZIGANES.

Leon Dequin.

Arr. by Preston Ware Orem.

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

PRIMO

The musical score is written for piano and is in 6/8 time. It begins with a piano introduction marked *ff*. The tempo is indicated as *Tempo di Marcia* with a metronome of 120. The key signature is one sharp (F#). The score is divided into several systems, each containing a treble and bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *ff*, *mf*, *f*, and *ff*. The piece concludes with a *Fino.* marking. The score is labeled *PRIMO* at the top.



TRIO.

The musical score is written for piano and is divided into seven systems. The first system is labeled 'TRIO.' and begins with a forte (*f*) dynamic. The notation includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. The second system continues the piece with similar rhythmic complexity. The third system features a prominent triplet in the right hand. The fourth system includes a forte (*f*) dynamic and a series of slurs. The fifth system is marked with a fortissimo (*ff*) dynamic. The sixth system also features a fortissimo (*ff*) dynamic. The seventh system concludes the piece with a 'D.C.' (Da Capo) instruction.

4081 4

D.C.



## PRIMO

11

TRIO.

The musical score is written for piano and is divided into seven systems. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a double bar line and the instruction "D.C." (Da Capo).



These three pieces are published separately, only.

No 3982

## CORNELIA WALTZ.

Tempo di Valse. M.M.  $\text{♩} = 60$ .

GEORGE DUDLEY MARTIN.

Copyright, 1902, by Theo. Presser, 3.

No 4111

## THE BROWNIES.

HEINZELMÄNNCHEN.

LES NAINS BIENFAISANTS.

Allegro energico. M.M.  $\text{♩} = 120$ .

HUGO REINHOLD, Op. 55, No. 8.



The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with various ornaments and fingerings (3, 1, 4). The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes, including fingerings (2, 5, 2, 4, 2, 5). Dynamics include *f* (forte) and *p* (piano).

Copyright, 1903, by Theo. Presser. 2

No 4155

# THE FLYING HORSES.

LES CHEVAUX DE BOIS.

R. d'ACEVES .Op. 93, No. 10.

Allegro. M.M. ♩ = 138.

The second system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music is in 2/4 time with a key signature of one sharp. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 1, 5, 2, 5, 1, 4, 1, 5, 4, 4, 3, 5, 2, 2, 3, 1, 4, 5, 2, 3, 1, 4).

The piece may be played through twice, ad libitum.  
Copyright, 1903, by Theo. Presser. 3.



No 4118

# THE SPINNING GIRL. TONE PICTURE.

"She sings by her wheel at that low cottage door,  
Which the long evening shadow is stretching before,  
With a music as sweet as the music which seems  
Breathed softly and faint in the ear of our dreams!

How brilliant and mirthful the light of her eye,  
Like a star glancing out from the blue of the sky!  
And lightly and freely her dark tresses play,  
O'er a brow and a bosom as lovely as they!"

*Whittier.*

Chas. Edwin Veon, Op. 14.

Allegro.  $\text{MM} \text{ } \text{♩} = 120$ 

*p*

*pp*

CODA. For Fine only.  
r. h.  
l. h.  
scattering  
*pp*



The musical score is written for piano and consists of six systems. The first five systems are in B-flat major and 3/4 time. The first system includes fingerings: 5, 1, 2, 5 in the bass and 4 in the treble. The sixth system changes to A major and 2/4 time, marked *mf scherz.* and *p meno mosso*. The final system includes dynamic markings: *sf*, *sf*, *pp*, *ppp*, and *p d.s.* (piano da solo).

\* From here go back and play first page, then go to A.



**A**

*pp*

*cres* - *cen* - *do*

*p*

*cresc.*

*D.S.*

\* From here go back to first page, using Coda.



No 3921

## IN THE PARK.

FREDERICK A. WILLIAMS, Op. 35.

Allegretto. M.M. ♩ = 80

*mf*

*Ped. simile*

*Fine.*

*p*







19

First system of musical notation. Treble clef. The right hand has a melodic line with fingerings 1, 4, 2, 5, 1, 3, 1, 3, 1, 4, 1, 3. The left hand has a bass line with chords and a final quarter note with an accent (>).

*mf*

Second system of musical notation. Treble clef. The right hand has a melodic line with fingerings 2, 1, 2. The left hand has a bass line with chords.

Third system of musical notation. Treble clef. The right hand has a melodic line with fingerings 2, 1, 3, 2, 1, 3, 2, 1, 5, 1, 4, 2. The left hand has a bass line with chords.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with fingerings 2, 1, 2. The left hand has a bass line with chords.

*f* *D.C.*

Fifth system of musical notation. Treble clef. The right hand has a melodic line with fingerings 2, 1, 4, 2, 1, 3. The left hand has a bass line with chords. The system ends with a double bar line and a sharp sign (#).



## GRANDMOTHER BROWN.

MARGARET EYTINGE.

LOUIS F. GOTTSCHALK.

*Andante con moto.*

Dear Grand-moth-er Brown, Liv'd in Cran-ber - ry - town, And a

kind - ly old wo - man was she; There was no one so bad, Ei - ther

las - sie or lad, But some good in the same she could see. One June af - ter-noon Miss-tress

Pol - ly Mul-doon Just ran in for that mo-ment that ends In an hour or more, And did



naught but talk o'er The short-com-ings of neigh-bors and friends. But in

vain did she scold, A-bout young folks and old, On-ly pa-tient ex-cus-es she heard; Till at

last she cried out, "You would speak, I've no doubt, For old Sa-tan him-self a good word." Then said

Grand-moth-er Brown of Cran-ber-ry-town, "Well, what-ev-er his fail-ings may be, I don't

think we could find Ma-ny peo-ple who mind Their own bus'ness as close-ly as he."



## THERE IS A BLESSED HOME.

(MEDIUM VOICE.)

Moderato.

G.H. FAIRCLOUGH.

*p tranquillo*

There is a bless-ed home, Be -

*mf*

yond this vale of woe, Where tri-als nev - er come, Nor tears of sor - row flow; Where

*cresc.*

faith is lost in sight, And pa-tient hope is crown'd, And ev - er-last-ing

*mf*

*rit.* *pp* *pp a tempo*

light, Its glo - ry throws a - round.

*rit.* *pp* *a tempo*

There is a land of peace; Good



an-gels know it well; Glad songs that nev-er cease, With-in its por-tals swell. A-round its glo-rious

throne, Ten thousand saints a-dore Christ, with the Fa-ther one, And Spir-it, ev-er-more.

**Piu animato.**

O joy, all joys be-yond, To see the Lamb who died, And count each sa-cred wound, In

**Tempo I.**

hands, and feet, and side. To give to Him the praise Of ev-'ry tri-umph



won, And sing thro' end-less days, The great things, the great things He hath done!

Look up, ye saints of God! Nor fear to tread, be -

low, The path your Saviour trod, Of dai - ly toil and woe. Wait but a lit - tle while, In

un-com-plain-ing love! His own most gra-cious, smile Will wel - come you a - bove.

*cresc.* *f* *ad lib.*

*cresc.* *f* *colla voce* *dim.*

*f* *allargando*

*rit. cresc. f* *allargando*

*mf* *p*

*f* *p*

*p* *rit.*

*pp* *rit.* *pp*



# Vocal Department

CONDUCTED BY  
H.W. GREENE

IS IT  
ADVISED?

The pupil often asks: "Shall I keep at work on this song," which question is answered differently by different teachers. The circumstances that give rise to the question are as follows:

The pupil has advanced sufficiently to take up a difficult song. He has studied it for two weeks, and counting as one the lesson it was given to him, when the usual necessary explanations were made concerning it, he had taken four lessons with it as the principal subject apart from exercises. The pith of the inquiry is: Shall the teacher allow the pupil to keep working at it with the idea of "finishing it" or shall it be put aside for another song?

The subject is an interesting one, and the manner in which it is handled indicates quite clearly the justice of the teacher's claim to his prerogatives. Some believe that the pupil should *finish* one song before taking up another, and with that idea in view go to all extremes to bring about the desired result. The pencil is freely used—a *pianissimo* here, a *forte* there, are added to the marks to be found printed upon the page; all varieties of *crescendo* and *diminuendo* are also added, with accents, holds, and half-holds, and there may also be found marks for every breath to be taken in the song, until the composition presents the appearance of bad copy fresh from the hands of an angry proof-reader. And what may we expect as a result? Nothing more or less than a purely mechanical rendering of the song, based upon the teacher's conception of how it should be sung.

Those who teach after this formula will defend it by saying that by such a process the pupil gains the correct idea of Phrasing, Diction, and Style, and that if she were to take up a song by herself she would be able to sing it better because she had been so carefully grounded in those she thus learned. But this marking of songs soon becomes a habit, and the teacher is slow to abandon it or to put his pupils to the test by allowing them to pass a song unmarked.

While in the estimation of the teachers who have acquired the pencil habit, a song rendered strictly in accord with the markings, or, in other words, with the teacher's interpretation, may be "finished," we insist that wrong has been done to the pupil, that the song is not finished, and that the tendency of this method of teaching is to deprive the pupil of just the equipment necessary to an intelligent reading of songs not supervised by the teacher; and for these reasons:

A song cannot be finished; there is no condition of excellence on the part of a pupil's reading of a song that cannot be improved upon, not at the time perhaps, but by a process of growth and development that bears no direct relation to that teacher and that song. It is the slow, subtle maturity which is gained by the study of other songs or works that sheds light upon the meaning of words and music once in hand, but now on deposit in the subconscious mind, which mind is incessantly active, accumulating and classifying meanings, effects, and resources, which spring into activity when the song is taken up again.

Here, then, is the answer to the question: No attempt should be made to finish a song, or even to make extraordinary efforts to perfect it. This may seem a radical departure from the popular idea of how a pupil should be grounded in the principles which underlie correct rendering and interpretation, but we feel that these principles are sound; and we suggest as a substitute for the pencil the cultivation of independence on the part of the pupil.

The pencil should almost never be used except to correct the errors in harmony, melody, or text made by the compositor or printer. Respiration-marks that are not placed by the composer should never appear;

the pupil must be made to think for himself. If the breath-mark appear he leans upon it and gains no idea of the elocution of the phrase. If he breathe at the wrong place he should be made to read the sentence aloud until the prominent word *after which* he can rightly breathe is revealed to him. He quickly recognizes the absurdity of disfiguring a phrase by a wrong selection of a breathing-place, and becomes independent in this regard. As to marks of expression, what a difference between the scores of the composers of to-day and those of fifteen or twenty years ago, not referring, of course, to the classics! Blumenthal, who ranked high among composers of this period, marked his songs in great detail, while the songs of the better writers of the present time contain expression-marks but rarely. As to the classics, examine Augener's edition of Schubert's songs. Hardly an expression-mark is to be found in the entire four volumes.

What does this signify? That the individuality of the singer is to be taken into account. Upon it depends the intelligent rendering of the music. How shall this individuality be developed by the use of the pencil? It will not do it. It is the responsibility of the teacher that the pupil be made to see the reason for a change in stress or tempo, an accent or a hold, and employ those aids to interpretation because the thought in the text and the development in the music dominates him.

Only by this means do we secure the habit of intelligent rendering, only in this way does the individuality of the pupil show in his work; and it is the individuality of the singer that stamps him as a success or failure.

\* \* \*

## THE ART OF VOCALISM.

### I.

[We take pleasure in presenting to the readers of THE ETUDE a series of articles on the physiological side of vocalism from the pen of Dr. Thomas Fillebrown, Professor of Operative Dentistry and Oral Surgery in Harvard University. Teachers and singers will find these articles extremely valuable to their work.—EDITOR.]

When a youth it was my lot to be surrounded by the poor examples of vocalism that were supplied in a country town, and to be influenced by the erroneous teachings on that subject which prevailed at that time; so that I had but little opportunity for training to aid in the application of even the imperfect principles then taught. Consequently, at middle life I had abandoned all effort at singing and had great difficulty in speaking so as to be heard any considerable distance or for any considerable length of time. My professional obligations to my patients compelled me to study the subject of vocal physiology. This I did, guided by the current ideas on the subject. In 1880 I became satisfied that the ideas and principles which I had followed were not correct, and determined to start anew and observe in detail the action of each organ used in vocalization and articulation. To this end I sought vocal instruction and advice, which, modified by my own observations, have produced the most gratifying results.

Up to that time, it had been held that the nasal cavities must be cut off from the mouth by the closing of the soft palate against the back of the throat, that the "passage of never so little of the sound above the palate would give a nasal twang," and that the sound was re-enforced and developed only in the cavities of the throat and mouth.

Great stress was laid upon the distinction between head-tones and chest-tones, closed tones and open

tones. The whole musical world was in bondage to "registers of the voice," and the one great difficulty of the singer and vocal teacher was to blend the registers, a feat that still baffles the efforts of many instructors.

The art of breathing was beginning to be understood better, but the true value of correct lateral abdominal breathing was by no means generally appreciated or admitted. It was still taught that the larynx (voice-box) should bob up and down like a jack in the box with each change of pitch, and that "female breathing" must be performed with a pumping action of the breast and the elevation and depression of the collar-bone.

Rudersdorff had begun to recognize the effect of nasal resonance in the use of her "stroke of the glottis," but she left no published record of her conclusions. I cannot learn that she or others recognized to any considerable degree the true value of the nasal and head cavities as a re-enforcing power in the production of tone or appreciated the influence of them upon its quality and power.

Fortunately, teachers and singers recognized a good tone when they heard it, and many taught much better than they knew; so the public did not have to wait for the development of accurate knowledge of the subject before hearing excellent singing and speaking. Yet many singers had their voices ruined in the training and their success as vocalists prevented, while others were handicapped through life by injury done in early years by erroneous teaching. Jenny Lind's perfect vocal organs were entirely disabled at twelve years of age by wrong methods, and they recovered only after a protracted season of rest. As a consequence, her beautiful voice began to fail long before her splendid physique made it necessary or her years demanded. The singer taught in Nature's way should be able to sing as long as strength lasts, and, like Adelaide Phillips, Carl Formes, and Sims Reeves, sing their sweetest songs in the declining years of life.

At that time the speaking voice was even less understood than the singing voice. The idea that they were intimately connected was only half-surmised. Only occasionally a person was to be found who thought a good way to improve the speaking voice was to cultivate the singing voice.

In 1887 I wrote a paper which was published in *The Independent Practitioner* defining the singing voice and the speaking voice as identical, and contending that the training for each should be the same so far as tone-formation is involved, which was a conclusion I had arrived at several years before. In 1889 Morrell Mackenzie published a paper contending for the same principle. I shall quote a few of his felicitous descriptions:

"The past has produced many good speakers like Henry Clay, Daniel Webster, Edwin Booth, William Charles McCready, and Edward Everett." Of the last, Oliver Wendell Holmes wrote: "It is with delight that one who remembers Edward Everett in his robes of rhetorical splendor recalls his full-blown, high-colored, double-flowered periods; the rich, resonant, grave, far-reaching music of his speech with just enough of the nasal vibration to give the vocal sounding-board its proper value in the harmonies of utterance." These, however, were exceptions to the general rule; they happened to speak well, but the physiological action of the vocal organs which produced such results in those individual cases was not understood. Hence the pupil ambitious to imitate them and develop the best of which his voice was capable had no rule by which to attain that end. Few could speak with ease, still fewer could be heard by a large assembly, and sore throats seemed to be the rule.

During the past decade the knowledge of the speaking voice has been largely augmented and the art of cultivating tone has made wonderful progress. The identity of the singing and speaking voice is becoming better recognized and methods are used to develop the latter similar to those used for the training of the singing voice.

A musical ear is not necessary for the development of a musical tone, and, while a singer must have an



accurate ear for pitch, harmony, and time, the orator may develop and cultivate a musical speaking voice without being able to distinguish "Old Hundredth" from "The Last Rose of Summer."

Speaking is only modified singing. Singing is a formal, continuous tone, unbroken between the words; speaking is broken between the words and syllables. In singing each tone is confined to some particular pitch, and changes from one pitch to another by regular intervals; in speaking the tone is unrestrained by such limits and varies without relation to pitch, interval, or time. Singing and speaking tones are produced by the vocal organs in the same way, are focused precisely the same, have the same resonance, and are delivered in the same manner. "Speech differs from song as walking does from dancing. Speech may be called the prose, and song the poetry of vocal sound."—*Thomas Fillebrown*.

(In THE ETUDE for June Dr. Fillebrown will discuss the subject of Resonance, illustrating it by some very valuable and interesting drawings made specially for this article.)

\*\*\*

STUDIES  
IN A MINOR KEY.  
IN THE OPEN AIR.

"ONLY listen to those tones!" The voice of a singer was wafted on the morning breeze, and it was of such exceeding beauty that I ran to the window to discover the minstrel.

Standing bareheaded, in the middle of the street, was a cripple, white-haired and deformed. Surely, I had never heard such singing off the stage! Not long before I had expressed the opinion that no really fine voices are undiscovered.

"Ah!" was the reply, "the finest singers may have lived and died unnoticed."

It did not seem as if such a thing could be in these days when the world is so appreciative of genius. Yet here was a man with a voice equal to that of a famous baritone who had been heard in our city with The Grand Opera Company. The successful singer sang for fame and gold; the unsuccessful sang to an occasional pitying listener, and the highest price he asked was bread.

#### SOOTHING THE SAVAGE BREAST.

A florid, stout old gentleman sat on his front piazza nursing the gout. Two Italians, with a street piano, stopped in front of the house to play, expecting a liberal reward. They had barely set the instrument going before the old gentleman started from his seat, waving his cane madly at the intruders, swearing and carrying on in such stormy rage that the meek discourers of melody carried off their piano and themselves with all haste.

They did not cease their hasty retreat till they came to a long street on the other side of the city, where the cars and vehicles made a ceaseless clamor. Some small boys of the street hailed the Italians with joy. Glad for an appreciative audience, even though prospects indicated no further enrichment, they began grinding out their tunes. Such a scene of mirth and enjoyment! The sidewalk was transformed into an impromptu stage, and "pigeon wings" and other fancy steps were joyously executed! How the music stirred their starved little souls! While the fun was at its height several of the leading spirits were seen conspiring together. At last the Italians, weary and disheartened, turned their faces homeward.

"Hold on, John!" said one of the boys, "us fellers have taken up a collection. Here's twenty cents; it's all in pennies, but I guess you don't have no preference?"

#### WHAT'S IN A NAME?

Two women, at an open window, were listening to the strains of a lovely song that some one was singing next door. The last note died away. Mrs. Hall looked triumphantly and eagerly at her companion.

"What do you think, Helen? Didn't I tell you that it is a marvelous voice?" Helen, who wore a gold medal in the shape of a lyre, looked at her friend and sniffed disdainfully.

"Really, Julia, I don't see what you make such a fuss about; that man isn't worth coming across the street to hear, and I'm sorry I wasted the time to do so. You never heard he was anything of a singer, did you?"

Poor Mrs. Hall looked crestfallen, as she replied, "No, only I heard him practicing—he's been there only a few days. He's a stranger in the neighborhood, but everyone around here is crazy over his voice."

"There it is!" retorted Helen, "no one knows who he is, hasn't any name or anything, and the idea of your begging me to leave my work this busy morning and come to listen to a person of that sort!" As she swept out of the door she turned her head to deliver the parting shot, "I expect to hear something like singing to-night. We are going to the Grand Opera, you know!"

In the morning Helen stopped in to regale Mrs. Hall with the account of opening night. "Talk about singing, Julia; I never was nearer heaven in my life than when that tenor, Signor Ravonna, was singing. It was divine! It is really a gift to be able to appreciate fine music," and she sighed with self-complacency.

Mrs. Hall at length managed to get a word in. "I was talking to Mrs. Clark last night; she told me that Signor Ravonna is living next door, so we have both enjoyed his voice" (exit Helen).—*Cecilia M. Young*.

\*\*\*

SPECIALTIES.

THE Editor of the Vocal Department has a way of saying much in little. An instance of this is his opening article in the December issue, entitled: "Tendencies." He discusses the desirability of specialties among singing teachers, closing with some facetious suggestions as to possible advertisements of "Voice Specialists." The article furnishes food for thought and has furnished me with a text.

#### COMPARISONS.

Let us compare the teaching of singing with that of the teaching of a mechanical musical instrument: the piano or violin, for instance. Do we find specialists in that line? I do not think so. To be sure, there are many methods of teaching these instruments, but the aim of all the teachers is to make finished performers, artists and musicians of their pupils. There are different opinions as to just how high a pianist should be seated; also the exact relative height of the wrist, as compared with the knuckles and elbow. These different opinions would undoubtedly be found to be caused by the physical peculiarities of the teachers; for instance, one teacher may have a short arm and long body; another *vice versa*. But all of these differences and the varying systems of finger-work are designed for the purpose of better helping the pupil to express more fully the thought and intent of the composer.

In the same issue of THE ETUDE there was an admirable article by Mr. George Lehmann explaining differences of opinion regarding a high or low bow-arm. He mentions there, as he has before, that the Berlin Hochschule lays great stress on a certain kind of bowing; and yet, of course, we understand that they lay great stress on it, not that it is their one specialty, but because it is believed there that it will produce a better tone and be an aid to agility and dexterity.

We might go through the list of mechanical musical instruments and should find that, while there is much diversity of opinion as to many details regarding technique, yet, among all intelligent teachers, these are only taught as a means to an end. None of these teachers make any technical specialty a particular branch of their teaching to the exclusion of others. So much has been written and said regarding Leschetizky's method of teaching. Those who have understood the matter have made it plain that his method is to make each pupil as he finds him and endeavor to strengthen his weak spots and assist him both technically and temperamentally.

#### FUNDAMENTAL DIFFERENCE IN VOCAL TEACHING.

To be sure, there is one fundamental difference between singers and players, viz.: that the singer is responsible for the tone-quality of his instrument as well as the manner in which he manipulates and plays upon it; but this is merely a matter of technic, after all. The pianist or violinist has his instrument made for him, and he will procure the best instrument that his purse will admit. Then his study of technic leads toward the very best development of tone-quality of which that particular instrument is capable; but he is not responsible for the fundamental tone-quality which the manufacturer has furnished him.

Of course, each individual singer is hampered by the physical peculiarities of his own vocal instrument, and can never go beyond his own physical limitations of relative mouth and throat conformation, coupled with possibilities of muscular development. Yet his tone-quality can be varied to much greater extremes than can be the tone of the piano or violin. Paderewski could not get any music out of a "tin pan" piano, nor could Kreisler do very much with a cheap fiddle.

While all singers are hampered by their physical limitations, yet a person possessing a naturally good voice, one capable of great power combined with beautiful quality, can, by incorrect tone-production, produce an ugly, harsh, and grating noise, offensive to every cultivated ear. Many young singers who are naturally musical, and who have sung for years before having the assistance of a teacher, have by their unaided efforts taught themselves to produce tones truly distressing. When this is the case, it requires the aid of an intelligent teacher who will have the courage of his convictions to help the pupil back to the right path. By long misuse of the vocal organs the pupil may have become able to emit a tone of considerable power, but which will be devoid of all pleasing qualities. The first attempts of the teacher should be to help him to loosen these badly contracted muscles, and the first result of attempting to produce a tone which shall be free from offensive quality will result in a decided loss of power. In all such cases the teacher must be one who has made a study of "tone-production," "voice-placing," "voice-culture," "breath-control"—these all mean one and the same thing.

This means that every teacher of singing should be a "voice specialist." However, while this is an absolute necessity, I can see no reason why he should not also be a musician—one who is well educated to teach everything connected with the art of singing, in the same sense that a teacher of piano should be a capable instructor of everything connected with the playing of that instrument. The correct use of the damper pedal is a fundamental question connected with piano-playing, but I know of no teacher who makes a specialty of that department of his art.

The different departments of voice-teaching are intimately associated and cannot be successfully taught separately. We must study techniques so that the voice will be freely produced; but, if we stop there, the pupil is in the condition of the unfortunate possessor of a fine piano who does not know how to play. The best qualities of the voice are psychologic, not physical. If I say "I love you" or "I HATE YOU" I can make much more difference in quality than can possibly be represented on paper. The study of these qualities (these emotional aspects of the mind) should go, from the first, hand in hand with the study of tone from a purely physical standpoint. In other words, at the beginning, in connection with the study of techniques, which is the physical manner of producing tone, the pupil should also study songs. Of course, the teacher must use much judgment in giving him songs which do not call for great demands upon his physical nature in endeavoring to produce intense emotion. An entire article might be written on this subject. As long as the pupil studies tone only, he may succeed in producing a quality which will be smooth and



sonorous and devoid of offense; but it is bound to be a negative quality as compared with the positive beauty of which the voice is capable when this physical beauty is used as the vehicle to convey the thought and emotion of the singer. Therefore physical tone-quality first, but hand in hand with this must go the study of psychologic quality.

The reason that so many intelligent voice-teachers lay so much stress upon pure tone-production is because of the multitude of "coaches," "teachers of interpretation," and others, who never pay any attention to physical tone-quality. They take voices just as they find them, taking it for granted (provided their ears are sufficiently educated to discriminate) that the more or less objectionable tone is inherent in the pupil, is something which is natural to him and which cannot be gotten rid of. Thus, they take his voice as they find it and encourage him toward as much strenuousness as possible in the desire for a large and noble delivery of the text. This teaching only serves to confirm the pupil in his incorrect vocal habits, and is responsible for so many ruined voices. In cases of this kind the singer learns to sing with authority and in a musical manner, so far as interpretation goes, but by the time that is accomplished he begins to lose his voice, and has to go to the throat doctor, another "specialist."—*Horace P. Dibble.*

\* \* \*

#### VOICE-CULTURE AND SINGING.

##### II.

In the culture of the voice there is another important point to be considered, in addition to that of focusing the air-current and the blending of the registers, viz.: The manner of breathing. The basis of all good singing is founded upon a correct mode of respiration; when this is defective, no singer can be at his best. There are two modes of breathing in common use: one is called the Abdominal, or Diaphragmatic; the other, the Superior Costal, or Chest-Breathing. The first is the natural and most useful mode. The lungs can be more generally inflated by diaphragmatic breathing, that is, the air can be more generally distributed into the different lobes of the lungs, especially in the lower lobes. It gives more ease to one during singing or speaking, it facilitates rapidity of execution, it gives smoothness to the *portamento*, it enables one to give more force to the crescendo and explosive tone, and it also allows space for a deeper vocal resonance, as by the lowering of the diaphragm the vertical distance is much augmented. In superior costal respiration, the raising of the chest, and holding it in an elevated position, are fatiguing, and frail persons, especially, find it impossible to sustain a tone for a long time under such conditions.

All animals breathe abdominally; boys and girls breathe in this way in early youth, but in after-years the mode of breathing in the female sex is generally changed. This is attributable to their change in dress. As the girl advances in years the proud mother desires her child to look, as she terms it, more shapely, and places upon her body a delicate framework. Although this may be disagreeable to the child at first, she eventually becomes accustomed to it. In a few months this framework is replaced by one of stouter construction, and soon the young lady finds herself compressedly bound, thus preventing her sides from expanding as formerly; and if those abominations, termed corsets, are long in front, they prevent outward movement of the abdomen. Abdominal breathing under such a compressed condition is almost an impossibility. These cramped conditions necessitate, in many cases, chest-breathing; and the teacher is sometimes obliged to permit a woman to use this kind of breathing, or at least to compromise the matter, in cases where there is an unyielding adherence to tight dressing, fearing evil results by an insistence upon abdominal breathing under such disadvantageous conditions.

It is seldom that a woman will acknowledge that she dresses tightly, but she can easily ascertain this by laying aside her corsets for several hours, and

then replacing them as she left them; if she does not dress compressedly she will find that they will come together, but, if otherwise, they will lack coming together by a space of from one to three inches. Probably seven-tenths of the illness of women is caused by this strange freak of fashion.

The question is often asked: At what time should one begin the study of vocal culture? The earnest study of vocal culture may, as a general rule, be begun, with the female voice, at the age of sixteen and the male voice at the age of eighteen years. The voice does not usually become fully developed before the age of thirty; if a voice has no prominent faults, its primary culture may profitably be begun at this age, and with successful results.

In no department of music need there be the care exercised in the selection of a teacher as in that of voice-culture, for an ignorant voice-teacher may not only ruin the voice, but also the health as well. I have personal knowledge of several instances where death has been the result of false vocal teaching. Students are not always wise in their selection of a voice-education; they are apt to believe that, because one sings well, he can teach well, while, as a matter of fact, the ability to sing is not the slightest indication that he has the requisite knowledge to cultivate a voice. He did not cultivate his own voice; that was done by a master.

The most eminent teachers of the voice known are not prominent as singers. The celebrated Garcia, of London, attempted to sing to me, but the attempt was a feeble one, and he remarked that he could not sing. I have heard Lamperti give lessons, but never heard him produce a tone. The celebrated Trivulsi could not even speak above a whisper. Bruni, Perini, Vannucini, San Giovanni, Wartell, Marchesi, none of these were singers during the zenith of their popularity as teachers. The criticism has been made that voice-teachers who sing are apt to color the voice of their pupils similar to their own, and that the pupil involuntarily imitates the quality of the teacher's tones; be this as it may, it certainly would be safe for both teacher and pupil to be guarded in these respects. It surely is not against a vocal teacher to have a good voice, but history proves that it is a non-essential, and that brains, not voice, are required to constitute a good voice-teacher.

Students are also prone to change teachers. Nothing is more detrimental to the success of the pupil. It will be found that those who have advanced the most rapidly are those who have placed themselves under one good teacher. The saying that "some fragrance may be gathered from every flower" does not hold good in the study of vocal culture. Cultivation of the voice and the art of singing are quite distinct, and should be considered as separate studies; all voice-teachers do not excel in both. This is so fully recognized in Europe that in many cases students place themselves under different masters for each line of study. However, there are many teachers who admirably combine the two.

After the voice has been thoroughly cultivated and agility gained, then the study of singing—not voice-culture—with different teachers of eminence, who make the art of singing a specialty, may prove beneficial; but even in this students should be cautious. One good teacher in singing is generally better than several. By attending good concerts, vocal or instrumental, one may gain many points in expression, and thus in a remarkable degree educate oneself to become susceptible to the true beauties of music. The development and culture of the voice is purely a matter of the intelligence, while the study of the art of singing combines intelligence, with the idealistic and esthetic.

One who possesses a cultivated voice is not always an artistic singer. We often hear those sing who, though having only ordinary voices, give us great pleasure by their artistic interpretations; while we hear others, who, though possessing excellent voices, lacking in musical temperament, afford us no enjoyment. Hence we learn that, although one may possess a highly cultivated voice, still he may fail to sing artistically.

When the tones are developed and well placed, an important point has been gained; but even then the work of one who would become a vocal artist has but just begun. To improve oneself in singing one should cultivate the emotions, teach oneself to love all that is beautiful in Nature and in art, and to sympathize with the joys and sorrows of others.

Finally, good health is an absolute necessity without which failure in all respects must be the inevitable result. Do not expect to become an artist in a day. It takes years, earnest study, patience, and perseverance; with these qualifications, a good voice, and an intuitive love for music, one may reasonably expect to attain artistic results.—*J. Harry Wheeler.*

\* \* \*

[THERE seems to be either a calm or a storm in the question AND ANSWERS. area, never a dependable number upon which to base a space adjustment. This explains the occasional appearance of our groups of answers. Just now we are passing through a period of calm. We are obliged, owing to the rapid increase in the circulation of THE ETUDE to send copy two months in advance of publication. This in itself would suggest a reason for the lack in interest, since most of the questions are of a nature that demand prompt attention to be of any service to the inquirer.]

We have, therefore, adopted the custom of answering the more important questions by mail direct. Those of our subscribers who desire answers by post should so specify when sending questions. A stamped envelope with the address plainly written thereon will insure against error and delay.—*VOCAL EDITOR.]*

A. C. B.—The weak notes from F to A-flat, upper register, are not peculiar to yourself but to your sex. Such a condition is the rule rather than the exception. Too frequently teachers attempt to cover the defect by carrying the quality of the tones immediately below up into these notes. Such a process is fatal to control and quality in that part of the voice. The work you are doing will exert a healthful influence on those tones if carefully persisted in.

A SUBSCRIBER.—If your voice is excellent, a chorus position in an opera company would be the worst possible place for you. "Once a chorus singer, always a chorus singer" is a rule that gains in force as one looks for its exceptions. If you desire to support yourself in part while studying in New York City, find a modest business opening which you can retain until you secure a church position. You would then have all of your time for study.

M. B. P.—Have your male pupils sing the vowel oo on D, fourth line; then change carefully to a perfectly round O, and the result will be what you seek, a covered tone.

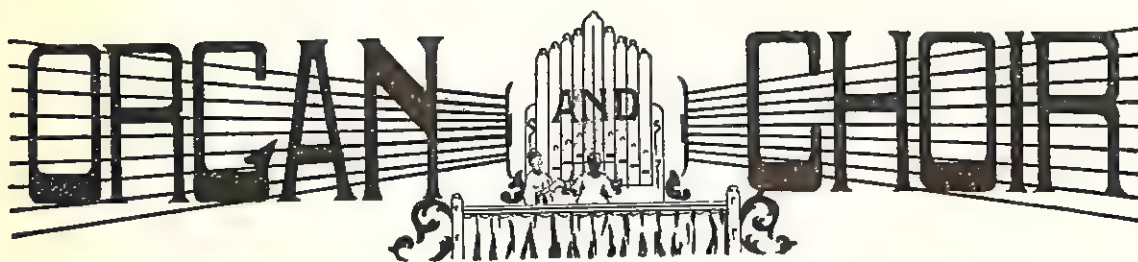
IOWA SUBSCRIBER.—The assumption that Miss M. should donate her services to the society in question is too ridiculous to need a denial. Meanwhile she is getting a good bit of advertising, and not of a bad sort either, for if she really can sing, the State of Iowa will support her all the more willingly if she shows that there is a money value to her work. I would like you to send me a copy of the verses.

J. B. D. S.—If your voice is free and well placed, whatever is desirable in the way of a vibrato, or better expressed, perhaps, a warm vibration to the tone, will certainly appear. If not, any amount of effort to that end will not produce it. A tremolo you should avoid.

M. L. B.—There have been so many articles on breathing in this department in the six years of my vocal editorship that it has seemed as if the subject had been exhausted, but I recall nothing recent, and will take your suggestion under advisement.

A CONSTANT repetition of false notes, wrong phrasing, irregular accents, faulty rhythms, and a meaningless jumble of notes dull the outer ear and deaden the inner tone-sense.—*Moore.*





EDITED BY EVERETT E. TRUETTE.

**JUDGING by the descriptions**  
**ORGAN** (?) of organs which one reads  
**DESCRIPTIONS.** in the papers from time to time  
 one would think that it must be

an art to write a comprehensive description of a new organ. If one were describing a painting and confined the description to the amount of canvas and how long it took the carpenter to make the frame for the canvas, the would-be describer would not appear any more ludicrous than many of those who "report" our new organs.

The following description (?) of the new organ in Symphony Hall, Boston, which appeared in a well-known musical magazine soon after its completion, shows to what extent one can wander away from the required information in giving descriptions of things about which the writer evidently knows nothing:

Twenty-seven miles of electric wire and thirty-four hundred and ninety-two pipes are used in the make up of the great organ in Symphony Hall, and the instrument is played from a movable console or keyboard. This console looks a little like an upright piano, and by its use the organist may sit directly under the conductor at the side of the platform, or, if he chooses, down on the floor in the midst of the audience; for the console is connected with the organ itself by a hundred feet of flexible cable containing three hundred and seventy-two wires.

Fifty-six stops sound the changes of the great and dignified instrument, and the pipes range in size from a big thing of thirty-two feet, weighing half a ton, down to a tiny reed three-quarters of an inch long and as thick as a lead-pencil. The sound of the big pipe is such an extremely low bass that to the hearer it would not seem to be a musical tone at all. It is more like the whirr of a powerful dynamo, causing a buzzing in the ears and a perceptible trembling of the entire hall and everything in it. The tone has its value, however, and is known as CCCC to the organ experts, but it is chiefly used to reinforce and give body and richness to the higher tones, with which it will be used simultaneously. As the aperture through which the wind passes into this monster pipe is only a half-inch crack, one may imagine what power there must be behind the air to produce such a result through so small an inlet.

The wind, without the assistance of which all the genius of the organist would avail nothing, comes up through big zinc pipes resembling those that usually carry the hot air from a furnace up through the house. The "wind room" is in the cellar, is about fifteen feet square, and is an air-tight apartment; for, notwithstanding the immense volume of air which the blower carries upstairs—two thousand cubic feet a minute—the only visible means for the admission of the air to the room is a crevice of less than two inches under the door. The organ-builder says that much of the air gets in through the walls, which are of cement and tile, and are constructed with the special object of being sound-proof, in order that the buzzing of the motor that runs the blower may not be heard in the hall above. But the blower is only designed for ordinary playing. When the organist wants "to raise the roof" with his half-ton pipes he touches a button that connects the motor to a series of huge bellows, which add a wind-pressure just double that of the blower.

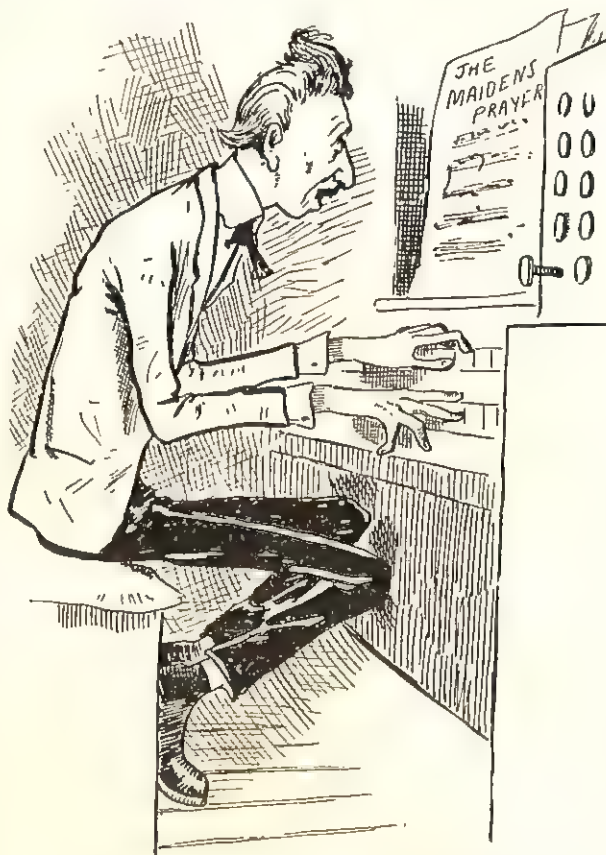
Those who know all about organs say that the one in Symphony Hall combines all the dignity and

majesty necessary for religious music, with an admirable flexibility and brilliancy for giving the lightest class of melodies.

\* \* \*

#### ORGAN STANDARDIZATION.

THE efforts, during the past years, both in this country and in England, to "standardize" organ construction and bring about some idea of uniformity in organs, so that organists would not find it necessary to spend considerable time getting accustomed to each organ before playing it in public, have not as yet been very successful, and, in fact, it is doubtful if it will ever be possible to approach the uniformity of construction in organ-building that prevails in all other musical instruments. The ideas of the different organists vary so much and the builders—at least in this country—are so ready to adopt the recommenda-

OUR SUBSTITUTE.<sup>1</sup> (From "Our Choir.")

tions of influential pocketbooks even when the recommendations are not backed up by any practical experience beyond the fondness of improvising, that it seems improbable that any decided advance toward uniformity will result. However, the efforts are in the right direction, and organists will welcome any progress that may be made in that direction.

It may be interesting to the readers of THE ETUDE to read the recommendations of Mr. Thomas Elliston, of England, which are modifications of the old recommendations of the Royal College of Organists issued in 1881, and which appeared in a recent issue of the *London Musical Opinion*:

That the compass of the manuals be five octaves, CC to C (sixty-one notes).

<sup>1</sup> By kind permission of G. P. Putnam & Sons.

That the compass of the pedals be from CC to G (thirty-two notes).

That the pedal-board of organs of CC to G manual compass must not exceed thirty notes (CC to F) in compass.

That in all cases the pedal-board be fixed practically central, giving (about) middle D on the pedals under the D on the manuals.

That the pedal-board be concave and radiating, having a radius of eight feet from a central point to the back or far end of the pedal sharps (similar to Willis' pedal-boards); the pedals, however, to be reduced in thickness to five-eighths of an inch or even half an inch when finished, and to leave a clear space of three and three-fourths inches between alternate naturals when the intervening natural pedal is depressed, at the radial center of the length of the pedals.

That the measurements of pedals from center to center are somewhat misleading in actual practice as to the room they give for the foot, unless the thickness of the pedals is also given. (The broad part of the sole of an ordinary boot is about four inches.)

That the fronts of the pedal-sharps will naturally form an arc of a circle; the sharps to slope upward toward the back, in continuation, as it were, of the slope to which they wear in practice.

That the making the pedals five-eighths of an inch thick instead of three-fourths of an inch thick will reduce the total width of the pedal-board, and bring the extreme pedals nearer.

That for a two-manual organ (lower manual, great organ; upper manual, swell organ) the following measurements be adhered to: The upper surface of the middle D on the pedals to be thirty inches below the upper surface of the great organ naturals. The front end of the sharp belonging to the middle D sharp on the pedals to be four inches farther back than the fronts of the great organ sharps.

That for a three-manual organ (great organ, center manual), the pedals to be thirty-one and one-half inches down, and the sharp belonging to the middle D sharp on the pedals to be one inch farther back than the fronts of the great organ sharps.

That manual keys overhang one and one-half inches, and be two and three-fourths inches from top to top (instead of three inches).

That if a swinging rod swell-pedal is used, it is to project from the treble-end jamb, and the top of the swell-pedal when the swell is closed is to leave nineteen inches clear for a two-manual organ, and eighteen inches clear for a three manual, between that and the woodwork the keys rest upon.

That the swell-pedal and swinging rod stand (diagonally) at such an angle on plan as will agree as nearly as possible with the arc of a circle three inches (clear) farther back than the fronts of the pedal-sharps. The same with regard to the tremulant pedal.

The end of the swell-pedal (with the D under D position of the pedal-board) and thinner (five-eighths of an inch) pedals, is not to project farther from the treble jamb than over the D on the pedal-board.

That the toe end of the swell-pedal describe an arc of a circle of large radius.

That the swell-shutters be operated by a contrivance similar to the cow-heel movement, to insure a gradual crescendo and decrescendo.

That organ-builders and organists consider the desirability of balanced swells having two footboards, one for each foot, instead of retaining a central foot-board.

That all composition pedals be double acting and self-recovering; and that the toe ends of all such pedals, and those of other pedal movements, shall follow out the correct lines of radiation, arc and con-cavity as do the pedal-sharps, at a distance of six half inches clear above the pedal-sharps, and four and one-half inches clear farther back than the front ends of the pedal-sharps.

That all drawstops be made smaller than is now



customary, that they project from the jambs half an inch when closed, that the amount of travel be less than is now usual, and that the manual drawstops be grouped as nearly as possible opposite the manual to which they belong; the flue-work to be arranged in the order of gravity of pitch, likewise the reeds above the flue-work.

That organists and organ-builders consider the desirability of actuating all sliders pneumatically instead of mechanically, so as to be available for combination by means of pistons instead of composition pedals, and for ease of manipulation by hand.

That all couplers be grouped with the stops belonging to the department they augment, as in Mr. Casson's system.

That all pedal drawstops be duplicated to draw on both jambs.

That the great to pedal coupler be available by a reversing pedal movement.

That all drawstops and drawstop jambs be placed diagonally.

That in organs having more than two manuals the music-desk be brought forward; and that in all cases it be large and flat in surface, be inclined to a reasonable angle, the ledge to be three inches wide, and to leave six inches clear from its underside to the swell manual of a three-manual organ.

That the organ-stool be not less than twelve inches wide; the edge next to the organ to be well rounded, and to form an arc of a circle on plan; and, if not made to be adjustable as to height, the top or upper surface of the stool to be twenty and one-half inches above the upper surface of the middle D on the pedals; and the edge of the stool at the back of the performer to be a quarter of an inch higher than the other edge, so as to give a slight tilt or inclination to the top.

That the woodwork between the performer and the lowest manual be reduced to the narrowest possible limit, and if necessary be beveled away beneath.

That organ-builders and organists consider the desirability of giving the pedal-board an inclination or tilt upward at the toe end, or of making the pedals concave from toe to heel as well as from left to right.

That good tracker-action may be employed for organs of less than twenty speaking stops.

That the pedal organ shall provide a suitable bass, and a contrast to the tone upon the manuals.

That the choir organ be placed in a swell-box, having shutters on two sides, if possible.

That organ-builders employ a larger proportion of wood flue-work on the manuals than is now customary, and that no zinc pipes be used of a shorter length than the four-feet C (tenor C).

That, in addition to large wind-trunks, concussion bellows be employed in small organs, and French feeders in large organs, to steady the wind.

That the voicing of the organ be finished in the building the instrument is to occupy.

That the tremulant be operated by a hitch down pedal projecting from the bass, or left-hand, jamb, the action of the pedal temporarily to cut off the concussion.

That the tuning of the organ be that known as Fine, equal (even) temperament tuning, the beats or pulsations quickening as the pitch rises; the tuning to stand such tests as major tenths, in chromatic succession, etc.

That the pitch of the organ be  $A = 435$  ( $C = 517.3$ ) vibrations per second at  $59^\circ F.$ , which is equivalent to  $A = 439$  ( $C = 522$ ) in equal (even) temperament at  $68^\circ F.$ ; and that if the organ is tuned at any other temperature a properly graded tuning-fork should be used.

\* \* \*

#### RULES FOR AN AMERICAN ORGANIST.

show how we learn our peculiarities from the magazines of other countries:

#### RULES FOR PLAYING ONTO AN ORGAN IN MEETING.

When the preacher comes in and kneels down in the pulpit, pull all the stoppers. That's what the stoppers is for.

When a him is given out to be sung, play over the whole toon before singin, but be sure to play it so that they can't tell whether it's that toon or some other toon. It will so amoose people to guess at the toon.

When you play the interlood, sometimes pull all the stoppers out, and sometimes pull them all in. The stoppers is made to pull out and in.

Play the interloods twice as long as the toon. The interloods is the best part of the mewsic, and should be the longest.

Play from the interlood into the toon without them knowing when the toon begins. This will teach them to mind their own business.

Always play the interloods faster or slower than the toon. This will keep it from being the same time as the toon.

If the preacher gives out five virses, play four. Tew many virses is teejus.

During the sermon go out of the church, and cum back in time for the next toon. This will show you don't mean to be hard on the preacher by having tew many listenin to him at wonst.

\* \* \*

#### TOO MUCH OF THE ORGAN INCLOSED IN THE SWELL-BOX.

of the true character of that manual. He rightly felt the need of greater crescendo effect, but he went the wrong way to get it. This quickly extended to the entire organ. The infection spread to England, and we are inundated by lengthy letters on the absurd proposition of pedal basses in swell-boxes. We are still suffering from this plague here, for every player wants his choir organ inclosed, oftentimes involving destruction of good effect in the whole organ by crowding and bad placing, to make room for this stupid excrescence, the choir swell-box.

Frequently a portion of the great organ is made to share the box with the choir organ, so that if, as often happens in modern organ-music, the great organ and choir are being played together in independent use, the player cannot strengthen one part without its affecting the other part also,—of course, entirely inartistic in design as well as in service. Again I say, if these details are studied out, to know what they involve, they would never be advocated.

Here is also another consideration. Many of the small scaled stops are robbed of their beauty by inclosing them in a swell-box, doubly robbing them in this way. If they are permitted to speak naturally, as they should do, they become uselessly soft, and if they are forced, as they must be, they lose the bloom of their natural coloring. By all means cover your Bassoons, Clarinets, and Oboes, and some strings if you like, but this bottling up of the entire organ is meaningless, and worse than a bad chamber.—*Carlton C. Mitchell, in the Organist and Choirmaster.*

\* \* \*

#### QUESTIONS AND ANSWERS.

the custom, if such it may be called in certain localities, is contrary to the rules of acoustics or of the science of music, and produces a disturbance in the vibrations which neither adds power to the accompaniment nor assists the congregation in any way.

2. We hardly think that it would be gracious to pass judgment on other musical magazines, but think that you will find valuable information on the subjects required in such magazines as *The Church Music Review*, published by Novello in New York; *The Organist and Choirmaster*, published in London; and *The Musical Opinion*, also published in London.

3. The enlargement of any department of THE ETUDE depends entirely on future needs, and cannot be foretold.

K. R.—1 and 2. Opinions are about equally divided on the pronunciation of the words referred to in singing.

3. We cannot see how it is advantageous to "wait just one measure" between the stanzas of hymns with "both organ and congregation perfectly silent." The rhythm of hymns varies so materially, some hymns having six slow beats to the measure while others have but two beats. It seems to us a better plan to always wait about the same length of time, say, three seconds, after the end of the last chord of the tune, regardless of whether it is a measure or a half measure.

4. We can only say that opinions differ.

The Editor acknowledges the following from a reader in regard to a query in THE ETUDE for April: "Rubinstein's 'Kammenoi Ostrow,' or 'Reve Angelique,' as it is more generally known, is arranged for organ by E. H. Lemare, published by Schott. Mr. Lemare has also made an effective arrangement of Schubert's 'Serenade,' following somewhat Liszt's piano arrangement. This is the version that Mr. Clarence Eddy frequently plays in his recitals."

\* \* \*

THE new organ in Berkeley Temple, a fair-sized four-manual organ, built by the Hutchings-Votey Company, was inaugurated by Mr. Edwin H. Lemare the last of March. The instrument has a small, but very effective, echo organ placed at the other end of the church, containing, with other stops, a Vox Humana and a set of Carillons. The diapasons are solid and well voiced, and the special stops used for "effects" are all that could be desired. The absence of Mixtures in the great organ leaves the organ somewhat somber in its loudest combinations, and is questionable in a large organ. The inaugural recital was largely attended.

\* \* \*

Mr. Edwin H. Lemare, with Mrs. Lemare, will leave for Australia early in June, as Mr. Lemare is to give a series of recitals on the large organ in Sydney during the summer.

\* \* \*

The Seventh Organ Sonata, in the key of F, by Mons. Alex. Guilmant, has just appeared at the stores in this country. The work is dedicated to Mr. Charles Galloway, of St. Louis, who is one of the master's pupils. The sonata is divided into six movements and is thirty-nine pages long. The first movement, entitled "Entree," is massive in construction, having two well-contrasted themes. The second movement, *Lento Assai*, is but two pages and bears the title "Dreams." The third movement, an intermezzo, is the longest movement, and has a short arpeggio theme in contrary motion between the hands which is effective, and is followed by a sustained second theme in chords. The fourth movement, *Tempo di Minuetto*, is bright in character, and will be popular, like the Scherzo in the fifth sonata. A Cantabile, in the composer's characteristic style, leads to a brilliant Finale, which ends with the full power of the organ.

\* \* \*

John.—"Can you play that organ?"

Jimmie.—"No! but I ken lick the blower; that will make jest as much noise."

THE more intense the sentiment of Bach, the simpler it is; he expresses emotion in its extent and profoundness,—in the rough, as it were; with nothing to resolve or refine or complicate it; and thus, as it often happens, his music, losing all pathetic and sentimental signification, becomes only intellectual and logical. A Bach fugue, addressed rather to the understanding than to the feeling, is made to be comprehended rather than to be loved; but, though only a masterpiece of the mind, it is still a masterpiece, and when, after a lapse of many years, we reread it and find its abstract beauty unshaken by time, we realize that, besides the idealism of sentiment and heart, above these perhaps, there dwells an idealism, less personal, less changeable,—that of pure reason.—*Bellaigue.*





CONDUCTED BY GEORGE LEHMANN.

THE recent sale, in New York, "KING JOSEPH." of the violin known throughout the violin world as the "King Joseph" must prove of more than common interest to all amateurs and professionals who cling to the belief that the art of the old Italian masters continues to remain inimitable. And, indeed, such an event must be of peculiar interest also to the many staunch supporters of the theory that the worth of the old Italian instruments is greatly exaggerated, and that modern knowledge and ingenuity may be relied upon yield even better results than the instruments which many of us have been long accustomed to regard as unapproachable masterpieces.

The "King Joseph," an instrument made by Joseph (del Gesu) Guarnerius, is generally considered the finest and most perfect specimen of this master's work in existence. We have no exact knowledge as to the price it fetched when, many years ago, Mr. Waters purchased it in London, nor do we know the price paid for it when it passed into the hands of the late Mr. Hawley; but that its commercial value has greatly increased since the days it was first brought to the United States was demonstrated in a quite startling manner several weeks ago when it became the possession of a wealthy New York amateur. The actual sum which this gentleman paid for the "King Joseph" was \$12,000! This, we believe, is the highest sum yet paid for a violin, in any part of the world.

All professional players who are firm believers in the great superiority of the old violins over the new will naturally feel uneasy at the marked advance in price at which the available fiddles of the old masters are being sold. They have reason even to feel alarmed when they learn that a Guarnerius, though it be actually the finest specimen of its maker's art in existence, can command such a high price in the open market; for such prices necessarily mean the death-blow to all their hopes and ambitions as far as possessing a fine old Italian fiddle is concerned. It is only the rich amateur who can afford to spend the large sums now being demanded for the old instruments, and our younger artists will consequently have to content themselves with either the second, third, or fourth grade instruments of Italian make, or get along as best they can with modern violins.

The unbelievers, on the other hand,—that is, the minority of fiddle-lovers who scoff at the idea that the old fiddles are superior to the new,—have just been offered the strongest kind of evidence that our long-time faith in the old masters still prevails. Not that the sale of the "King Joseph" for so large a sum is in itself clear evidence that the old masters' art continues to baffle modern knowledge and experiment; but it may surely be accepted as indicating the fact that the majority of people who are interested in, and have knowledge of, this subject, recognize the inferiority of the modern fiddle-makers' art.

The sale of the "King Joseph" will doubtless bring to light many "wonderful" *del Gesu* fiddles whose existence has hitherto remained unsuspected. Throughout the whole country, owners of cheap fiddles manufactured by the gross in Markneukirchen will anxiously scrutinize the labels of their instruments; and all those that read the name Guarnerius on these modern labels will imagine themselves the fortunate possessors of fiddles worth anywhere from \$10,000 to \$15,000. To these we wish only to say that Guarnerius did not shower the world with his fiddles, nor is even a genuine *del Gesu* worth thousands of dollars

if it has lost all its varnish and is in a poor state of preservation.

\* \* \*

## ANOTHER INVENTION.

It is a common occurrence to read of some new device presented to the violin world together with the assurance that it will convert the very meanest product of a German fiddle factory into a formidable rival of Cremonese art. We have grown accustomed to all kinds of assurances, in this respect, and it is little wonder that new inventions, whatever they may promise, invariably fail to startle us, and seldom succeed in exciting our curiosity. But a recent invention forced itself upon our notice, chiefly because it concerns the player, not the instrument itself; and the idea is so well calculated to appeal to the young and inexperienced pupil that we cannot resist giving it space in these columns.

The new invention is called a Bowing Guide. It is supposed to overcome the chief difficulty experienced by every beginner, viz., the art of drawing the bow in a straight line with the bridge. So that our readers may thoroughly understand the nature and workings of this invention, we reprint an article which appeared some little time ago in one of our music journals.

"Heretofore," says the writer of this article, "the most difficult thing for beginners to acquire in violin-playing has been what is termed bowing—that is, the art of carrying the bow squarely across the strings and at right angles thereto, and also at a certain distance from the bridge. This is absolutely necessary in order to get the proper tone-effect, and until the pupil has acquired the art of bowing he cannot become an accomplished player. In some cases this has required years of constant practice; but with the aid of the invention it is claimed that the task is simplified to the point where no effort is required, as with its use there is no chance of the hand getting out of position.

"In the invention a supporting clamp is secured to one side of the instrument, to carry the adjustable wire tongue, which prevents the bow from traveling too far from the bridge, and also providing a pivot for the rod extending toward the player's right hand. On the right wrist is secured a bracelet, having an eyelet to slide on the rod, and it is obvious that, while free movement is permitted in the proper direction, there is no chance for the hand to swing downward toward the neck of the instrument.

"As soon as the natural tendency to move the hand improperly is overcome there is no further need for the guide, and the pupil is then free to devote his time to finger-practice."

Now, all this sounds quite plausible, and we are inclined to believe that young pupils in our smaller towns, and wholly inexperienced teachers, may be tempted to make the experiment of acquiring the art of bowing in an hour or two. For this reason we offer just one word of advice: **DON'T!**

In the first place, the inventors of this Bowing Guide do not claim that the use of the device will enable the beginner to master the numerous and difficult strokes which constantly occur in violin-playing. They simply claim for their invention that it will easily enable the pupil to learn how to draw the bow across the strings in the right direction and at the proper distance from the bridge. That is all. An invention, we feel, that can accomplish nothing more than this was hardly worth inventing; for the capable teacher always guides the beginner's arm, and

in this manner the beginner very soon acquires the right feeling for the performance of the simplest stroke. Not that we believe this stroke can thus be perfected in a week or a month; but we are disinclined to take seriously the assertion that a mere bit of mechanism can accomplish more than an intelligent human guide.

On general principles, we are always ready to welcome what is progressive and new; but we do not hesitate to say that an invention of this kind can hardly appeal to practical, intelligent violinists. This is an age of curious experiment and remarkable achievement. If the inventors of the Bowing Guide will add to their device various "attachments" by means of which all players can easily sweep aside the difficulties of staccato, spiccato, ricochet, etc., they will earn the gratitude of future generations of violinists.

\* \* \*

## THE LESSON-HOUR.

WHAT a pity it is that most students fail to appreciate the possibilities of the lesson-hour!

What a pity, indeed, that teachers in general make no serious effort to impress upon their pupils the true significance of the brief time spent in the class-room, once or twice each week! That a higher standard of work would be the result of a clearer understanding between teacher and pupil is a self-evident truth which admits of no argument, and which both would be ready to recognize were they called upon for an expression of opinion; yet each goes his own way, so to speak, month after month, year after year, and the teacher's best thought and feeling remain hidden in his mind and breast, while the pupil methodically plods and plods for the goal that is rarely attained.

It is the advanced player whom we have in mind, rather than the beginner, when we think of the many golden opportunities that are lost; for the rudiments of violin-playing require clear facts and safe guidance rather than the gradual and mysterious unveiling of an artist's thoughts and emotions. The beginner is hemmed in on all sides by physical difficulties to the speedy banishment of which his whole time and thought are directed. He requires no subtle suggestions; he is incapable of being stirred to any depth of emotion, or of responding to the delicate communications that should pass from the teacher to the advanced pupil.

To some the lesson-hour is a time for fear and trembling; to the majority it means nothing more than a conventional opportunity to demonstrate the possession or lack of ability. Careless mistakes are corrected; changes are suggested in fingering, in phrasing, or in tone. And this is practically all the lesson amounts to in the majority of cases.

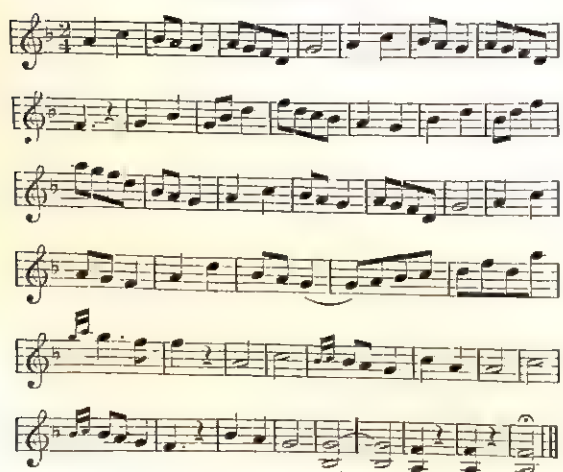
Conscientious preparation of the work in hand is naturally taken for granted. Every serious student knows that this is a duty he owes to himself as well as to his teacher. But the truly thoughtful and ambitious player is imbued with a different spirit. He regards the coming lesson as an important event. Its frequency does not convert it into something commonplace. Though he knows that he will have no audience harshly to judge musical and technical defects, he bestows upon his work as much care as though he were preparing for a public performance. Always the thought uppermost in his mind is that the lesson-hour is a grave test of his talent and ability, and this thought spurs him on to do his best.

Nor will he be at all satisfied with conventional criticism of his work. To be told that this phrase must be played more beautifully, or that that technical difficulty has not yet been mastered, are commonplace utterances which can be of no value to him, since he is keenly alive to his own deficiencies. What he is anxious to hear is something that he has not thought himself—something in connection with his work and his art that he has been incapable of analyzing and putting into musical form. He feels the need of that influence which will inspire him to fresh endeavor, crystallize his own vague thoughts, and gradually guide him into safe musical channels.



OUR readers are requested to submit their ideas of the accompanying FINGERING AND PHRASING. "Cradle Song" at the earliest possible day. This song will be published again, with the original fingering and phrasing, in the July issue of THE ETUDE. We have every reason to feel that the work which will be done this time will excel similar efforts in the past. But we wish to remind our readers that the first thing to consider is the character of the song. The phrasing should be simple and logical, the fingering such as will not only prove effective, but also conform with the requirements of the phrasing.

## Cradle Song.



\*\*\*

## HOW VIOLINS ARE "MADE" IN THE UNITED STATES.

THE following statements, alleged to have been made by a professional fiddle-maker for publication in one of our dailies, will doubtless be of peculiar interest to many of our readers. Strange as some of these statements may seem to the uninitiated, we know, from personal experience, that they are based on actual truth. That there are actually no fiddle-makers in this country who make the instruments that bear their names, may be, and probably is, an exaggerated statement which will bear no close investigation, but we all know that there is a great deal of deception practiced in connection with fiddle-making.

"What I do," says the gentleman to whom we are indebted for some plain truth, "and what most, if not all, the other alleged makers do is to import violins in the rough and tinker them up, remodel and finish them, and sell them as our own, with a date and label inside telling that they are of a celebrated model.

"The last violin I made was finished about ten years ago. It kept me busy for ten days and I got only a little more than \$100 for it. But I can import from Germany a good violin in the rough for \$10, fix it up with no great amount of work, and sell it for \$25. That's what these other makers do, too, along with violin-repairing, which pays pretty well.

"The trouble is that we can't compete with the cheap labor of Germany. I don't suppose you would believe it, but I can buy all the violins I want in Germany for 80 cents apiece.

"Five or six different men make the parts in these foreign factories and they throw them out very fast. The workmen get very small pay, and their violins come to this country so cheap that it isn't possible to compete with them. Of course, those 80-cent violins aren't any good except that they are cheap; but the Germans also make good instruments as well, and much cheaper than we can here.

"At present the Germans make the best instruments and have the call. From 1848 to 1862 the Frenchmen did all the best work, but after the Franco-Prussian War the Germans knocked them higher than a kite. I don't think there is a maker alive to-day that can fashion a truly great violin, though it is impossible to be absolutely sure of that, as it takes an instrument a good many years to find itself.

"I know that the man who was said to have been the greatest violin-maker in this country, George Gemunder, who died in Astoria some years ago, worked over imported violins and put his name on them. He sent a violin to the Vienna Exposition and called it his Kaiser Guarnerius.

"There was some doubt about the maker of the instrument and the Exposition authorities had Hill, with whom I worked on the other side, come and look at it. He pronounced it a genuine Guarnerius, and the authorities decided to give Gemunder no credit for it.

"Later on Gemunder showed me the instrument and told me that he made it. I looked it over and told him that the head of the maker of that instrument would never ache again. He protested that it was his work, but I was sure that I was right.

"Working with Hill in London I had occasion, in repairing, to take apart violins made by most of the great makers. At that work I came to know the characteristics of makers whose names stand for all that is great in violins, and I saw some of the traits of Guarnerius in the violin which Gemunder said he made. There are little tricks about the joining, little touches in finish and model, that cannot be disputed, and it was by them that Hill made his decision."

\*\*\*

## TWO FALLACIES.

ONE of the earliest ambitions of all violinists is, undoubtedly, the acquirement of the vibrato. To all young players, and also to many of their elders, beautiful violin-playing is an impossibility without the constant employment of the vibrato; and the average listener, too, will pronounce a performance "cold" and "soulless" if the player fails to give evidence of a well-developed case of the vibratomania. That the vibrato is a beautifier of tone which should be employed with judgment and discretion, and that it too easily degenerates into an agency destructive of tone-beauty, does not seem to be understood by most players and listeners; consequently the inexperienced player is easily tempted to use it to excess, and the unsensitive or musically uneducated listener craves for what he imagines to be the outpouring of a musical soul.

A correspondent from Auckland, N. Z., questions us on this subject, as follows:

1. Can the vibrato be used at a climax, and just following?

2. Am I not right in saying that it is rather an intuitive feeling that is the best guide in the use of the vibrato, and not a mechanical finger-movement at certain places?

3. When may it *not* be used?

We cannot, we regret to say, answer these questions in the direct and definite manner obviously desired by our correspondent; but what we have to say on this subject at the present time will probably have some interest for him as well as for many of our readers.

There can necessarily be no law of art to determine, or restrict, the employment of the vibrato. One rule exists, but it is vague and valueless to the artist, though its application serves a good purpose in the case of ignorant or inexperienced players, viz.: use the vibrato only on the notes of longer duration. The observance of such a rule is naturally an excellent thing for amateurs and all students who are not far advanced in the art of violin-playing; but for the capable performer it is, at best, a meaningless injunction.

In the first place, it does not seem to be generally understood that there are two distinct kinds of vibrato, the rapid and the slow. Of these, the former seems least difficult to acquire. At any rate, a small percentage of our players choose the slow vibrato, and experience has led us to believe that this is owing to the fact that the rapid, or more nervous, oscillation of the finger is a habit more conveniently formed than the slower one. In any event, it is safe to say that the slow vibrato must be dealt with more cautiously than the rapid, and that, when defective or unbeautiful, it offends the sensitive ear in a greater

degree than does the poorly-developed, but more rapid, oscillation.

Either form of the vibrato is unquestionably the result of deliberate experiment. Once acquired, it becomes with most players an unconquerable habit. When it should or should not be employed is a question that is given little or no consideration, and the inevitable results of this overindulgence are impure tone, a weak style, and faulty intonation.

## CHANGING POSITION.

Regarding the manner in which changes of position on the finger-board should be effected, there seems to exist much strange misapprehension. But this is, fortunately, a question which easily admits of elucidation; and all players that will take the pains to experiment with the following illustrations will have no difficulty in thoroughly understanding the principles involved in such changes.



In the first illustration, and in all similar, slurred groups the rule is: glide with the finger that is being used, *not* the finger that indicates the change of position. In other words, the first finger should perform the glide in ascending to the third position, and the fourth finger should be the means of descent.

When the groups are not slurred—as in the second illustration—the bow must not be changed, either from down to up or the reverse, until the change of position has actually been effected.

Now, it is sometimes desirable, more especially in compositions in a lighter vein, to ascend with the upper finger; but this manner of changing position requires special judgment and precision, as it is apt to result in a tonal lurch that is exceedingly offensive.

## RIGHT AMUSEMENT.

TO TURN from the excitements of business and public life to puerile and noisy entertainments or positively injurious indulgence in our growing racial appetite for sensation—this is what is commonly called amusement, and we have come more and more to assume that amusement and rest are not to be obtained from anything that calls upon our imagination or our intellects. An inane play is "amusement," but a play with significance is not; cheap music, music of the streets, is amusement; good music, music which demands a little more attention and some cultivation of the sensations, is not amusement; books "without form and void" (like the universe before the creation) are deemed amusement; books that have something to say and demand for their enjoyment a cultivation of the finer tastes, attention, and leisure consideration are not amusement. Serious plays, serious music, serious books are accepted, if at all, as a sort of duty.

The result of this fallacy, which excuses our disinclination for the best, and covers as with a cloak our craving for novelty and excitement eventually must be an appreciable deterioration of our racial fiber. We need to-day a "society for the prevention of amusements," such amusements as minister only to our national defects. But that society can best accomplish its aim by encouraging amusement in its best form: the play that purges, the music that inspires, the book that enlightens. And, first of all, it should attack the fallacy that amusement is only obtained on the lower levels of feeling and intelligence.—*Chicago Evening Post*.

IN those nations known as musical, and that have become so through generations occupied with the art, music-study is placed on an equal footing with any other worthy pursuit and no life interest is permitted to exclude musical enthusiasm.—*Moore*.



# CHILDREN'S PAGE

CONDUCTED BY  
THOMAS TAPPER

## Now is the Month of Maying

Thomas Morley, 1595

1st time f; 2nd time p.

1 Now is the month of May - ing, When mer - ry lads are play - ing, } Fa la  
2 The Spring, clad all in glad - ness, Doth laugh at win - ter's sad - ness, } Fa la  
3 Fie then, why sit we mus - ing, Youth's sweet de - light re - fus - ing, } Fa la

la la la la la la la, Fa la la la la la la.  
la la la la la la la, Fa la la la la la la.

Each with his bon - ny lass A - danc - ing on the grass. } Fa la  
And to the bag - pipe's sound The nymphs tread out their ground. } Fa la  
Say, dain - ty nymphs, and speak, Shall we play bar - ley - break? } Fa la la la

la la la, Fa la la la la la la la la la la la la la la la.  
la, Fa la la la la, Fa la la la la la la la la la la la la la la la.

### THE THEORY LESSON.

HERE are ten questions in review. They refer to the Theory lessons we have thus far learned from the CHILDREN'S PAGE. At any class-meeting of THE ETUDE clubs there will be found enough in these questions (when they are carefully worked out with blackboard helps) to fill a fair portion of the hour. The teacher may take the lead, write the illustrations on the board, and call for answers; or she may be the adviser and guide while the club-members in turn fill the office of teacher. Those who prefer not to use the blackboard will find the questions no less available.

1. What is the number name of an interval? Give two examples from D.
2. What rule, based on our knowledge of the Major Scale, permits us to recognize at once a Major interval? Illustrate with the E-flat Major Scale.
3. Which of these are major intervals? Prove each by the rule referred to in Question 2.  
E-B-flat, D-F-sharp, F-D, D-flat-A-flat.
4. What is the number name of these?  
C-sharp to B, C to B-flat, C to B, B to F, E to D, D to E.
5. Explain the Perfect Interval. Is it like the Major? Is it unlike? Illustrate your answer by using the interval A to E.
6. Sound E (above middle C) with the voice and sing a major second, a major third, a perfect fourth, a perfect fifth, a major sixth, a major seventh, a

perfect eighth. (First write these on the board and let the class, also, sing them.)

7. What does each of these words mean, the *real* word meaning: Major, Minor, Chord, Interval?
8. What is a Triad? Write a triad on Do, in E-flat; on Fa, in A-flat; on Mi, in C.
9. Sound the Do triad in C, then the Re triad; tell how they SOUND differently.
10. What kinds of third and fifth are there in these triads?  
The Do Triad of E-flat major. The Mi Triad of D major. The La Triad of A major. The Ti Triad of C major.

(To be continued in June.)

\*\*\*

### COMPOSER'S DAYS IN MAY.

THESE are suggestive dates for "Composer's Day" meetings, for the inauguration of clubs, and for general meetings. Even if there is regular work assigned for the meetings in May, a few moments devoted to the composer of the day will impress him (and the day) upon the mind of a learner.

- May 2. Michael von Glinka (b.).<sup>1</sup>  
May 4. B. Cristofori (b.).  
May 7. Johannes Brahms (b.).  
May 8. L. M. Gottschalk (b.).  
May 9. Giovanni Paisiello (b.).

<sup>1</sup> b., born; d., died.

- May 10. Claude Joseph Rouget de l'Isle (b.).  
May 12. Jules Massenet (b.).  
May 13. Sir Arthur Sullivan (b.).  
May 14. Johann Peter Hartmann (b.).  
May 15. Stephen Heller (b.).  
May 16. Gaetano Nava (b.).  
May 18. Carl Goldmark (b.).  
May 20. John Henri Ravina (b.).  
May 22. Richard Wagner (b.).  
May 23. Joseph Wieniawski (b.).  
May 24. Tito Mattei (b.).  
May 25. Alexis F. Lvoff (b.).  
May 27. J. F. Halévy (b.).  
May 30. Ignaz Moscheles (b.).

\*\*\*

### MUSIC BIOGRAPHY LESSON.

Two of the great composers had each a great sister; a sister who was unusually talented, who loved the brother, who found endless joy in Music, who, in modern days, when women have an opportunity for greater individual life, would have come to unusual fame. The May Lesson in Biography is that of Maria Anna, the sister of Wolfgang Mozart.<sup>1</sup>

It is suggested, in the beginning, that the biography of Wolfgang Mozart, in Mr. Tapper's "First Studies in Music Biography," be studied in conjunction with this lesson.

Maria Anna Mozart, called Nannerl at home, was born in Salzburg, July 30, 1751. Wolferl was born in the same city, January 27, 1756. Hence, Nannerl was nearly five years the older. Very early Nannerl showed a talent for music which the father, Leopold Mozart, began eagerly and skilfully to cultivate. She began to study the clavier, and made remarkable progress; so remarkable, indeed, that later on, when Wolferl was taken from court to court, as a wonder-child, Nannerl accompanied him and was equally regarded.

You remember how Wolferl listened to the lessons which Nannerl had from her father, and how, after the lesson was over, he would remain by the keyboard and pick out bits of melody, and sound thirds from the music he had listened to his sister play.

When these two gifted children performed in Paris they attracted unusual attention, and all the praise was not bestowed upon Wolferl, for a writer said of the sister:

"Marianne Mozart played the most difficult compositions of the musicians then living in Paris, especially of Schobert and Eckard, with a precision and correctness that could not have been surpassed by the masters themselves."

The Mozart family—the father, mother, and two children—went to London, from Paris. Nannerl was twelve years of age, Wolfgang was eight. King George III invited them to his court, and for each concert at which they played His Majesty gave them the sum of twenty-four pounds.

The announcement of the public concerts of the Mozarts appeared thus in the *London Daily Advertiser* in May, 1764, one hundred and thirty-nine years ago, this month:

"At the Great Room in Spring-Garden, near St. James's Park, Tuesday, June 5, will be performed a grand Concert of Vocal and Instrumental Music. For the benefit of Miss MOZART of eleven and Master MOZART of seven years of age. Prodiges of Nature: taking the opportunity of representing to the Public the greatest Prodigy that Europe or that Human Nature has to boast of. Every Body will be astonished to hear a Child of such a tender Age playing the Harpsichord in such a Perfection—It surmounts all Fantastic Imagination, and it is hard to express which is more astonishing, his Execution upon the Harpsichord, playing at Sight, or his own Composition. His father brought him to England, not doubting but that

<sup>1</sup> Pictures of Mozart will be found in THE ETUDE for December, 1901. A portrait of Nannerl Mozart was printed in the CHILDREN'S PAGE for October, 1902.



he will meet with Success in a Kingdom, where his countryman, that late famous Vertooso, Handel, received during his Life-time such particular Protection.

"Tickets at Half a Guinea each; to be had of Mr. Mozart, at Mr. Couzin's, Hair-cutter, Cecil Court, St. Martin's Lane."

This certainly sounds quaint; it even has the air of exaggeration in it; but this was probably dictated by the love and the wonder which Leopold Mozart felt in the presence of his own children's remarkable gift.

The Mozart family gave court concerts, public recitals, as the above notice states, and also a sort of private entertainment in which the abilities of the children were shown to visitors at the lodgings of the Mozart family at Mr. Williamson's, in Thrift Street.

An announcement inviting the public to the concerts also said:

"Tickets may be had, at 5s. each, of Mr. Mozart (at his lodgings) at Mr. Williamson's, Thrift Street, Soho; where such Ladies and Gentlemen, who chuse to come themselves, and take either Tickets or the Sonatas, composed by this Boy, and dedicated to Her Majesty (Price 10s. 6d.) will find the family at home every Day in the Week, from Twelve to Two o'clock, and have an Opportunity of putting his Talents to a more particular proof, by giving him anything to play at Sight, or any music without a Bass which he will write upon the Spot."

It will be seen that Nannerl was pushed forward less (probably because she was a girl) and Wolferl more.

Nannerl, though the older, always declared herself to be the "pupil of my brother." She was proud of him and not in the slightest jealous of his growing fame. A pretty story is told of her trying for fun to surprise her father with some new music. Wolfgang had sent to her from Paris a composition for the piano. It was a birthday greeting. She received the piece at four o'clock in the afternoon, and at once set to work to practice it till she knew it by heart. When her father came in an hour later she told him that she had an idea, and that if he liked she would write it down. She at once began to place the prelude on paper. "I rubbed my eyes," records old Leopold Mozart, "and said: 'Where the deuce did you get that idea?' Thereupon she laughed, and drew the letter and Wolfgang's manuscript from her pocket."

When Nannerl no longer went on professional tours with her brother she became a piano-teacher. She was thrifty, a good housekeeper, and always ready to help the family with her earnings. She was housekeeper to her father after the sad death of her mother in Paris. She married when she was thirty-three years of age.

In 1820 Nannerl, now nearly seventy years of age, became blind. She died in her native town, Salzburg, in 1829.

In her life-time Beethoven and Schubert were born and died. She lived thirty-eight years after the death of her brother.

\*\*\*

NINETEEN WAYS TO PLEASE THE TEACHER AND PROGRESS MYSELF.

1. Come to your lesson on time.

2. Always say "Good morning" to your teacher and ask her how she is.

3. Bring your music, and see that it does not look as though it came out of Noah's ark.

4. Sit in the chair the way the teacher tells you.

5. Hold your fingers curved.

6. Count out loud, strike your ones hard in scale-work.

7. Keep your thumbs near the black keys.

8. Take your hands up on all rests and dots.

9. Be willing to play your lesson over as many times as your teacher tells you.

10. Never talk while you are taking your lesson.

11. Notice all marks of expression.

12. Practice your scales every day and play them as though your teacher were by your side.

13. Never grumble about the "pieces" your teacher gives you.

14. Come to The Club and do your Club work.

15. Watch your fingers, wrist, elbows, and those thumbs.

16. Count.

17. Count.

18. Practice.

19. Practice.—Katherine Morgan.

\*\*\*

#### CLUB CORRESPONDENCE.

The junior pupils of Miss Brockhausen formed a club of 10 members, which is to be known as the "Fortnight Music Club," February 6, 1903. We will meet every fortnight on a Friday afternoon. At every meeting the life of some composer is studied and a small program is given.—Alice Bock, Sec.

Our Children's Club was organized January 10, 1903, with a membership of 12. Our name is "The Beethoven Club." We meet the second Saturday in each month. We are taking up the study of musicians. One of the girls writes an essay each month on the musician whose life we are studying.—Beatrice Campbell.

I have formed my junior pupils into the "Major and Minor Club," with 21 members. We intend to use "First Studies in Music Biography" and THE CHILDREN'S PAGE.—Grace E. Dow.

My pupils organized a club October, 1902, with a membership of 24. We have now 39 members enrolled. We are known as "The Mozart Club." We meet semimonthly, Saturday afternoons. The club is divided into three divisions, each division in turn furnishing a program. We are studying the lives of the great composers, also CHILDREN'S PAGE of THE ETUDE.—Mrs. W. P. Kingston.

\*\*\*

MANY excellent translations of the various music puzzle stories of THE CHILDREN'S PAGE have been sent in. We take pleasure in acknowledging those of the writers whose names follow:

Lillie M. Koch, Louise J. Thulemeyer, Adela Bailey, Celestine Miller, Marjorie Vogelgesang, Mary Hassel, Augusta Walz, Helen Hugg, Ida Hein, Louise Hassel, Caroline Hassel, Charles Watson (Jr.), and Marguerite Buvens.

\*\*\*

ABOUT THE WHITE KEYS. THE white keys of the piano are, as everyone knows, of ivory; and ivory, as everyone knows, is provided by the elephant. A moment's thought will convince even a very young philosopher that pianos are increasing very much more rapidly than elephants are. Hence there is a real and forcible question in the minds of key manufacturers: How long may we secure ivory? And a further question naturally arises: When the supply of ivory becomes less what substitute may we employ?

Nearly all ivory comes from Africa, and curiously enough it comes not from the elephant of to-day, but from elephants that lived, no one knows how long ago. It is no longer permissible to kill elephants for the mere pleasure of hunting. Were this permitted, there would soon be no elephants left.

The ivory which the natives sell to the Arab traders in exchange, not for money, but for cloth, beads, and the like, is found buried in the sand. Once upon a time when the elephants roamed in great numbers in Africa they died or were killed in combat. The heat of the sun soon bleached the bones; and the wind soon covered them with sand. This prevented decay. And to-day, wherever the skeleton of an elephant is discovered in the sand the ivory tusks are found to be perfectly preserved.

The natives of Africa scour their country for these buried treasures. They deliver it to the chief of their tribe, who disposes of it to the Arab traders; these in turn sell it to European traders, and in time the tusk once found buried in the shifting sands of an African desert are offered for sale in London. There a manufacturer buys it, makes it into piano-keys, and you.

readers of this page, spend hours in learning how properly to place your fingers upon it to bring forth in the right way and in the true spirit the music of great men who were born with the ability to say wonderfully beautiful and no less wonderfully wise thoughts in tones.

\*\*\*

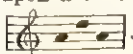
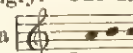


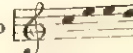
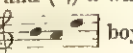
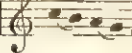




It is often said that precocious children never fulfill the promise their talent seems to offer. Mozart, however, was an exception, so, too, was Schubert, some of whose finest songs were written in boyhood.

A modern instance of a wonder-child developing into a well-rounded artist is found in Spain. There was recently produced at Barcelona an opera entitled *Giovanna di Napoli*. The composer is Juan Manen. He is now twenty-three years of age, and his life thus far is a recital of remarkable accomplishments. He played the violin when he was only four and a half years of age. At five he had made considerable progress with the violin, and had added the piano to his instrumental study. At seven he was already familiar with both harmony and counterpoint. Meanwhile the violin, his first love, he practiced assiduously; and at ten years of age he appeared in Madrid as a public performer. Encouraged by the success of his first concerts at home he was induced to undertake a tour. He visited America, England, and Germany, and, despite the success he won as a player, he continued his study, particularly composition. He has published many works; among them songs, a Requiem, works for piano and violin, a Symphonic Poem for soli, chorus, and orchestra, and now an opera.

If the future permits as much development to this young artist as the past has, his name will become a familiar one, the world over.

\*\*\*

#### A NEW PUZZLE.

Once upon a time I knew a (*poco*) girl, whose name was . She was very sensitive and (*presto*) to get angry. One day her mother sent her to a store, to get a . She rode her bicycle, for the road was very (*h*) and she could ride (*allegro*). When she had gone about a  of a mile, a (*Ped.*) of her bicycle broke. This made the child angry, for of course she could not ride any more. The accident only (*eres.*) her determination to get the  and return home (*a tempo*), but before pro  ing on her way, she was compelled to (*o*) and (*o*) a while. As she hurried on she met some  boys who (*o*) (*o*) ing her broken wheel cast  at her. When she reached home she was completely overcome (*con*) heat, and as her mother un (*o*) ed her bonnet, she (*tremando*) told her what had happened. Instead of her mother rebuking her (*con*) (*h*) words, she put her in her (*o*)  very tenderly. Here she lay patiently for many weeks, listening to the birds (*tr*) ing about her window. As her recovery seemed (*adagio*) her mother was advised by her friends to use  as a . Before very long she was her own self again enjoying the full  of life. Ever after she was a much wiser girl. Annie Denmark.

Is THE piano or the voice the real central factor of a musical education? Thus far the piano has received the greater attention, and yet we have not made music-study general. Suppose we put more energy into vocal study as a trial.



# Musical Items

The Musical Standard of London announces a series of articles on living British composers.

REYER, the French composer, is still living, at the age of eighty. "Salamambo" is probably his most successful opera.

MARC BURTY, a French composer, whose pieces are well adapted for teaching purposes, recently died at Lyons, aged 77.

THE soloists for the fall tour of the Duss Band will be Nordica, Edouard de Reszke, Louise Homer, and Signor Scotti.

A PIANO transcription of Richard Strauss' "Til Eulenspiegel" was played some time since in Berlin by Edouard Risler.

A REPORT comes from Vienna that Kubelik is to marry a Hungarian countess, and that the couple will live in that city.

FANNY CROSBY, author of many of the hymns used by Ira Sankey, is still living. She recently celebrated her eighty-fourth birthday.

ONE of the great organs of the world was dedicated a short time ago in the Cathedral at Seville, Spain. It contains two hundred stops.

A NEW opera by Walter Damrosch, the title of which is "Cyrano de Bergerac," libretto by W. J. Henderson, is soon to be published.

THE first rehearsal for the Triennial Handel Festival, London, will be held May 11th. The chorus will number twenty-seven hundred voices.

THE fifteenth annual convention and music festival of the New York State Music Teachers' Association will be held at Troy, June 23d to 25th.

AN international congress for historical science was held in Rome last month. A special group on the History of Music was included in the program.

DURING the month of May a Beethoven Festival will be held at The Hague in which the nine symphonies will be given in the order of their composition.

BACH'S "Magnificat" will be a feature of the closing concert for this season given by the Mendelssohn Club of Philadelphia, W. W. Gilchrist, conductor, May 8th.

THE number of performances in the season of opera just closed in New York City was ninety-one, of which Wagner's operas furnish twenty-seven and Verdi's twenty-one.

WEINGARTNER, the conductor and composer, has lately appeared in Berlin in the rôle of pianist, in a sextet for piano, string quartet, and double bass, which is his Op. 33.

A WORK of interest to Chopin admirers is soon to be published, containing 512 hitherto unpublished letters written by the composer. They were in the possession of his niece.

AN admirer of Arthur Nikisch has given \$2500 to found a scholarship in the Leipsic Conservatory in honor of the great conductor. The prize will be for musical composition.

THE Pittsburgh Orchestra, Victor Herbert, director, closed its eighth season, with a record of sixty-five concerts, at home and abroad. The amount of deficit is less than last year.

THE official report of the Paris opera season shows receipts, from March, 1902, to February 28, 1903, of over \$1,000,000. In addition to this there is the government subvention of as much more.

A GREAT music festival has been planned for England next year, in which all the celebrated composers of the past and present are to be represented. The festival will consist of six concerts.

THE Royal Choral Society, of London, numbers 860 singers. During the past six years 870 applicants have been accepted and 1430 rejected. Sixty singers have been members for upward of twenty years.

THE management of the Prinz Regenten Theater at Munich believe in rehearsals. There were twenty-eight rehearsals of "Die Walküre," Siegfried is now in rehearsal, and at present three are held every week.

A MUSIC FESTIVAL was held at Toronto, April 16th to 18th, directed by Sir Alexander Mackenzie, director of the Royal Academy of Music, London, who is now touring Canada. A guarantee fund of over \$30,000 was raised.

A RICHARD STRAUSS festival is to be held in London, June 3d to 9th. The Concertgebouw Orchestra, of Amsterdam, a famous organization, has been engaged. Some of the concerts will be conducted by the composer.

FREDERICK BOSCOVITZ, a Hungarian by birth, but a resident of the United States for many years, and a composer of many popular piano pieces, died in Denver in March, aged 67. He was said to be the last living pupil of Chopin.

THE next convention of the Ohio Music Teachers' Association will be held in Cleveland during the last week in June. Mr. N. Coe Stewart, of Cleveland, is president of the Association, and Wilson G. Smith chairman of the program committee.

THE indications are that the citizens of Chicago will subscribe the \$750,000 asked for the Chicago Orchestra to build an auditorium as well as form a permanent fund for the maintenance of the orchestra. Several persons subscribed \$10,000 each.

THE twenty-sixth convention of the Indiana Music Teachers' Association will be held in Richmond, Ind., June 23d to 26th. At least 600 professional musicians are expected to be in attendance. Mr. J. S. Bergen, Lafayette, Ind., is the secretary.

THE new buildings for the Cincinnati College of Music are being pushed to completion. The concert hall for the use of the college recitals will have a seating capacity of 800. It will contain a new organ, and a stage equipped for operatic performances.

FOR nearly twenty-five years a feature of the week preceding Easter Sunday with the Swedish colony in Lindsborg, Kans., and vicinity has been a festival performance of Handel's "Messiah." The chorus consists of about five hundred voices, and is assisted by an orchestra.

THE Minnesota State Teachers' Association has engaged the Boston Festival Orchestra, Emil Mollenhauer, conductor, to assist in its second annual convention, to be held in Minneapolis, May 7th-9th. One of the recitals given by the association will consist of works by local composers.

A BACH FESTIVAL will be held in Bethlehem, Pa., May 11th to 16th. The Philadelphia Symphony Orchestra will furnish the accompaniments and orchestral numbers. The program is made up of Bach's Oratorios and "Passion Music." Mr. J. Fred. Wolle is the director of the festival.

A MUSIC trade paper says that the demand for piano-players (mechanical) is steadily increasing. According to the views of some musicians, an increase in this kind of business makes an increase in the number of persons who wish to know how to play without the intervention of a machine.

DEALERS in wire for piano-strings note an increased demand for steel strings wound with copper wire for the low bass strings of the piano. The claim is made that these strings are more vibrant and give a bigger volume of tone and a more brilliant quality than the iron-wound strings used by some makers.

A RUSSIAN nobleman, Prince Joussouppoff, who has a magnificent art gallery in his palace, has just built a private theater in connection with his residence at a cost of \$300,000. The czar and many members of the court were present at the dedication, when selections from "Faust" and "Traviata" were given.

THE thirteenth annual May festival of the Connecticut Music Teachers' Association will be held in New Haven, May 4th to 6th. A feature of the occasion is Verdi's opera "Aida," to be given by the Gounod Society of New Haven, under the direction of Mr. Emilio Agramonte. The opera will be given in concert form.

THE heirs of Paganini have offered to sell to the city of Genoa, for \$34,000, the great violinist's collection of medals and testimonials given to him by various rulers of Europe, and some violins and violas. If the city does not purchase the collection, it will be offered to the State; if the latter does not buy, it will be offered to the public.

THE third annual convention of the Sinfonia, an organization of male music students of the United States, will be held at the Ithaca Conservatory of Music, Ithaca, N. Y., May 18th-20th. Delegates from six chapters will be present. Ralph H. Pendleton, New England Conservatory of Music, Boston, is the secretary of the general organization.

THE Covent Garden Opera Season began April 27th. The hour for beginning the long Wagner Operas varies. "Das Rheingold" begins at 8.30 P.M., "Die Walküre" and Siegfried begin at 5 P.M., and "Die Götterdämmerung" at 4 P.M. An interval for dinner will take place after the first acts of the last three named. The orchestra will consist of about 100 players. Dr. Richter will conduct the Wagner Cycles.

THE directors of the Philadelphia Orchestra give some interesting details in their report of the season which has just closed. Seventy-one concerts were given, twenty-eight outside the city. The deficit this year is heavy, although less than last year. A call is made to increase the guarantors' fund to \$100,000. It is certainly uphill work to organize and maintain a symphony orchestra of the first rank in our American cities.

THE city of Muncie, Ind., held a successful music festival, April 23d and 24th. A general organization of the musical forces of the city and vicinity was made and a hearty support accorded to the festival. A chorus of three hundred and fifty voices, accompanied by fifty members of Victor Herbert's orchestra and thirty local musicians, formed the musical forces of the Festival. There were two choral and one orchestral concerts. This speaks well for a city of about 30,000 inhabitants.

IN planning for summer trips the music-teachers of the East, South, and Central West should not forget the next meeting of the Music Teachers' National Association at Asheville, N. C., July 1st to 3d. The program is not yet ready to announce, but it is sure to be interesting and helpful to all who attend. Asheville is a delightful place to visit summer as well as winter, the elevation of the country, 2200 feet above sea-level, giving a cooler temperature than would be expected from its southern location. Mr. Rossiter G. Cole, Chicago, is president; Mr. Francis L. York, 240 Woodward Avenue, Detroit, Mich., secretary.

A MUSICAL setting of Euripides' tragedy "Iphigenia in Tauris," by Dr. H. A. Clarke, of the University of Pennsylvania, was given in Philadelphia, April 28th and 29th, by undergraduates of the University, in the performance. A large auxiliary chorus assisted in the Greek manner, a mixture of simple melody and recitative, and were accompanied by a string quartet and flute. Full orchestra was used in the accompaniment of the general chorus parts. Some years ago Dr. Clarke wrote music to the "Acharnians," which was produced in Philadelphia with great success.



# PUBLISHERS' NOTES

## NEW PUBLICATIONS FOR MAY.

GRADE III.—“Melodious Studies in Style and Mechanism,” by P. A. Schaecker. These studies cover the complete ground of technic. There is one study each for scales, arpeggios, octaves, thirds and sixths, trills, and staccato chords. The price is \$1.25, complete, retail. “Matushka,” by H. Engelmann. A Polish dance of equal merit to the celebrated one of Scharwenka, but not quite so difficult. Price, 30 cents, retail.

BETWEEN GRADES III AND IV.—“Scottish Tone-Picture,” by Edward Macdowell. A new edition of this celebrated composition. Price, 40 cents, retail.

GRADE IV.—“The Sphinx,” by H. Engelmann. A characteristic Egyptian march. Price, 60 cents, retail.

\*\*\*

“FIRST STUDIES IN THE CLASSICS” is on the market, and therefore the special-offer price for this book is now withdrawn. The volume is without doubt the most valuable collection of interesting classics that has ever been issued. Every piece has been selected with the greatest care, and there is not a dull page in the book from cover to cover. The pieces range from Grade II to IV in the scale of X.

\*\*\*

“LITTLE HOME-PLAYER” is another volume which has just been issued and was on the special offer for last month. The special-offer price is also now withdrawn. This little book has proved quite a success. It contains no less than twenty-eight pieces, and retails for 50 cents. The pieces can all be played on either the organ or piano. It makes a nice collection in the hands of a pupil who has just finished the instruction book.

\*\*\*

WE are very glad to announce that the “Leschetizky Method” as presented by Marie Prentner is at last completed, and that it will be delivered to those who have subscribed for the work in advance, about the time the May issue is sent out. At this writing the book is almost ready for delivery. We feel grateful for the patience that has been shown by the advance subscribers. We had no idea that the work would be so long in press, but the difficulty has been owing to the proofs’ being sent abroad and the numerous corrections that it was necessary to make.

We would recommend the book to anyone who is at all interested in piano-technic. It is far in advance of anything in this line that has ever yet been issued. The special-offer price of the book is now withdrawn.

\*\*\*

RECOGNIZING the fact that Physical Culture to-day is receiving more attention than ever before, we have made arrangements with two of the most important magazines to club with THE ETUDE at a very low price for a short time.

We will offer the magazine, *Physical Culture*, together with THE ETUDE, both for one year, for \$2.00. *Beauty and Health*, a magazine devoted exclusively to the cultivation of the physical power and beauty of women, we offer with THE ETUDE, both for one year, for \$1.75.

*Physical Culture*, the first-mentioned magazine, is published monthly, and is devoted to subjects pertaining to health, vitality, muscular development, and the general care of the body.

\*\*\*

NOTICE will be given in the June issue with regard to the return of all “On Sale” music sent out during the season. We expect a settlement at least once a year, and we designate the end of the teaching season, during June or July, as that one time.

To those teachers who desire to teach during the summer months (in some sections there is more activity during these months than any other time in the year) we would say that our large force of clerks is, outside of vacations, intact, and we are better able to make satisfactory selections for music “On Sale” during the summer months perhaps than at any other time.

Send for our circular explaining our “On Sale” plan. Any of our patrons who desire to not make their returns during the summer months can, by the payment of a certain percentage in cash, retain their package for a longer time. Full information with regard to this will be given with the June 1st statements.

\*\*\*

THERE is a great demand during the summer months for reed-organ music. The house of Theodore Presser has perhaps the most valuable catalogue of sheet music and studies for this instrument. We should be glad to make selections at our regular professional discounts, to be used from and kept during the summer months, and as much longer as our patrons might desire.

Our catalogue of music for this instrument includes that well-known reed-organ method by Charles W. Landon, a set of reed-organ studies by the same author, and a number of compositions especially written and arranged.

\*\*\*

TO THOSE of our subscribers who desire profitable employment during the next few months, we would suggest that they act as solicitors for THE ETUDE in their respective localities. By making short trips to nearby sections as well, the summer vacation might be made quite profitable. We should be glad to send a pamphlet giving full information to those who desire to become agents.

If it is not possible for you to devote your entire time to this work, our premium list offers most liberal inducements for the sending of only a few subscribers to this journal.

\*\*\*

THE publishers of this journal conduct the largest sheet-music and music-book supply-house direct from publisher to teacher. Our publications are carefully and intelligently prepared for educational use. Our stock is the most complete and best selected, particularly for school and teachers’ use. Our discounts and our terms are very liberal. We are the originators of the “On Sale” plan. Our every move is to the teacher’s advantage. Our force of employees is large and efficient, which means promptness in the filling of orders. Large and small orders receive the same attention. Postal-card order-blanks are supplied by us, which prepay your order to us.

The next time you want only one piece, try this house. You will receive the music by return-mail, and a return postal card will be inserted with it for your next order. We ask only a trial.

\*\*\*

THE ETUDE MUSIC STUDY CLUB appeals very strongly to teachers as an educational movement that they find valuable to their pupils. We call the attention of our readers to a report of a club of students printed in the column devoted to the “Teachers’ Round Table.” We have added some studies in musical biography in the nature of regular lessons, the first of which will appear in the June issue, the article in the issue being introductory. Pupils who will follow these lessons in History, Theory, and Biography will become better musicians because they know more about music. While a number of teachers have availed themselves of our course of study, there are still many who are not connected with our club. During the month of May we hope every teacher who reads THE ETUDE will send for our circulars and special leaflet for teachers’ use with clubs.

\*\*\*

TEACHERS who are interested in vocal music should examine “THIRTY-TWO ELEMENTARY SONG-STUDIES” for medium voice, Op. 24, by Frederic W. Root, which is now on the market. Op. 26, for low voice, by the same composer is in preparation, and will be ready

some time during May. Vocal teachers have great trouble in finding material for foundation work with pupils, particularly of the nature of songs. When he examines new songs he finds them too advanced for beginning pupils; besides they lack direct educational qualities. Mr. Root’s “Song-Studies” are designed to meet just this want. We advise their use in place of the well-known Sieber “Eight-Measure Studies,” as being newer and better adapted to modern methods of instruction. They supplement Mr. Root’s “Introductory Lessons in Voice-Culture,” which has been so well received as a first teaching book in singing. The two works form a part of a comprehensive work in Voice-Culture entitled “Technic and Art of Singing,” which shall furnish teachers with the necessary material for a systematic course in Voice-Culture.

We want to introduce these works with energetic up-to-date teachers, and we shall be pleased to send them for examination. The regular price of “Elementary Song-Studies,” Op. 25, is 50 cents, postage paid. Advance orders for Op. 26 will be taken during May at 25 cents, postpaid, if cash accompanies the order. Customers whose accounts are in good standing may have the amount charged to them; in this case postage is additional.

\*\*\*

PARTIES desiring music for the above service will find our stock of anthems, solos, and services complete, and we will be pleased to send same “On Selection,” to be returned within thirty days.

\*\*\*

MUSIC IN THIS ISSUE.—Pieces for a great variety of tastes, for advanced players and for those who have been studying but a short time, for the choir and for the concert-singer. The transcription of “Dixie Land,” by Robert Goldbeck, gives a brilliant salon piece, based on a favorite American melody. Macdowell’s “Scottish Tone-Picture,” new edition, will be welcomed by good players who are looking for something effective for recital and concert use. The duet, “Gipsy Serenade,” by Dequin, is just right for two players of moderate ability. It is very effective, with a snappy rhythm that will hold the attention. Williams’ “In the Park” is just the piece for teachers to use with a good pupil, as it is interesting as well as a technic builder. “Grandmother Brown” is a fine encore song, or can be used as a light number in a set of songs. It is by L. F. Gottschalk, one of the most popular American composers. Those of our readers who are connected with choirs or have any need for a good sacred song will be glad to use Mr. Fairclough’s setting of “There is a Blessed Home,” which is one that will suit any congregation.

\*\*\*

WE have just issued a new edition of “Beethoven Selections.” This collection formerly sold for \$1.50, but, with the new edition, the price has been reduced to \$1.00. It is attractively bound, with stiff paper cover, contains fourteen of Beethoven’s most popular compositions, which, if purchased separately in sheet form, would cost nearly \$6.00. Our special price for this month only is 50 cents per copy postpaid, if cash accompanies the order; otherwise postage will be charged extra.

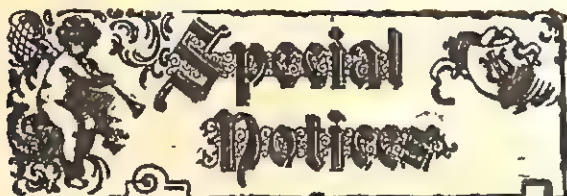
\*\*\*

NUMEROUS complaints have been made about express companies’ collecting charges of the buyer when the transportation had been prepaid. We ask our customers always to examine, carefully, packages received from us by express. We use two labels in shipping by express: one reads: “Express Collect”; the other: “Prepaid.” In case the latter label is used, refuse to pay any charges and notify us at once.

Our rule is, when shipping by express, to prepay charges, if, by so doing it will be cheaper for the customer; otherwise shipment is made “Express Collect.”



## THE ETUDE



Special notices are inserted at a cost of five cents per word, cash with order. Do not have replies directed to this office.

"LITTLE CORPORAL MARCH," BY LENZBERG, IS now an established favorite with teachers. It is a bright little march with an irresistible swing, published by the Equitable Publishing Company, Baltimore, Md.

JUST NOW, AT THE OPENING OF THE SPRING SEASON, the most appropriate time, we offer the well-known Korona Cameras as premiums for obtaining subscriptions to THE ETUDE. For 15 subscribers we will give the Korona No. 1, taking a picture 4 x 5; or, for 20 subscribers, the same camera taking a picture 5 x 7.

This camera, while simple, yet contains sufficient range and movement to make it of use for all kinds of outdoor and indoor photography. The dimensions of the 4 x 5 are: 2 7/8 x 6 x 6. It weighs two pounds and two ounces. The bellows capacity is 7 inches.

"THE MIDNIGHT FLYER" MARCH AND TWOSTEP, issued by E. T. Paull Music Company, was specially composed, arranged, and dedicated to the Brotherhood of Locomotive Engineers of the United States, and is having a tremendous sale. Fifty thousand copies of this piece was ordered the first month. Special rates are offered to readers of THE ETUDE if they will write E. T. Paull Music Company, 46 West Twenty-eighth Street, New York. See their column "ad." in this issue of THE ETUDE.

FOR SALE—VIRGIL PRACTICE CLAVIER IN GOOD condition. Address: S. G., care of ETUDE.

WILL PAY \$15 FOR VIRGIL CLAVIER IN GOOD condition. A. M. Oliver, Laramie, Wyo.

WANTED—"WHAT IS MUSIC?" RICE; "MUSIC OF the Bible," Stainer; "Reports of Ohio M. T. A.," years of 1895, '96, '97, '98, '99, '01, '02. State price, Samuel Adams, Kenton P. O., W. Va.

FOR SALE (\$5000)—THE LONG-ESTABLISHED MUSIC Business of Sep. Winner & Son, 1736 Columbia Avenue, Philadelphia. A long lease will be given on present location (at \$30 per month). This is a rare chance for anyone wishing a nice retail business. Address: Amelia S. Winner, 1736 Columbia Avenue, Philadelphia, Pa.

WANTED, BY A YOUNG MAN, POSITION AS PIANO instructor in private boarding school or academy. Good references. Certificate of proficiency from University of Pennsylvania. Address: Henry R. Vedder, Chester, Pa.

WANTED—TO BUY A SECOND-HAND, TWO-MANUAL pedal-bass reed-organ, in good order. Mason & Hamlin "Liszt" organ preferred. Must be a bargain for cash. Name lowest price. No jockeying. Address: Mrs. M. F. Miller, Indianapolis, Iowa.

## TESTIMONIALS.

The Beethoven number of THE ETUDE is of unusual interest and of permanent value; it is the most interesting and best written of all the English and American music journals which have been published for many years past.—Mary Venable.

Allow me to express my appreciation of THE ETUDE as a channel of instrumental and vocal helpfulness. I think it a valuable messenger to both teacher and student.—Caroline Washburn Rockwood.

The Beethoven number of THE ETUDE is the finest issue of any musical paper I have ever seen.—Maurits Leejson.

As a voice-teacher, I wish THE ETUDE could be read by every vocal student in America. THE ETUDE is a library of useful and practical knowledge to students of music in every department of the art. The other day a musician said to me: "I consider that THE ETUDE imparts more musical information to persons studying music than any other paper in the United States." Although THE ETUDE is new, still it is evident that the leading aim is to diffuse substantial, reliable information in all departments of music. Success to THE ETUDE!—J. Harry Wheeler.

"Descriptive Analyses," by Perry, is no. only a very helpful work, but an interesting book to read. Often when a few friends are in and I play, I first read the story. How much more the music is enjoyed, when one knows what the writer was thinking when composing!—M. B. Jakcay.

The "On Sale" collection of music has been received, and I am more than pleased with it. The topography and editing are beautifully done, to say nothing of the elevating contents of every piece and collection.—J. Hillary Taylor.

I do not see how anyone studying music could get along without THE ETUDE. It improves every year, and is in itself an educator.—Mrs. C. M. Corry.

I have received your first package of monthly "On Sale" music, and am very much pleased with it; think it a fine idea, and one that every teacher, especially those in the rural districts, will appreciate.—Stella M. O'Reilly.

I have received "First Parlor Pieces," and consider it a fine selection for beginners on the piano.—Mrs. W. N. Condel.

Since the commencement of my career as a music-teacher, about seven or eight years ago, I have patronized a number of dealers, but none with the satisfactory results that accompanied every order, as well as the prompt manner in which you have sent me music. How could anyone be other than pleased?—Tom Coleman.

I am very much pleased with your new edition of Chopin's Waltzes.—Mrs. A. Pilger.

I have received "Musical Essays," and am more than pleased with it. I consider it worth several times the price asked.—E. F. Harford.

I have received "Musical Essays," and think it is a valuable work to keep in one's library.—H. L. Yerrington.

THE ETUDE is deservedly popular, and undoubtedly the most comprehensive musical publication extant.—Mrs. L. Geiger.

I take particular pride and pleasure in recommending THE ETUDE to everyone I know is interested, and wouldn't be without it myself for three times the price of the subscription.—A. Zickler.

THE ETUDE has been my constant adviser for nearly ten years.—Grace Carpenter.

## HOME NOTES.

THE Ohio College of Music has lately been opened in Youngstown, O. Charles Liebman is the president.

MR. J. HARRY WHEELER, of New York City, will teach singing in Nashville, Tenn., during May and June.

MR. E. R. KROEGER, of St. Louis, gave a series of Monday afternoon recitals during March, his programs covering a wide range of classic and modern composition. The last concert was devoted to Mr. Kroeger's own works.

THE Brockton, Mass., Choral Society, Sig. A. Rotoli, conductor, gave the third concert of the season, March 28th.

THE first subscription concert of the Schumann Club, Saginaw, Mich., was given March 16th. Mr. A. W. Platte is the conductor of the club. "Miriam's Song of Triumph," by Schubert, was the principal choral number. Handel's oratorio, "Samson," will be given in June.

A CONCERT in memoriam of Mr. J. H. Hahn, founder of the Detroit Conservatory of Music, Detroit, Mich., was given in that city, March 25th. The program was selected from compositions of Mr. Hahn.

THE ninetieth concert of the Philharmonic Society of Dayton, O., W. L. Blumenschein, director, was given March 24th. A miscellaneous program, vocal and orchestral, was given.

DR. HENRY G. HANCHETT will not teach at Chautauqua this year, but will have his studio in New York City open part of the summer.

MR. R. L. HASLUP, of Baltimore, gave the first public recital on the new Möller organ in the First Christian Church, Hagerstown, Md., April 3d.

THE Mozart Society of Fisk University, Nashville, Tenn., H. H. Wright, conductor, gave Coleridge-Taylor's "Hiawatha" April 7th in the university chapel. The chorus numbers seventy voices.

MR. CHARLES SANFORD SKILTON, of the New Jersey State Schools, Trenton, N. J., gave a series of lectures at the Public Library during this season. March 31st the subject was "Music in America." March 14th Mr. Skilton gave a recital at the school on "Music of Norway," play Enna, and Olsen.

PUPILS of Mr. William Sherwood gave an Invitation Program, at the Sherwood Music School, Chicago March 11th. Mr. Sherwood has had a very busy season this year, both in playing and teaching. A report that he intended to quit the concert platform grew out of some misstatements in a local newspaper. Mr. Sherwood's teaching season at the Chautauqua Assembly will be an extremely busy one.

A MAY Music Festival was held in Lead City, S. Dak., May 1st and 2d, under the direction of Mr. Garnett Hedge. A chorus of three hundred voices assisted.

THE Alpha Sigma Chapter of the Sinfonia Fraternity (male music students), of the Broad St. Conservatory, Philadelphia, opened their new rooms in the Conservatory building March 18th.

A LECTURE recital with songs by women composers was given by Mr. Horace P. Dibble, St. Louis, March 26th.

A "HISTORICAL RECITAL" was given by the "Progressive Pianoforte Club" of the Indianapolis Piano College. The program was taken entirely from Beethoven's compositions.

WE ENCIRCLE THE WORLD

PRINCESS HIP STYLE 568 Price \$2.50

PRINCESS HIP STYLE 472 Price \$1.00

PRINCESS HIP STYLE 586 Price \$2.50

PRINCESS HIP STYLE 830 Price \$5.50

PRINCESS HIP STYLE 821 Price \$4.00

SEND FOR THE Royal Blue Book

SOLD BY DEALERS EVERYWHERE

**ROYAL WORCESTER BON-TON CORSETS**

THE PRINCESS HIP LEADS ALL STYLISH CORSET EFFECTS.

ROYAL WORCESTER CORSET CO.

CHICAGO ILL. WORCESTER MASS.



## QUESTIONS AND ANSWERS

E. S.—The singers in a choir should keep steady time rather than strict time; that is, the movement should be rhythmic, not mechanical. If it is not practicable for the leader to beat time so that all the members of the choir can see him, then each member ought to keep his own time in some way, except that it is not good or her own time in some way, except that it is not good form to make the beating noticeable; neither is it right to tap the foot on the floor, to sway the body or the head. An imperceptible movement of the forefinger or a movement of the toes, inside the shoe, are useful means for keeping the movement steady. Every member of the choir should count the time *during rests*, at the same time following the other voices or the organ so that the attack after a rest is sure and right to the beat.

2. We cannot indicate a remedy for the dragging of which you complain, since you do not indicate the character of it. Very likely you have not enough *swing* in the music to give life. It is not *fast* singing that carries the impression of an animated interested rendering. It is a question of accent and rhythm. Suppose you are singing a piece in  $\frac{3}{4}$  time. That requires two accents to the measure, but the second is not so strong as the first. Perhaps you give two strong accents in each measure. If the time be fast, practically only two beats to a measure, only one strong accent. Watch this in every piece in  $\frac{3}{4}$  time sung rapidly. In  $\frac{2}{4}$  time, rather fast only *one* accent, and if the time be fast only every other accent is noticeably strong, thus:

"Awake! Awake! Awake! Awake  
And God shall give thee light."

The strong accents fall as marked in italics; the real time signature is  $\frac{3}{8}$ , not  $\frac{3}{4}$ . A common fault is to sing repeated notes, particularly if the note-values are the same, with the same stress of voice. Always lighten the attack in such cases. Take a line from one of Gounod's anthems: "Send out Thy light," sung to the note F, repeated four times.

The average choirsinger puts an accent on each note. It is much better if the strong accent is on "send," none on "out," and "Thy," and a little lighter on "light." If a congregation drags, lighten up the attack, don't hold notes over their value, don't sing rests, and drop out half the strong accents, so as to get and keep a noticeable swing.

S. M.—1. Mr. S. Coleridge Taylor, a prominent English composer, has some negro blood in his veins.  
2. Saint-Saëns received some inspiration from Algerian sources.  
3. In Gottschalk's "Last Hope" play the grace-notes before the count.

A. W.—1. "Daybreak," by Fanning, can be sung by the average amateur chorus; so also can Macfarren's cantata "May-Day." Much depends upon the director and his ability to help the singers learn their parts. "Daybreak," by Gaul, is a good setting of the text quoted, and can be done by an amateur chorus.

2. The Bridal Chorus from Cowen's "Rose Maiden" begins "Tis thy wedding morning."  
3. Raoul Pugno is pronounced Rah-ool Poinyo; Dohnanyi, Do-nan-yi; Kroeger, Kray-ger.


H. R. E.—Liszt is pronounced like our English word "list."

F. M. P.—Syncopation is displacing the accent from a regularly accented or strong beat to a weak beat; for example, in  $\frac{3}{4}$  time the accents come regularly on first and third beats. Occasionally composers put a special accent on the second or fourth beats; sometimes the notes in a measure are of different value, thus: One, a quarter; two and three, a half; four, a quarter. Naturally the second note in the measure would seem the stronger since it has the greater duration. This applies also to notes tied over from one measure to another. In anthems or part-songs one of the voices frequently enters on an unaccented beat, perhaps of a value of more than a beat. In this case the attack would almost certainly be with an accent, giving the syncopated effect. "Rag-time" is a species of syncopation.

S. S. B.—The metronome marking a quarter note equals 100, indicates that 100 beats are to be given in a minute; a quarter note or its equivalent getting one beat; a half note equals 100 indicates that a half note is to have one beat, and that 100 are to be played in the time of a minute. The metronome is run by clockwork, and the scale with sliding pendulum is supposed to have been carefully worked out, so that there shall be the number of beats to the minute which the pendulum marks.

F. E. S.—1. In  $\frac{3}{4}$  time the accent is on the first and third beats, the former being the stronger; in  $\frac{2}{4}$  only one accented beat, the first; in  $\frac{3}{4}$ , one accent the first;

(Continued on page 200.)



NAME ON EVERY PIECE

### LOWNEY'S

#### CHOCOLATE BON-BONS

The Delicious Quality, Delightful Flavors, and Perfect Purity of these famous confections have made for them a phenomenal popularity

#### Annual Sales Eight Million Packages

Lowney's Candies in the original sealed packages are Guaranteed to be in perfect condition, or money refunded.

If your dealer does not keep them, write to us.  
THE WALTER M. LOWNEY CO., BOSTON, MASS.



### MENNEN'S BORATED TALCUM TOILET POWDER

A Positive Relief For PRICKLY HEAT, CHAFING, and SUNBURN, AND ALL AFFLICTIONS OF THE SKIN.

"A little higher in price, perhaps, than worthless substitutes, but a reason for it." Removes all odor of perspiration. Del. after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's this or get it Sample Free. GERHARD MENNEN CO., Newark, N. J.

## BREATH CONTROL FOR SINGERS

THE EATON BREATHING TUBE not only gives unlimited breath control for singers and speakers, but is a certain cure for weak lungs and throat troubles.



Send for descriptive circular to the  
NEW YORK HEALTH SUPPLIES CO.

489 Fifth Avenue, New York City

## A TONIC Horsford's Acid Phosphate.

Half a teaspoonful in half a glass of water, refreshes and invigorates the entire system.  
A wholesome tonic and nerve food.  
Genuine bears name Horsford's on wrapper.

## THE BENTLEY PIANO

pleases particular people, and is sold at popular prices.

"My character's upright, I am pure in tone,  
While others pull wires, I have strings of my own;  
E'en my hammers are felt, so great is my power,  
I'm the Bentley Piano, the talk of the hour."

If your dealer does not keep this piano or will not get it for you, write to me, please.

H. D. BENTLEY, Freeport, Ill.

NEVER SLIPS  
nor TEARS

# The Velvet Grip

GEORGE FROST CO., Makers, Boston, Mass., U. S. A.

EVERY PAIR  
WARRANTED

## SAVES HOSIERY

HOSE CUSHION  
BUTTON  
SUPPORTER

LOOK FOR THE NAME  
ON EVERY LOOP

If your Dealer does not sell you this  
Supporter he does not sell the Best.

Patent Sustained by U. S. Court of Appeals

Sample pair, by mail, 25c.





(Continued from page 199.)



**Certificate**  
OF AN  
**Eminent**  
**CHEMIST.**

**I HAVE MADE A CAREFUL  
CHEMICAL ANALYSIS OF**

**Sozodont**  
for the Teeth,

**AND FIND NOTHING INJURIOUS  
OR OBJECTIONABLE IN ITS COMPO-  
SITION.**

*Julius G. Rohle, M.D.*  
Analytical Chemist

**FOR TWO SCORE YEARS AND TEN**

Genteel Americans have cared for  
their teeth with no fear of Acid,  
Grit or other injurious substances

BY THE USE OF

**SOZODONT**

## Boston Musical Bureau

218 TREMONT ST., BOSTON

HENRY C. LAHEE, Manager

Supplies Conservatories, Schools, and Colleges  
with teachers of MUSIC, ORATORY, etc., also Churches  
with Organists, Singers, and Directors.

NOTE.—A handbook containing a carefully compiled list of  
Noteworthy Musical Productions; Great Organs in Europe  
and America; Date of Birth and Death of Famous Violinists,  
Pianists, and Singers, will be sent to any address on receipt of  
ten two-cent stamps.

## Mason & Hamlin PIPE ORGANS



Embodying the latest improvements in Pipe Organ building,  
including an improved tubular Pneumatic  
Action of great value.

### STYLE 2. TWO MANUALS AND PEDALS

Compass Manuals from CC to c/4—61 Notes.  
Compass Pedals from CCC to F—30 Notes.

Also 100 popular styles of Reed Organs  
including the celebrated "Liszt" models.

Send for Illustrated Catalogue

**Mason & Hamlin Co.**

CAMBRIDGEPORT, MASS.

if the time be slow, a slight accent is given on the third beat; in  $\frac{3}{8}$  time accent the first beat (2 beats to the measure) only if the time be fast; in slow time accent first and fourth beats;  $\frac{3}{4}$  time follows the general rule of  $\frac{3}{8}$ ; in fast movement, three beats to the measure, accent the first beat, the third very lightly, if at all; if the time be slow, nine counts to a measure, a slight accent on the first count and on the seventh.

2. Do not accent other than accented beats unless specially marked by the composer.

3. The chord of the seventh consists of a root, and the third, fifth, and seventh above that root. It is dissonant; hence requires a resolution of the dissonant interval, the seventh, which usually moves downward to the next degree.

4. We answer queries from all subscribers to THE ETUDE, but do not promise to publish replies unless the queries be of general interest.

N. D.—All good elementary piano instructors furnish the rudimentary material necessary for the first lesson. In "First Steps in Pianoforte Study," for instance, you will find just what you require, a diagram of the keyboard with the names of the keys given. From such a diagram you will have no difficulty in making the necessary explanations.

M. M.—1. By after-pedaling or syncopated pedaling is meant that use of the pedal by which chords and other passages are bound together which could not otherwise be played legato. It is managed in this manner: the chord is first struck, then the damper pedal is pressed down immediately after, and the hand is lifted; the pedal is kept down until the following chord is struck, when it is simultaneously released; this operation is continued indefinitely, all the chords thus being bound together.

2. The terms "vorschlag" and "nachschlag" are used in contradistinction. The term *vorschlag* is applied to an *acciaccatura* or *appoggiatura*, a grace-note occurring on a beat and displacing the principal sound. *Nachschlag* is applied to a similar grace-note which occurs after a beat and does not displace the principal sound.

A. A. F.—In the "Shadow Dance," by Macdowell, the long pedal-point you refer to will be sustained by the sustaining pedal if the piece is played on a grand piano having such a pedal. On an ordinary piano it must be sustained as well as possible by the damper-pedal. In no case must this note be struck repeatedly.

L. M. D.—It is best to finger the melodic and harmonic forms of the minor scale alike, in all keys. Wherever possible the fingering of the minor scale follows that of its parallel major.

### RECITAL PROGRAMS.

#### Pupils of Broad Street Conservatory, Philadelphia.

Neapolitan Boat Song, Wachs. Second Mazurka, Godard. Hymn of the Nuns, organ, Wely. Impromptu Mazurka, Lack. Intermezzo, Szallt. Valse Gracieuse, Niewiadomski. Good Night, song, Nevin. Barcarolle, Wachs. Erotik, Grieg. Valse, Op. 69, No. 1, Chopin. Barcarolle, F minor, Op. 30, No. 1, Rubinstein. Galatea, Jensen. Valse, a la bien Aimée, Schutt. Nocturne, B-flat, Paderewski. Fantasia Impromptu, Chopin. Nocturne, Op. 55, Chopin. Nocturne in G, Combs. Valse de Concert, in D-flat, Wieniawski.

#### Pupils of Gustav L. Becker: Beethoven Musicale.

Concerto in C, Op. 15; Variations on a Russian theme; Sonata Pathétique, Op. 13, C minor; Variations on an original theme, Op. 34; Funeral March from Sonata, Op. 26, A-flat; Sonata Appassionata, Op. 57, F minor; Variations and Finale from the Kreutzer Sonata.

#### Pupils of Walter de Prefontaine.

Largo, piano and organ, Handel. Fifth Nocturne, Leybach. Con Amore, Beaumont. Le Carillon, 4 hands, Ringuet. Last Night, song, Kjerulf. The Black Forest Clock, Heins. Pussy Willow, Read. Roguishness, Lange. Gavotte Celebre, 4 hands, Bach. Violets, song, Ellen Wright. On the Meadow, Lichner. Le Reveil, Gobbaerts. Festival Procession March, 4 hands, Rathbun.

#### Pupils of Mrs. Langlie.

Silver Bells, Op. 66, Weyts. Happy Farmer, Schumann. Air de Chasse, 6 hands, Czerny-Gurlit. Second Mazurka, Op. 54, Godard. Schoolroom March, Mathews. Tarantella, Op. 26, No. 11, Brandt. Sunset Nocturne, C. Read. A Walk in the Fields, Op. 225, No. 1, Sartorio. Ave Marie, Bach-Gounod. Picnic Dance, Spindler. Scherzo, B-flat minor, Chopin. Charge of the Uhlans, Bohm. Une Petite Fleur, Voss. Dance of the Fairies, 2 pianos, 8 hands, Fowler. Shooting Stars, Mazurka, Op. 375, 6 hands, Behr. Picnic Dance, Spindler. Le Carillon, 4 hands, Ringuet. Flight of the Bees, Op. 356, Koelling. Second Valse, Op. 56, Godard. The Witches' Dance, Op. 31, No. 5, Concone.

#### Pupils of Virginia Female Institute.

Kappa Delta Sigma March, 2 pianos, 8 hands, Webb. The Flowers' Cradle Song, song, Gaynor. The Two Larks, Leschetizky. Fourth Mazurka, Godard. Nymphs and Shepherds, song, Purcell. Spring Song, Henselt. Arabesque, Meyer-Helmund. Harp Éolienne, Kruger.

#### Pupils of Mrs. W. K. Cone.

Silvery Waves, Wyman. The Mystic Shrine Patrol, Meyer. Lullaby, song, Mozart. Over the Ocean Blue, song, Petrie. Valse, Op. 51, No. 5, 4 hands, Löschhorn. A Little Song, Lieber. Valse, Op. 51, No. 12, 4 hands, Löschhorn. It Was a Lover and His Lass, song, Morley. The Gondoliers, Nevin. Melodie, Op. 8, No. 3, Paderewski.

#### Pupils of Sternfeld Studio.

Arabesque, Burgmüller. Butterfly, Lege. Santa Claus Guard, Krogman. The Pink, Lichner. Doll's Dream, Oesten. Valetta, Krogman. Tulip, Lichner. Marguerite, Lange. Idillo, Lack. Madrigal, Lack. Elfin Dance, Jensen. Fifth Nocturne, Leybach. May Has Come, Bohm. Gipsy Serenade, Franz Behr. Scarf Dance, Chaminade. Valse Caprice, 2 pianos, 4 hands, Rubinstein. Minuet, Paderewski. Flatterer, Chaminade.

#### Pupils of C. J. Schubert Conservatory.

Second Valse, 4 hands, Godard. The Red, Red Rose, song, Hastings. Edelweiss, Lange. Abendglocken, Bohm. Coronation March, Meyerbeer. Durch Wald und Flur, 4 hands, Schults. La Lissonjera, Chaminade. Solfeggietto, Ph. Em. Bach. Petit Bolero, Ravina. Le Tambourin, Rameau. Prelude in E Minor, Mendelssohn. Sonatina in F, Clementi. My Heart to Hear Thy Voice, song, Saint-Saëns. Polacca Brillante, Bohm.

#### Pupils of Columbia Female College.

Military March, R. Kleinfelder. Over Hill and Dale, 8 hands, Engelmann. Creep Into My Arms, Baby, song, Norris. Gondoliera, Liszt. Country Dance, 4 hands, Nevin. Scherzo Brillante, Wollenhaupt. Dream Perplexities, Schumann. Marche Militaire, Felix Heink.

#### Pupils of Walter S. Sprankle.

Curious Story, Heller. On the Meadow, Lichner. Rippling Brook, Behr. Festival Polonaise, Hanisch. Hilarity, Lichner. One Little Flower, Krug. In the Mountains, Fischer. In Dreamland, Bloeser. Silver Stars Mazurka, Bohm. Con Amore, Beaumont. Joyfulness, von Wilm. Mountain Stream, Smith. Nocturne, No. 8, Field. Slumber Song, Beaumont. Will-o'-the-Wisp, Jungmann. Last Hope, Gottschalk. Valse Styrienne, Wollenhaupt. Tarantelle, 4 hands, Moszkowski.

#### Pupils of F. E. Cook.

A Dream, song, Bartlett. Gypsy Dance, Schroeder. Silvery Waves March, 4 hands, Herschel. Le Carillon, 4 hands, Ringuet. Slumber Song, Read. Falling Leaves, Sudds. Oh, Lassie Be True to Me, song, McGregor. Troika, 4 hands, Tschalkowski.

#### Pupils of Ella C. Bigelow.

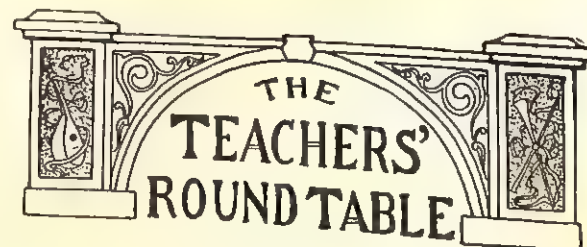
The Mill, Schaecker. The Butterfly, Lege. The Mocking Echo, Schmol. Witch's Revel, Schytte. Shadow Dance, Macdowell. Prelude, C Minor, Bach. Capriccio, Op. 16, Mendelssohn. Polka de Concert, Bartlett. Sonata, Op. 13, Beethoven. Die Zauberin, Jensen. Theme Varié et Fugato, Schütt. Valse, Op. 42, Chopin. Mazurka Fantastique, Wollenhaupt. Caprice, Op. 67, Chaminade. Silver Spring, Mason. Il Rossignuolo (In my Neighbor's Garden), Nevin. Staccato Etude, Rubinstein.

#### Pupils of Williamston Female College.

Gaetana, Ketterer. Walter's Lullaby, Passmore. Valse la Petite, Rathbun. Characteristic Sketch, Eyer. Cradle Song, Ries. At Home, Lichner. Caribbean Dance, Gurlitt. Minuet a l'Antique, Op. 12, No. 5 (4 hands), Moszkowski. Wright. Polonaise, C-sharp Minor, Chopin. Violets (song), Wisp, Jensen. Folk Song, Op. 12, No. 5, Norweigen, Op. 12, No. 6, Grieg. Valse de Concert, Wieniawski.

#### Pupils of Miss E. L. Bradley.

The Palms (4 hands), Faure. Sound the Trumpets, Vincent. Military March (4 hands), Schubert. The Sailor Boys' Dream, le Hache. Tarantelle, Valse, Schmol. Waltz Study, Bohm. The Music Box (6 hands), Muller. Scarf Dance, Chaminade. Marche Funèbre, Op. 35 (4 hands), Chopin. Jupiter Waltz, Kavanagh. The Russian Sleigh-Ride (4 hands), Tschalkowski. Moment Musical, Schubert. Petit Bolero, Ravina. The Tyrolese and his Child, Onkel Ting. Cendrillon Valse, Bachmann.



Conducted by PRESTON WARE OREM.

### A STUDENTS' CLUB.

THE appended letter affords a practical demonstration of what can be accomplished in the matter of organization by a private teacher in a small town. The advantages of such a club to both teacher and pupil are self-evident. Interest is awakened, an *esprit du corps* is established, the sphere of the teacher's influence extended, and her own work broadened.

The program of this club is well planned and of practical value. Current events, musical history, theoretic study, and musical programs are each given due attention. The suggestion as to the use of a musical journal is admirable. Such a club as this one ought to take up the work and become enrolled as one of the shining lights of THE ETUDE MUSIC-STUDY CLUBS.

"I have formed my class of girls into a class for study of Musical History, Theory, and Sight-Singing. A more enthusiastic club cannot be imagined. In the seven or eight weeks since organization we have grown from eight to twenty-four. They are from eight to fifteen years of age.

"We devote a short time to current events at the beginning of our meetings, each one bringing his contribution from whatever source he can; daily papers, magazines, and music journals, of which I am sorry to say only a few are taken (but I hope that a change will soon be apparent in this). Then in their tablets I have them write the names, pronunciation, country, and what specialty and if possible dates of birth of composers; also names of the musical works being given to-day are learned, with the composers, etc.

"Next comes a very little of History or anecdotes of musicians; then scale and interval study, with singing from books bought for that purpose. Once in five weeks it is our purpose to each invite a guest and have a program. This program, however, will be given mostly by local musicians, more advanced than our club-members.—Augusta Wilson."



## MISSED LESSONS.

Our thanks are due to Mr. Jorden for the appended card, which explains itself. It is offered as a suggestion to readers of this department who may have in contemplation the adoption of some such rules. The sooner all teachers of music introduce and adhere to strict business methods in the conduct of their work the better it will become for the profession in general, and the higher the profession will stand in the estimation of the public at large:

## My Business Policy.

All persons holding appointments for lessons, must pay for the periods engaged until they cancel them.

When lessons are once cancelled I cannot make a new appointment in less than one month's time.

Those who wish to hold open their engagement, I will arrange, if possible, to make up lost lessons until they cancel their appointment.

JAMES S. JORDEN.

\*\*\*

## APPRECIATION OF CLASSICAL MUSIC.

The term "classical" covers as wide a range in its application to music as in its application to literature. Some classical compositions appeal at once to the average hearer; for examples, Weber's "Invitation to the Dance," Mendelssohn's "Spring Song," the Andante in Beethoven's Fifth Symphony. One who dislikes a Bach fugue may listen with pleasure to his "Air for the G-string." And, again, there are portions of classical music which only musicians love.

Now, there is a common impression that music which is elaborate, difficult, and, to a musically uneducated hearer, tiresome, must be classical, and that all classical music is of that sort.

"I can't appreciate classical music—I'm not educated up to it." How often have we heard that remark, uttered sometimes with modest regret, but quite as often in the tone of self-satisfied candor! The person who says "I can't appreciate classical music" in most cases does not know what classical music is. In all probability, he does like some classical music. He greatly enjoyed the Handel "Largo," which the public-school children sang at the graduating exercises. Beethoven's "Creation Hymn" was the choir anthem last Sunday, and he felt its grandeur, but no one told him, in either case, that it was classical music. There is one tune in the new hymn-book which he especially likes; it is a theme from a Haydn symphony, but he would be surprised to learn that it is classical music.

This idea that all classical music is interesting only after severe training ought constantly to be combated. The soul needs for its full development all the means of stimulation and expression which the fine arts supply. It is the richer for each new realm of beauty on which its eyes are opened. Music is the form in which much of the finest and deepest poetic feeling of the modern world has found expression. Now, many people are kept from knowing the best music by this belief that the best is too good for them. Probably not one-twentieth of the people who might attend the Thomas concerts in Chicago, and would enjoy them, ever go. In thousands of houses where there is a piano there is not a page of Beethoven or any great master, though the price of a couple of ephemeral marches or waltzes would buy all the piano works of Weber.

Cultivated musicians themselves are partly responsible for the persistence of the false impression that only the initiated can enter into the mysteries of music. Often has the question presented itself in looking over the program of a concert intended to please the average audience. "Why do these people not offer us at least one master-piece? Why does not the name of Schubert or of Mendelssohn appear, or that of some other undoubted king in the realms of music? If they imagine that an average audience cannot enjoy Schubert's "Lullaby," or "Hark, hark, the Lark," they are wrong.—Frank M. Bronson.



**RUBIFOAM**  
The Delicious Dentifrice

If you wish your teeth to meet life's wear and tear successfully, care for them properly with delicious

**RUBIFOAM**  
the most pleasing and efficient of dentifrices. For sale everywhere.

**25 cents.**

Sample Vial Free. E. W. HOYT & CO., Lowell, Mass.

Kitchen Utensils  
HAVING THIS  
TRADE MARK



WE MAKE 1520 KINDS  
BURNED IN THE ENAMEL  
**ARE SAFE**

## NO POISON

Has ever been found  
in the enamel of  
**Agate Nickel-Steel Ware**

The Blue Label proves it. Sold by leading House-furnishing and Department Stores everywhere. If substitutes are offered write us. Send for Booklet.

LALANCE & GROSJEAN MFG. CO.

NEW YORK

BOSTON

CHICAGO

Kitchen Utensils  
HAVING THIS  
TRADE MARK



WE MAKE 1520 KINDS  
BURNED IN THE ENAMEL  
**ARE SAFE**

MAKE GOOD MUSICIANS NOT MERELY GOOD  
PLAYERS OF YOUR PUPILS BY JOINING

## THE ETUDE MUSIC STUDY CLUB

Conducted by LOUIS ARTHUR RUSSELL

Short lessons in History of Music, Musical Biography, Elementary Theory, and general musical knowledge. Specially prepared for The Etude, with a supplementary leaflet containing helps for teachers of classes.

Teachers have learned the necessity for a certain amount of educational work in addition to the lessons in playing or singing. These lessons can be given better to classes than to individual pupils. The Etude has prepared a comprehensive course of study which it offers to teachers for the use of their classes. Sample copies of the Teacher's Leaflet with suggestions for the organizing of clubs, on request. Address

**ETUDE MUSIC STUDY CLUB**  
1708 Chestnut Street, Philadelphia, Pa.

### TEACHERS, NOTICE!

EVERY TEACHER AND CHILD SHOULD HAVE A COPY OF  
**"FLOWER BALLADS"**

BY  
CARO SENOUR

Twelve song-stories of the flowers, six beautiful illustrations, and five charming instructive plays for kindergarten and platform use. It is a suitable book for teachers' work, as it is both instructive and entertaining for the children. It is original and the only book of the kind out. It is certainly a splendid musical composition and is well endorsed.

Bound in flexible paper covers, 50 cents.  
stiff cloth \$1.00.

Sent postpaid for above prices.

20 per cent. discount to teachers postpaid.

C. S. SENOUR

2520 Quarry Street,

Chicago, Ill.



VIOLETS



# WHERE DO YOU BUY E. T. Paull Music Co.'s Best Publications??

TO READERS OF "THE ETUDE."

Greatest Offer Ever Made by a Responsible  
Music Publishing House.

## SEE IF THIS COLUMN INTERESTS YOU

We want Music Teachers and Readers of THE ETUDE to have copies from the specially selected lists of our best-selling pieces named below. All persons who use a good grade of music will find every piece in the following named selection to be the best that can be had.

MAGNIFICENT TITLES. ELEGANT EDITIONS. SPLENDID MUSIC. EASY SELLERS. ALWAYS GIVE SATISFACTION. NOTHING BETTER.

SEE BELOW THE SPECIAL PRICES WE OFFER.

## TWELVE (12) MAGNIFICENT MARCHES AND TWO-STEPS

No. 1. Ben Hur Chariot Race March.....	Paull.	\$0.50
No. 2. Charge of the Light Brigade March.....	Paull.	.50
No. 3. America Forever March (specially good).....	Paull.	.50
No. 4. New York and Coney Island Cycle March.....	Paull.	.50
No. 5. Dawn of the Century March.....	Paull.	.50
No. 6. Ice Palace March. (Very brilliant).....	Paull.	.50
No. 7. Midnight Fire Alarm. (Fire Bells, etc.).....	Lincoln.	.50
No. 8. Conqueror March. (Good swing).....	Corey.	.50
No. 9. Arizona March. (New—just out).....	Smith.	.50
No. 10. Signal from Mars March. (Nothing better).....		.50
No. 11. Mardi Gras March and Two-Step.....		.50
No. 12. Elks Grand March and Two-Step.....		.50

## SIX (6) BRILLIANT AND BEAUTIFUL WALTZES.

No. 1. The Stranger's Story Waltz.....	Paull.	.50
No. 2. Queen of Beauty Waltzes.....	Heinzman.	.50
No. 3. Cupid's Awakening Waltzes.....	Sintenis.	.50
No. 4. Richard Carvel Waltzes.....	Monico.	.50
No. 5. Sweet Memories Waltzes. (Good).....	Clarke.	.60
No. 6. The Witch's Whirl Waltzes.....	Paull.	.60

NOTE.—The No. 6 waltz was written by Mr. E. T. Paull (author of Ben Hur Chariot Race) and is pronounced the best waltz placed on the market in recent years. Be sure to get a copy.

## SIX (6) CHARACTERISTIC AND SPECIAL NOVELTY PIECES

No. 1. Warmin' Up in Dixie (Cake-Walk).....	Paull.	.50
No. 2. Uncle Josh's Huskin Dance (Characteristic).....	De Witt.	.30
No. 3. Uncle Jasper's Jubilee (Characteristic).....	Paull.	.50
No. 4. Plantation Echoes (Cake-Walk).....	Heinzman.	.50
No. 5. Dance of the Fire-Flies—Gavotte. (Beautiful).....		.50
No. 6. Roxala, Danse caracteristique.....	Arnold.	.50

## "THE STORM KING," MARCH-GALOP.

E. T. PAULL'S MASTERPIECE.

This is E. T. Paull's latest, greatest, and best composition. Every teacher and every piano player should have a copy of this piece. Contains a magnificent descriptive introduction, representing rumbling of thunder, flashing of lightning, the Storm King awakening, and his defiance of the elements. Do not fail to order a copy of this piece. It is also, without any exception, the handsomest edition ever published. Mention this "ad."

## READ WHAT WE OFFER.

The above pieces are the best published in their class, and in order to give the readers of THE ETUDE an opportunity to obtain them at special low rates, we agree to furnish any one copy you may select for 25c., or any four copies for 75c., or any six copies for \$1.00. In making an order be sure to mention this "ad," otherwise the rate will be 25c. a copy throughout. Amounts for less than \$1.00 can be sent in postage stamps.

## SPECIAL NOTICE.

To any reader of THE ETUDE who will send us 15c. in postage stamps or money, and the names and addresses of five music teachers, or persons that you know of, who buy sheet music, we will send free, postpaid, any one of the pieces named above that you may select. Write names and addresses plainly. Mention this "ad."

## Four-Hand and Simplified Arrangements.

We have had brilliant four-hand and simplified arrangements made of several of our best marches. Teachers or any one else who use four-hand and simplified arrangements should write us for special prices that we offer. Mention this "ad."

## SEND US A SAMPLE ORDER.

We want you to make up a sample order for any six of the instrumental pieces named above, which we agree to supply for \$1.00, which will more than please you at the exceptionally low price we name. Write us for selected catalogue and order blank, also the music plates, special circulars, etc., sent free, postpaid. Address all orders and communications to the publishers. Mention this "ad."

**E. T. PAULL MUSIC CO.,**  
46 West 28th Street, New York.

Northwestern University, Evanston

# School of Music

COURSES IN MUSIC  
Leading to a Degree.

LITERARY-MUSICAL  
COURSES

With Studies in College of Liberal Arts  
and Academy.

A Higher Music School  
with University  
Privileges and Aims

PREPARATORY  
DEPARTMENT

For Beginners.  
P. C. LUTKIN, Dean  
Music Hall, University Place and Sherman Avenue  
Send for Catalogue

## Professional Directory

**HORACE P. DIBBLE**, Lecture Song Recitals,  
and Teacher of the Art of Singing, The Conser-  
vatorium, 3631 Olive St., St. Louis, Mo.

**DR. HENRY HANCHETT**, Concert Pianist,  
Teacher, Lectures, etc., Carnegie Hall, New York.

**JOHN ORTH**, Pianist and Teacher. Classes in  
Teaching Teachers how to Teach Piano. 146  
Boylston Street, Boston.

**MR. AND MRS. JAMES FRANCIS COOKE**,  
Voice, Piano, Theory, Lec. Recitals, 136 5th Ave.,  
New York, and 708 Halsey St., Brooklyn.

**F. E. HATHORNE**  
POTSDAM, N. Y.

TEACHER OF THE

**LESCHETIZKY METHOD**

Recently returned from study in Vienna. Thorough course in the  
art of Pianoforte playing, with diploma.

**CORRECTION OF MUSIC MSS.**  
A SPECIALTY

**ALBERT W. BORST**

Odd Fellows' Temple, Philadelphia, Pa.

Incorporated under the Laws of Michigan.

**MICHIGAN  
CONSERVATORY  
OF MUSIC**

DETROIT, MICH.

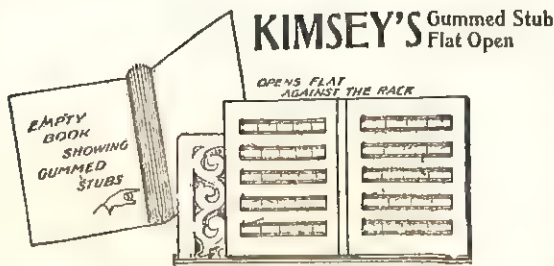
**ALBERTO JONAS, Director**

THE representative Musical Institution of Michigan. Largest, most  
complete, foremost in eminence of teachers, thoroughness of instruction  
and artistic recognition by the musical world. Established for the pur-  
pose of giving the best instruction in all branches of music. Equal to that of the  
foremost European conservatories. Faculty of thirty-two eminent instructors.

## HEADS OF DEPARTMENTS

Alberto Jonas, Piano.  
Maurice de Vries, Vocal.  
Frederic L. Abel, Cello.  
J. B. H. Van der Velpen, Harmony, Counterpoint, and Composition.  
Prices moderate. Pupils can enter at any time. Handsomely illustrated  
catalogue free on application.

**FREDERIC L. ABEL, Secretary.**



## MUSIC BINDER

A New and Practical Way of Binding Music at Home

**Y**OU have gone over your collection of music, looking  
for a certain selection and finding it torn or mixed  
up with parts of other selections. All this trouble  
can be done away with at a trifling cost with **KIMSEY'S GUMMED STUB FLAT-OPEN MUSIC BINDER**, the only binder which holds the sheets  
firmly, yet opens flat on the music rack without pressure of any  
kind. Every Binder has a neat, dark cover, strong and durable,  
yet flexible enough to be rolled. Full sheet-music size and con-  
tains enough gummed stubs to bind 64 pages of music in each  
Binder. Nothing to do but moisten the gummed stubs, then  
attach the sheets in proper order, and there's your music in  
perfect condition for all time. No ragged edges; no lost pages.  
By means of this simple device you can, in a very few moments,  
have your music in attractive book form, giving the appearance  
of having come direct from the binders, beautifully bound and  
indexed. No experience is needed to bind music in a **KIMSEY**  
**MUSIC BINDER**. The youngest pupil can operate it. No mu-  
sicage, no paper or any other material whatever required. It  
costs little in the first place and is a great money saver. It does  
away with the buying a piece a second time, because the first  
was badly torn or parts of same mislaid.

At your music store or sent, postpaid, on receipt of 25  
cents, stamps or silver.

**WM. SCATCHARD, Jr.**

500 Odd Fellows' Temple, PHILADELPHIA, PA.

## MANUSCRIPTS and COMPOSITIONS

Examined, corrected, and accurately prepared for  
publication.

**CHARGES MODERATE**

**R. DE ROODE**

LEXINGTON, KY.

Refer to "The Etude," Philadelphia; Geo. Schirmer, New York;  
Jno. Church Co., Cincinnati Ohio



## COLLEGE of MUSIC, UNIVERSITY OF DENVER.

A first-class Music School in the Rockies, a mile above the sea-  
level. Superb Faculty, excellent equipments, and the finest climate  
in the world, especially adapted to students of singing. 21 teachers  
and 571 students last year. Catalogues sent on application.

Address **SAMUEL H. BLAKESLEE, DEAN,**  
DENVER, COLO.

## UNIVERSITY SCHOOL OF MUSIC

ANN ARBOR, MICHIGAN

EXCEPTIONAL ADVANTAGES

CORPS OF ARTIST TEACHERS

For Calendar, address

MODERATE FEES

**THOMAS D. COLBURN, Secretary**



# SUMMER MUSIC SCHOOLS.



## BRENAU CONSERVATORY, Gainesville, Ga.

Summer Session—June 24 to August 6, 1903

Best Equipped Musical Institution in the South. 40 Pianos; Pipe Organ; Beautiful Concert Hall; Climate unsurpassed; Faculty unsurpassed; Normal Course; Sight Singing; Full Course in Oratory; Unusual Advantages offered Teachers. For full information, address

OTTO PFEFFERKORN, Director.

A. W. VAN HOOSE, } Gainesville, Ga.  
or H. J. PEARCE, }

The Chautauqua Institution, School of Music  
CHAUTAUQUA, N. Y. JULY AND AUGUST

DR. CARL E. DUFFT  
HEAD OF VOCAL DEPARTMENT

Send for Circular to 30 East 23d Street, New York City

Sherwood 15th Season at Chautauqua, N. Y.  
July 6th to Aug. 15th

Full corps of assistant teachers. Thirty Analysis and Interpretation Classes. Sixteen Concerts and Recitals.

SHERWOOD MUSIC SCHOOL, Fine Arts Building, Chicago  
SUMMER INSTRUCTION IN ALL BRANCHES  
NORMAL COURSE FOR TEACHERS



THE AMERICAN INSTITUTE OF APPLIED MUSIC  
(THE METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President.

212 West 59th Street, NEW YORK CITY

Summer Session of Six Weeks for All Branches, Beginning June 22, 1903

A Special Course for Teachers in the Pedagogics of the Synthetic Method

Eighteenth Year Begins September 28, 1903.

Send for Circulars and Catalogues.

KATE S. CHITTENDEN, Dean of the Faculty.

THE  
EMIL LIEBLING

SYSTEM OF

ADVANCED PIANO STUDY

FOR TEACHERS AND STUDENTS

A course of twenty lessons prepared especially by Emil Liebling, the well-known Chicago pianist, for those who cannot attend his class personally.

This set of lessons can be obtained only of the

THOMAS NORMAL TRAINING SCHOOL  
550 Woodward Avenue, - Detroit, Mich.

The "Sternberg"  
School of Music

Philadelphia: Fuller Bldg., 10 S. 18th St.

Constantin von Sternberg,  
Principal.

Session 1902-1903 opens September 25th.

Complete musical education in ALL branches.  
Send for illustrated catalogue.

Mention this paper

SCHOOL FOR ORGANISTS

Odd Fellows' Temple, Philadelphia, Pa.

Fine Modern Pipe Organ for Practice

ALBERT W. BORST

THE NEW ENGLAND  
CONSERVATORY OF MUSIC

ANNOUNCES A

SPECIAL MIDSUMMER SESSION

beginning June 25th and ending September 17th, during which private lessons in the various musical subjects may be arranged for with members of the Conservatory Faculty.

From July 8th until August 12th a

NORMAL COURSE FOR TEACHERS

will be held, and every facility offered for becoming familiar with the most successful methods of musical study and practice.

For special midsummer circular, address

THE NEW ENGLAND CONSERVATORY OF MUSIC  
HUNTINGTON AVENUE, BOSTON, MASS.

Crane Normal Institute of Music

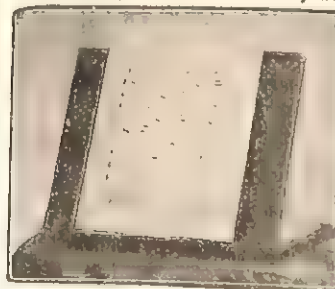
TRAINING SCHOOL FOR  
SUPERVISORS OF MUSIC

JULIA E. CRANE, Director, - Potsdam, N. Y.

ROBT. L. MATTOCH'S

Sheet Music Carrier and Stand Combined

Its merits praised and its beauty is admired by all who have



seen it. The only carrier on the market which will not destroy your music. It is carried by hand or over shoulder. Presses one hundred sheets or one. Serves as a stand without removing music which it keeps like

new. All metal parts aluminum and nickel-plate. Washable covering, carthale seal or alligator.

For sale by all jobbers and dealers or sent C. O. D., \$4.00, express paid by manufacturer.

ROBT. L. MATTOCH

1305 Madison Street, - Chicago, Ill.



# THE H. W. GREENE SUMMER SCHOOL OF MUSIC BROOKFIELD CENTER, CONNECTICUT

*July 1st to August 25th, inclusive*

The season of 1903 offers a continuance of the advantages that have given to the School its preeminence, together with greatly increased facilities and important additions to its corps of teachers and lecturers.

The plan affords teachers and students an eight weeks' course in music at prices as low or lower than they would expend for an eight weeks' vacation, including room and board in an ideal rural New England town.

The course includes thorough normal work and private instruction in Piano, Voice, Organ, Theory, and Ensemble.

Easily accessible to New York.

**TERMS: \$100.00 FOR THE SESSION**

Send for prospectus to

**H. W. GREENE,** - **489 Fifth Avenue, New York City**  
Or Brookfield Center, Conn.

## W. S. B. MATHEWS'

Summer School for Piano Teachers

W. S. B. MATHEWS, Principal

MISS BLANCHE DINGLEY, Associate and Manager

SYSTEMATIC INSTRUCTION IN

## MASON'S TECHNIC

TOGETHER WITH

## NEW COURSES

In the Early Grades and The Interpretation of the Master Works for Piano

Term, four weeks, from June 29th to July 25th

For circular and particulars, address

**BLANCHE DINGLEY, Manager**  
3638 Lake Avenue. - CHICAGO

INCORPORATED 1900

THE PENNSYLVANIA

## COLLEGE OF MUSIC

DEGREES OF MUSIC CONFERRED

1511 GIRARD AVE. K. H. CHANDLER, PRES'T

## FREDERICK MAXSON

Organist First Baptist Church, Philadelphia

CONCERT ORGANIST

TEACHER OF ORGAN, PIANO, AND THEORY

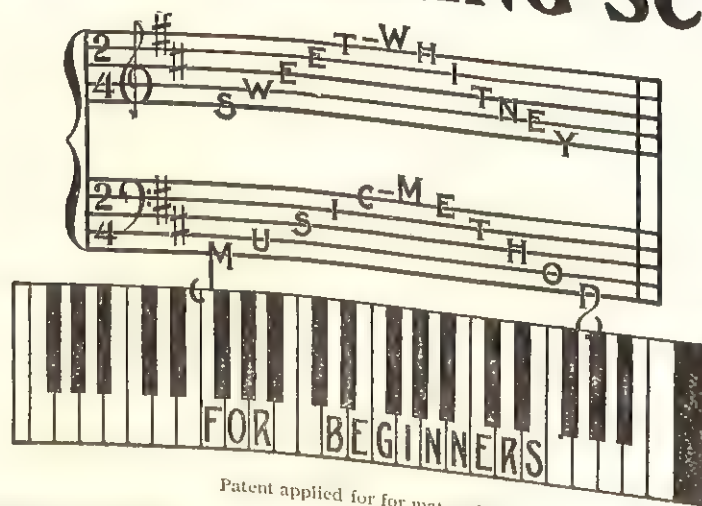
Organ lessons given on the three-manual Electric Organ at First Baptist Church. Mr. Maxson has aided in placing 40 of his pupils in lucrative positions.

Studio: 813 North Seventeenth Street, Philadelphia



**CINCINNATI CONSERVATORY OF MUSIC** ESTABLISHED 1867  
MISS CLARA BAUR, Directress  
FACULTY OF INTERNATIONAL REPUTATION  
MUSIC, ELOCUTION, LANGUAGES  
**SPECIAL SUMMER SCHOOL**  
Finest Building Devoted to Music in America  
For catalogue, address  
**MISS CLARA BAUR**  
Highland Ave., Oak St. and Burnet Ave., Cincinnati, O.

## NORMAL TRAINING SCHOOL



Patent applied for for materials.

**SWEET-WHITNEY STUDIO, 70-71 "THE GILBERT"**  
GRAND RAPIDS, MICHIGAN

SUMMER CLASS WILL OPEN IN HOME STUDIO, GRAND RAPIDS, JUNE 29, 1903, AND SAN FRANCISCO, AUGUST 10, 1903.

SEND TWO-CENT STAMP FOR CIRCULAR



# SUMMER MUSIC SCHOOLS.

## AMERICAN CONSERVATORY

Kimball Hall Building, 239 to 253 Wabash Ave.

CHICAGO, ILL.

### SPECIAL SUMMER NORMAL SESSION

of five weeks, beginning Thursday, June 25, and ending Wednesday, July 29, 1903.

Lectures by Eminent Musical Educators.  
Concerts, Recitals, etc.

The American Conservatory is the leading school of Music and Dramatic Art in the West.

Send for Catalog and Circular.

JOHN J. HATTSTAEDT, President.

## KLINDWORTH Conservatory of Music

ATLANTA, GA.

Students with high aim and earnest purpose will find it to their interest to investigate the merits of this institution, which has a record of three years' unparalleled success.

A highly efficient Faculty guarantees thorough instruction for those who want to prepare themselves for professional careers or for the Concert stage.

Special courses for teachers during Summer months. Home Boarding Department.

For annual Catalog write to

KURT MUELLER

P. O. Box 228, - - - Atlanta, Ga.

## PERCY GOETSCHIVS, Mus. Doc.

Author of "Material;" "Tone-Relations;" "Melody Writing;" "Homophonic Forms;" "Applied Counterpoint," etc.

### LESSONS BY MAIL

practically equivalent to personal instruction.

Summer Terms Reasonable

STEINERT HALL, - BOSTON, MASS.

## ATLANTIC CITY, NEW JERSEY

### JOSEPH H. IRELAND

Teacher of PIANOFORTE, VIRGIL SYSTEM a Specialty

Tekniklaviers for practice furnished at boarding place of pupil.

Address Rooms 217-218 Bartlett Building

## NORMAL COURSE

### PROF. LESCHETIZKY'S PRINCIPLES OF PIANO PLAYING

From June 30 to August 1, 1903

Urged by numerous inquiries and in order to meet the wishes of many teachers to acquire an exact and thorough knowledge of Professor Leschetizky's System of Piano-playing, MR. VICTOR HEINZE has consented to give a NORMAL COURSE.

This Course will treat the principles of playing and teaching theoretically (analysis) and practically: application in the teacher's own studies and in the instruction of others.

For information, apply to

HEINZE SCHOOL OF ARTISTIC  
PIANO PLAYING

Fine Arts Building, - - - Chicago, Ill.

## MUSIC—EDUCATION

"Music teaches most exquisitely the art of development."  
—D'Israeli.

## SUMMER NORMAL COURSES

BOSTON—June 24—July 15

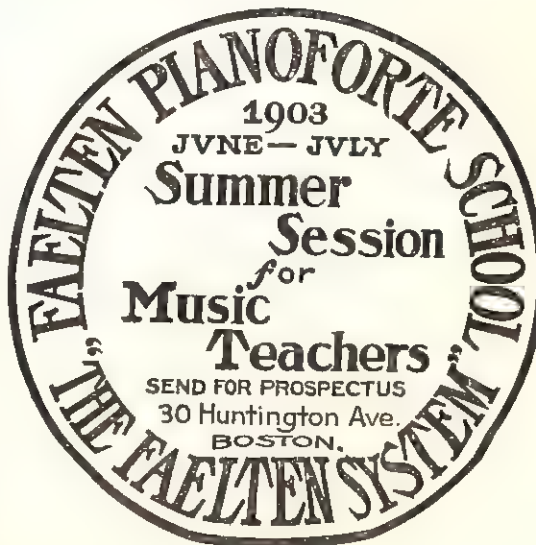
CHICAGO—July 17—August 8

CONDUCTED BY

CALVIN BRAINERD CADY

Address

511 HUNTINGTON CHAMBERS, - BOSTON, MASS.



Founded by J. H. Hahn, 1874.

## DETROIT CONSERVATORY OF MUSIC

TWENTY-NINTH YEAR—EVERY BRANCH TAUGHT

The Oldest, Largest, and Best Equipped Conservatory in Michigan.

The faculty includes such noted Artists and Instructors as Francis L. York, Piano, Organ, and Composition; Wm. Yunch, Violin; Ida Fletcher Norton, Voice; Emma A. Thomas, Public School Music, and a corps of 37 expert instructors, unsurpassed for their excellence.

SPECIAL DEPARTMENT FOR BEGINNERS. SPECIAL DEPARTMENT FOR TEACHERS. All instrumental and vocal students receive free instruction in Harmony, Musical History, Vocal Sight Reading, Ensemble Playing, and free admission to concerts, lectures, etc. Students Received Daily.

SUMMER SESSION—JULY and AUGUST, 1903

The aim of this Summer Session is to enable students and teachers of all branches of music to review and take advanced work in their several departments under a corps of the best instructors. Prospectus on application.

240 Woodward Avenue.

JAMES H. BELL, Secretary.

## Grand Conservatory of Music



356 West 57th Street

For 23 years in 23d Street

New York

The only Music School, empowered by Act of the Legislature, to confer the degrees of Bachelor of Music, Master of Music, and Doctor of Music, and the kindred arts. Thorough and systematic instruction in all branches of vocal and instrumental music, as a science and as an art, by the most eminent artists and teachers. The full course leads to the degree of Bachelor of Music. The Opera Company and Concert Company are open to students for membership.

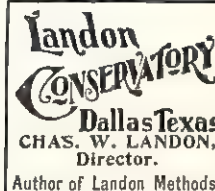
OPEN ALL SUMMER. Fall Term begins September 2d.

DR. E. EBERHARD,

President.

## A SUMMER MUSIC SCHOOL

JULY 7 to 25, 1903



Thorough Course in MASON'S TOUCH AND TECHNIC, with Application in Art Playing.

Course in the Leschetizky Method.

Condensed Courses in Landon's Chord and Melody Touches, Psychology, and Pedagogy for Music Teachers, Analysis, Phrasing, and Expression. Classes in Harmony and Counterpoint.

Class in Sight Singing and Chorus Drill, preparing Teachers for Public School work.

Course in Musical Kindergarten for Teachers.

A Special Course for Teachers in Private Lessons.

Conservatory Open All the Year.

Eight Free Scholarships for next Session. Contest. September 7 and 8, 1903.

Address, LANDON CONSERVATORY  
P. O. Box 591, - - - DALLAS, TEXAS

## For Singers and Vocal Teachers

### The Lake Chautauqua Summer School

At Point Chautauqua, on the Lake

EDMUND J. MYER, Director

The sixth season of this popular school will open Monday, July 13th, and continue for six weeks.

Besides the course of private lessons there is the normal (class) course, a practical study of a logically formulated and successful system from the teacher's standpoint, the only course of the kind in America.

Send for Prospectus (free) giving important information and all particulars. Address

Edmund J. Myer, 32 E. 23d St., New York.

Practically the same course will be given at Lincoln, Nebraska, by Mr. Myer, beginning Monday, June 1st,—a four weeks' course.

## Special Summer Session Commences June 22



## Broad Street Conservatory of Music

1329-1331 South Broad Street

GILBERT RAYNOLDS COMBS, Director

Private and Class Instruction in all branches by a faculty of 55 Artist Teachers.

Music, Dramatic Art, Modern Languages, Piano Tuning. Residence Department for Young Ladies. A sound musical education from the foundation of post-graduate and Normal work.

The various departments under the personal direction of the following eminent masters:

GILBERT RAYNOLDS COMBS, Piano Department.  
HENRY SCHRADIECK, Violin Department.  
HUGH A. CLARKE, Mus. Doc., Theoretical Department.  
HERBERT WILBER GREENE, Vocal Department.  
PRESTON WARE OREM, Mus. Bac., Organ Department.  
Public School Music and Its Supervision:  
ENOCH W. PEARSON, Dir. of Mus., Public Schools of Phila.  
Illustrated Catalogue Free, Mention The Etude, Correspondence Solicited.



## Burrowes Course of Music Study KINDERGARTEN AND PRIMARY INSTRUCTION FOR TEACHERS. BY HOME STUDY

All music teachers are urged to investigate this method. Send your address and a beautiful art souvenir booklet describing the method, will be mailed free.

**KATHARINE BURROWES,** Eastern Address B, 502 CARNEGIE HALL, NEW YORK.  
Western Address, 617 SECOND AVENUE, DETROIT, MICH.

# Kindergarten Music!

### SUMMER STUDY

Write now for circulars and particulars concerning my special summer courses in Kindergarten Music for teachers. Class work at studio; also lessons by mail.

MISS J. A. JONES, 505 Huntington Chambers  
30 Huntington Avenue, Boston, Mass.

## The Church Parsons Kindergarten Method of Music Study



CLASS PLAYING ONE OF THE TEST GAMES

ORIGINATED IN 1884 COPYRIGHTED IN OCTOBER, 1897

ENDORSED BY PROMINENT EDUCATORS, AND ADOPTED BY MANY LEADING CONSERVATORIES AND CONVENTS

This deservedly popular system contains illustrative work, which by means of pictorial chart drills, blackboard diagrams, and other interesting devices brings the following topics within the child's immediate comprehension:

Musical Notation,	Elementary Harmony,	Rhythmic Motion,
Keyboard Location,	Musical History,	Finger Callisthenics and Technique,
Audition,	Composition,	Piano Work.

This work is intently practical and instructive and is now being taught by several hundred enthusiastic teachers, of whom a large per cent. have availed themselves of the correspondence course.

The lessons are equally instructive to either child or adult.

The price for normal work, including materials, is within the reach of all.

#### DATES

Fall Term, Oct. 14 to Nov. 21, 1902.  
Spring Term, Mar. 3 to Apr. 10, 1903.

Send for Descriptive Booklets and Correspondence Course Circulars.

Address **MRS. F. C. PARSONS**, 610 Fine Arts Bldg., 203 Mich. Blvd., CHICAGO



DR. WILLIAM MASON, New York  
JOHN ORTH, Boston  
DR. HUGO RIEMANN, Leipsic, Germany

## FLETCHER MUSIC METHOD SIMPLEX AND KINDERGARTEN

Original Kindergarten System in America and Europe

THE following are a few of the many endorsers of the method, and a partial list of the conservatories in which it is taught:

SIGNOR AUGUSTO ROTOLI, Boston  
H. M. FIELD, Leipsic  
EDWARD FISHER, Director Conservatory, Toronto  
W. O. FORSYTH, Metropolitan School of Music, Toronto  
SIGNOR GARCIA, London  
M. ANAGNOS, Director of the Perkins Institute, Boston  
CAVEN BARRON, Director London Conservatory, London  
DR. GERRIT SMITH, New York  
W. MACDONALD SMITH, London, England  
THOMAS TAPPER, Boston  
FRANKLIN TAYLOR, London, England  
WM. TOMLINS, Choral Dir. World's Columbian Exp'n, N.Y.  
JAROSLAW DE ZIELINSKI, Buffalo  
KATE S. CHITTENDEN, Vice-Pres. Inst. Appld. Music, N.Y.  
MAX WEIL, Director Weil Conservatory, Halifax  
GILBERT R. COMBS, Dir. Broad St. Conservatory, Phila.  
GILMORE BRYANT, Dir. Durham Conserv'y, Durham, N.C.  
MRS. KATHERINE FISKE, New York  
SAMUEL W. COLE, Boston

WM. CUMMINGS, Dir. Guildhall School of Music, London  
MADAME HOPEKIRK, Boston  
B. J. LANG, Boston  
LEONARD LIEBLING, New York City  
ALBERT A. MACK, Director St. Mary's School, Raleigh  
Metropolitan School of Music, Toronto  
Toronto Conservatory of Music, Toronto  
American Conservatory, Chicago  
Gottschalk Lyric School, Chicago  
Canadian College of Music, Ottawa  
London Conservatory of Music, London  
Hamilton Conservatory of Music, Hamilton  
The Emma Willard Seminary Conservatory of Music, Troy  
Brantford College, Brantford  
Weil School of Music, Halifax  
St. Mary's School, Raleigh, N. C.  
Northwestern University School of Music, Evanston, Ill.  
Fontleroy Hall School, Roxbury, Boston  
Durham Conservatory, Durham, N. C.  
Detroit Conservatory of Music, Detroit

## The Aim of the Fletcher Method

My Dear Miss Fletcher:

Allow me to convey to you the unanimous delight and interest expressed by the teachers of the Synthetic Guild after your demonstration. It seems as if your kindergarten system were a sort of funnel through which true ideas may be carried into every intelligent method of either vocal or instrumental music, and as such all teachers must give you a hearty indorsement.

Yours very truly, KATE S. CHITTENDEN,

President of the Synthetic Guild.

President of the Metropolitan College of Music.

Vice-President and Dean of the Faculty of the American Institute of Applied Music.

**Evelyn A. Fletcher-Copp**, the originator of the Fletcher Music Method, has had the benefit of five years' musical training abroad and has since twice returned and successfully introduced her system into London, Berlin, Leipsic, Dresden, and Brussels.

Already the demand in these foreign centers is so great that Mrs. Fletcher-Copp has arranged to personally teach a Normal Class every second year in Europe.

Mrs. Fletcher-Copp's motto is that the teacher should always be the most eager student, and she consequently spends much time in investi-

I have taught the Fletcher Music Method now for about three years, with increasing satisfaction as to results. It has helped me wonderfully, not only directly with my junior pupils, but in broadening and deepening all my work, and solving many knotty problems of teaching. There is nothing one-sided about it—eye, ear, fingers, brain, memory, imagination, all are reached and made to contribute their share to the general musical culture. Further, it is a delight to the children, who learn easily, love their classes, and later on their practice, finding it no hardship, to the great surprise of their parents.

ROBERTA GEDDES-HARVEY, Mus. Bac.,  
(Trin. College). Organist of St. George's Church, Guelph, Ontario.

is to reduce the difficulties which the study of music causes to children and to give a Fundamental, Systematic, and Logical Musical Education in a way that shall be thorough, natural, and pleasurable, and thus make it possible for Music to exercise threefold power, to develop the child physically, mentally, and artistically.

In answer to your question regarding the Fletcher System, school where a course of music is pursued should adopt this method.

Yours truly, ALBERT A. MACK,  
Music Director at St. Mary's School, Raleigh, N. C.

Dr. William Mason says:

The Fletcher Method seems to me well adapted to the rapid and thorough accomplishment of its purpose because of its tendency to immediately arrest attention, to arouse interest and thus to promote a habit of mental concentration on the part of young children.

gating all methods or ideas which appeal to her as of psychological value to the children. The advantages to teachers of being brought in contact with the latest European musical ideas (as well as American) which this regularly recurring visit entails, are obvious.

Realizing the inadequacy of teaching by correspondence, and recognizing the great value of her system musically, Mrs. Fletcher-Copp continually refuses applications to those desiring to study by mail, and her certificate of authorization to teach her method can only be obtained by those who study with her personally.

**MRS. FLETCHER-COPP** will hold classes in BOSTON from April to September; for particulars address **E. A. FLETCHER-COPP**, Home Address, 99 Francis St., Brookline, Mass. New York Address, 1125 Madison Ave.

### ADVANTAGES TO TEACHERS

In connection with the system, and for the benefit of the teachers, the FLETCHER MUSICAL ASSOCIATION was established in 1898 and has since that time established branches in Chicago, Toronto, New York and London besides the home association in Boston.

**FLETCHER MUSICAL ASSOCIATION BULLETIN**  
This is a paper edited three times a year for the benefit of the Fletcher Music teachers.

**FLETCHER MUSIC BUREAU**  
The demand for teachers has been so great that a bureau has been opened to which all teachers desiring situations and all institutions desiring Fletcher Music teachers, may apply.



**BRACE UP**

your children with the

**"KINDER" ADJUSTABLE FOOT REST.**

Don't be cruel and make them practise at the piano from one to four hours a day with their feet dangling in the air.

It rests the child's feet, braces the body, straightens the back, squares up the shoulders, strengthens the arms, gives firmness to the touch, keeps the child's mind on the work, and prevents exhaustion.

**PRICE, \$3.00**

Special discount to teachers and trade. Sold by all first-class music houses.

AGENTS WANTED.

**BE UP-TO-DATE**

by using the "KINDER" PEDAL EXTENDER (ADJUSTABLE), in connection with the Foot Rest. It gives the child the same control of the piano as a grown person.

The skillful use of the pedal arrangement of a pianoforte is absolutely indispensable to the attainment of musical and artistic effects, and it is very important that a beginner should give early attention to the proper use of the "damper" or "open" pedal, for this is a most important agent in the cultivation and development of a musical ear.

**PRICE, \$2.00 PER SET OF TWO**

SEND FOR ILLUSTRATED CATALOGUE.

**W. MARKS, 250 W. EIGHTY-FOURTH ST., NEW YORK****STUDY PIANO TUNING****REPAIRING AND REGULATING AT HOME**

Music Teachers and Pupils can learn to tune, regulate, and repair their own pianos, and increase their income by tuning for others.

**PAY AS YOU GO**

By our "Pay-as-you-go" system, the student may take as many or as few lessons as he desires, and may accommodate himself in regard to the amount of time spent on each one, with the understanding that he is in no way bound to take them oftener than he finds convenient, or any more of the lessons than he chooses.

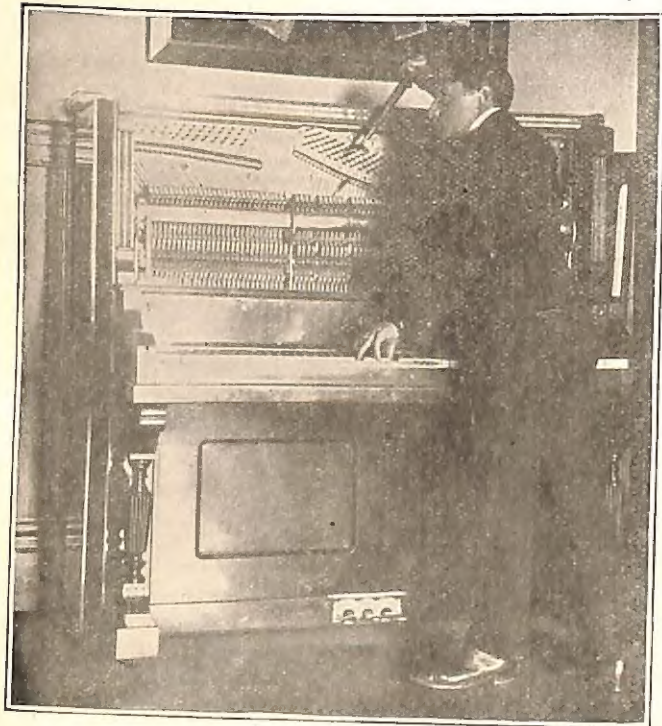
Should only one lesson be taken, much valuable information would be gained on "The Laws of Vibrating Strings," "Harmonics," and full directions on "How to Tune Unisons," which would save many times its cost every year.

**SCIENTIFIC METHOD**

Send for Prospectus giving full particulars.

**THE****MUNROE CORRESPONDENCE SCHOOL OF PIANO TUNING**

DEPT. E

**FALL RIVER, MASS.****MR. GEORGE LEHMANN**  
**Concert Violinist and Instructor**

Mr. Lehmann begs to announce that he has secured the services of two able instructors to assist him in his work. As these have received from him special and most careful training, they are thoroughly conversant with his educational ideas, and admirably qualified to prepare students for his personal instruction.

All pupils studying with these assistants are under Mr. Lehmann's personal supervision, and are required to play for him at stated intervals.

For concert dates, and for terms and particulars relating to instruction from either Mr. Lehmann or his assistants, address, until October 1st,

**141 E. 71st Street, - NEW YORK CITY****IMPORTANT TO VIOLIN PLAYERS**

The latest and greatest invention for Violin Players, and the best money maker for musicians and teachers, is the new method to read and play Viola music in three lessons. There is a great demand for Viola players everywhere.

For further information, send address and one two-cent postage stamp for answer to

**The Altoona Music and Publishing Co.**  
**ALTOONA, PA. P. O. Box 364****CH. EDWIN VEON****PIANIST-TEACHER****Studio: 534 Smithfield St., - Pittsburg, Penna.****MANUSCRIPTS CORRECTED AND ACCURATELY PREPARED FOR PUBLICATION**

Music arranged from single parts for full orchestra.

Address all communications to

**MR. VEON, Geneva College, - Beaver Falls, Penna.****CAN HARMONY BE TAUGHT BY MAIL?**

Do you want to learn to Compose and Arrange Music? If so, send 2-cent stamp for trial lesson. Nothing to pay until you have had 3 trial lessons. If these lessons do not convince you that you will succeed—then they are free. Don't write unless you have a thorough knowledge of the rudiments of music, and mean business.

Mention The Etude. **C. W. WILCOX (Harmonist),**  
**1839 Broadway, New York City.**

**TO VOCAL STUDENTS****MRS. J. WENTWORTH BRACKETT.**

Boston's well known vocal teacher, is now making arrangements for her spring and summer term. One or more young ladies, desiring to study singing in Boston, will do well to place themselves under her tuition, as they will have excellent instruction, a broad musical education, and while studying, will be surrounded with the influences of a cultivated home. Those desiring such an opportunity, should communicate as soon as possible with Mrs. BRACKETT, as she takes only a limited number of resident pupils. Applications are already coming in. References given and required.

For terms, circulars, etc., address at her studio,

**39 Mt. Pleasant Ave., Roxbury, Mass.****DARKEN YOUR GRAY HAIR**

**DUBY'S OZARK HERBS** restore gray, streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs and flowers. It costs **ONLY 25 CENTS TO MAKE ONE PINT.**

It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail for 25 cents. **OZARK HERB COMPANY, St. Louis, Mo.**

**The Wabash Line****Is the Natural Route****Between Western Gateways**

and

**Principal Eastern Cities****THE HEINZE SCHOOL OF MUSIC****1625 N. Tenth Street, Philadelphia, Pa.****Director, LOUIS G. HEINZE, 2010 Mt. Vernon St.****SUMMER RATES for piano students and teachers**  
**Correspondence invited****SPECIAL COURSE FOR teachers, including the**  
**Virgil Clavier Method****HUGH A. CLARKE****223****MUS. DOC.****South 38th Street****Philadelphia****LESSONS****BY MAIL****IN HARMONY, COUNTERPOINT, AND**  
**COMPOSITION****Mrs. Annie Lyman Palmer,**

who is in the first rank of piano teachers in the West, has become prominent as one of Chicago's leading piano instructors. Her identity some few years ago with Dr. Goldbeck's College of Music in St. Louis is well known, and her influence is felt in musical circles to a remarkable degree. Many of the successful teachers in the South and West owe their success to her able instructions and are conducting their work under her supervision.

Her method of **Kindergarten teaching** is said to have been the first systematic procedure produced, and her primal conception has been amplified and improved into a system of rare simplicity and scientific precision.

Her "**Music Fairyland**" has made her known all over the country. She has in course of publication Music Copy Books which will be invaluable to teachers of beginners and music teachers in schools. Normal work is an important part of Mrs. Palmer's professional career. She is director of the **Normal Piano and Normal Kindergarten Departments** at the **Bush Temple Conservatory** in Chicago, where she will conduct a **special course in July**. During the **summer months** she will also give special courses in private piano work at her studio, 729 Fine Arts Building.

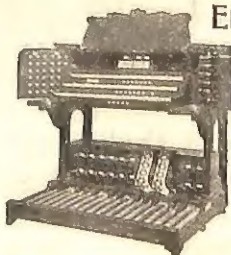
**THEORY OF INTERPRETATION****PRICE, \$2.00****By A. J. GOODRICH**

This is a unique work, a revelation indeed, from the fact of it being the only complete work on Interpretation that there is published, and not a mere compilation, but a complete and original system for the unfolding of musical style and content. It contains the essence of all other works on the subject. A Text-Book for students' use.

The work contains many facts as to the meaning and structure of music that every progressive student should know. It is not necessary to have studied harmony for this work to be of the greatest value to you. It really analyzes the spiritual in music by beginning with the smallest germ or motive, and showing the construction by dividing the composition into separate parts.

Mr. Goodrich has explained the subject thoroughly and carefully by the use of many illustrations; so clearly that the average student will have no difficulty in not only understanding, but will be able, also, to apply the theories set forth.

\*This work, on the Theory of Music, should be the first book which every one who desires to understand music intelligently should own.

**THEO. PRESSER, 1708 Chestnut St., Philada****ERNEST M. SKINNER & Co.****Church Organ Builder****387 East Eighth Street****SOUTH BOSTON, MASS.****Skinner Tubular and Electro Pneumatic Action and Movable Console**

Examples of the Skinner action and consoles may be found in Symphony Hall, Boston; St. Bartholomew's Church, New York; Church of Divine Paternity, New York; South Congregational Church, New Britain, Conn.; Arlington St. Church, Boston; Holy Trinity Church, Brooklyn; Brick Presbyterian Church, New York; Church of the Ascension, New York; Second Presbyterian Church, Chicago, Ill.; Second Church of Christ, Scientist, Chicago, Ill.; at present rebuilding organ at Grace Episcopal Church, New York City. Modernizing old instruments a specialty. Send for estimates.



Just Published by  
**G. SCHIRMER, NEW YORK**

The Groundwork of the  
**Leschetizky Method**

Issued with his approval by his assistant

**Malwine Brée**

With Forty-seven Illustrative Cuts of  
Leschetizky's hand

Translated from the German by  
**Dr. Th. Baker**

Cloth, \$2.00 net

"A brilliant exposition of his personal views" is what Theodor Leschetizky calls Mme. Brée's book, to every word of which, he adds, he subscribes. He declares it to be the sole authorized publication of his method. As such it will be read with eagerness by pianists the world over. Professor Leschetizky is undoubtedly the most famous and widely influential of any pedagogue of the pianoforte at present; and his success in forming the technical and artistic powers of prominent virtuosos, from Paderewski on, is familiar to all musicians. Mme. Brée's book is distinctly practical from beginning to end; yet has many acute, suggestive, witty remarks that help maintain the human interest throughout. She treats of the attitude at the piano, the posture of the hand, and then proceeds to give practical exercises for various combinations of fingers and wrist, with scales, chords, octaves, arpeggios, etc., etc. A very important feature is the full illustration of these by very clear photographic reproductions of Leschetizky's hand in executing all these exercises. This is the only practicable substitute for the direct instruction of the master himself. Highly original are the chapters on styles of touch, the pedal, fingering, melody-playing, tempo, rhythm and arpeggio-playing, practice and study, and "Who shall devote himself to the Piano?" In these there is much wisdom, much keen insight into human nature, and the results of long experience in dealing with some of the most difficult problems in musical art. There are very full illustrations in musical notation. Besides the various technical finger, arm and wrist exercises which are given and explained at length, there are innumerable quotations of passages from classical and modern pianoforte works, exemplifying some of the finer and subtler points of touch, shading, dynamics, tempo, rhythm and the numerous other details that enter into interpretation. The book is not only valuable as representing the methods of the great teacher, but it has a most attractive and engaging quality for all musicians.

WILL BE SENT FOR EXAMINATION

AN EASY CLASSICAL ALBUM

First Studies in the Classics

FOR THE PIANO

Compiled by CHAS. W. LANDON

PRICE, 75 CENTS

This volume is intended as an introduction to more serious classical work. The selections run from the second to the fourth grade of difficulty, and scarcely a number in it occupies more than two pages.

All the classic composers are well represented (from Bach to Mendelssohn), even some of the pieces of Chopin being re-arranged so as to bring them within the scope of this work. It contains only the most attractive of the classics, each piece being especially pleasing as well as useful in acquainting the student with the world's best music, and in cultivating a refined taste.

Faithful practice of these numbers will go far in the development of a fine technique, and their study will enable the student to bring out melodic effects from the inner and lower as well as the upper voices.

On the whole it is a most stimulating volume.

**FIRST RECITAL PIECES**

FOR PUBLIC PERFORMANCE AND RECREATION

Price, 75 Cents

A collection of piano compositions of the second and third degree of difficulty. Semi-classical and popular are included. Every piece in the volume has been tried and found valuable as a first piece for public performance or exhibition purposes. The whole form a volume of exceptional worth; a volume that any pupil can use.

It is a continuation of the series begun with the "First Parlor Pieces," a deservedly popular collection of first and second grade pieces.

This volume consists of a careful selection of pieces lithographed on good paper from sheet music plates, and bound in a striking and tasty but, nevertheless, substantial manner.

**THE PETITE LIBRARY**

By EDWARD FRANCIS

**Handy Pocket Biographies**

SUITABLE FOR REFERENCE USE, FOR  
PRESENTS TO TEACHERS OR PUPILS

Life and Works of HANDEL, HAYDN, WEBER, BEETHOVEN, MENDELSSOHN, CHOPIN, LISZT, WAGNER. Life of MOZART.

Price, 35 cents each; \$3.00 per set, boxed.  
Size, 2½ x 3½, 125 pp. Bound in Red Cloth.

MR. W. S. B. MATHEWS says: "I think they are uncommonly well done—surprisingly so for the brevity. No little discretion has been employed in bringing in the most important facts."

These miniature biographies are not hastily prepared sketches, but careful condensations of the most essential facts of the lives and works of the Great Masters so mentioned. Appended to each (except Mozart) is a list of the most important compositions of the Master.

The more one knows the biographies of these composers the more highly he will appreciate the care and ability with which these condensations have been made.

**METRONOMES**

(GUARANTEED)

AMERICAN

BEST FRENCH

\$2.50 without Bell \$2.75 without Bell  
\$3.50 with Bell \$3.75 with Bell

KEY ATTACHED

We guarantee both for one year from any defect in manufacture.

Quantity discount allowed.

Transportation 30 cents extra.

When you want a good Metronome, ask as to its being perfect, send to

Published by THEO. PRESSER, Philadelphia, Pa.

FOR ALL WHO TEACH ❖ ❖

**How to Teach  
How to Study**

++ BY B. M. SEFTON

Price, 50 Cents.

The young teacher, or one about to enter the profession, is in need of guidance quite as much as the pupil. Very little has been put in book form that relates to the teacher's work. Mr. Sefton has had extended experience in training young teachers. His efforts in the normal field have been very successful. His "Teachers' Class Book" is generally used by teachers who wish a systematic record. This is a work designed to aid the teacher. It touches on every phase of teaching. Every difficulty which confronts the teacher is met. It were better that even the older teacher studied the book. There is such a thing as doing a thing for years, and doing it wrong unconsciously. He is the best teacher who is most anxious to improve his method of imparting knowledge, and be prepared to receive advice. It relates solely to the idea of how to get the best work out of the pupil.

**MUSICAL For Piano  
or Organ**  
**PICTURES**  
PRICE, 50 CENTS

A MORE POPULAR COLLECTION OF MEDIUM  
GRADE PIECES HAS NEVER BEEN PUBLISHED

Every piece in this work is a gem. They are as well adapted for the organ as for the piano. We never forget that, first of all, a book must have musical interest; it must then have some technical value; and must be well constructed before it meets our approval. The pieces do not occupy more than two or three pages each, and there is as much music in a volume of this size as there is in many others double the size.

There are more than 30 compositions by as many composers, among which we mention: Schumann, Tschaiowsky, Wagner, Gurlitt, Horvath, Ashford, Goerdeler, Engelmann, Sartorio, Kullak, and Händel.

**Blank Music-Copying Books**

Our Own Make. In Three Styles Only.

6 Staves, 24 Pages,	-	-	-	-	15 cts.
8 " 24 " "	-	-	-	-	20 "
8 " 36 " "	-	-	-	-	25 "

6-Staff Books are 9½ x 6 inches.  
8-Staff Books are 9½ x 8 inches.

LIBERAL DISCOUNT TO THE PROFESSION.

These are unquestionably the best Music-Copying Books that are on the market at the present time. The paper has been made standing erasures three or four times. The books are tastefully bound.

Blank Music Paper of the same quality as in above books can be had in 12 and 14 staves, and vocal size 22 x 14. Price 60 cts. per quire.

**STUDENT'S  
HARMONY TABLET**

PRICE, 15 CENTS, POSTPAID

A smaller pad of ruled music paper than Clarke's Music Tablet, also published by this house, at a less price. The quality of paper is the same; surface hard enough to take ink; 7 x 7 inches in size, and not less than 75 leaves.

We have printed on the back a number of working principles in Harmony, as a help in keeping before the pupil the essential points governing the use of chords and progression that are constantly arising in working out their exercises. Unlike those of other tablets, these points will be found to be a real help.



# Modern Works for Progressive Musicians

On Sound Pedagogic Principles.

Of Mechanical Excellence.

## PIANO COLLECTIONS

### The Modern Student

IN TWO VOLUMES

Collections of Melodious Study Pieces for the piano to promote technical development

These volumes are designed to develop technic by supplanting dry and uninteresting finger exercises with Study Pieces and compositions at once musical and of great technical value. The Study Pieces are carefully edited and graded from easy to moderately difficult. The idea is entirely original with this house; and that it is valuable is at once evident to both teacher and pupil, being a distinct advance in the new scheme of education.

PRICE, \$1.00 EACH.

### First Parlor Pieces

FOR THE PIANO

Beginners' Pieces of High and Melodic Character

A careful selection of good, easy music of the first and second grades. Not a poor composition in the whole work. There are in all 34 selections from 25 composers: Geibel, Gurliitt, Schmoll, Engelmann, and Sartorio will be found represented—writers particularly strong in the composition of easy, melodious pieces, with a technical purpose in view. Published in substantial and attractive style.

PRICE, 50 CENTS.

### FIRST RECITAL PIECES

For public performance and recreation

A collection of piano compositions of the second and third degree of difficulty. Semi-classical and popular are included. Every piece in the volume has been tried and found valuable as a first piece for public performance or exhibition purposes. The whole forms a volume of exceptional worth; a volume that any pupil can use. This volume consists of a careful selection of pieces lithographed on good paper from sheet music plates, and bound in a striking and tasty, but, nevertheless, substantial manner.

PRICE, 75 CENTS.

### Tranquil Hours

PIANO MUSIC of a quiet character

A collection suitable for drawing-room or concert use, as well as for Sabbath-day playing. All of a medium degree of difficulty. The following are a few of the numbers included: Handel's celebrated "Largo;" "Nearer, My God to Thee," by Goerdeler; "Peace of Heaven," by Foerster; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "A Silent Prayer," Kullak; and "Sunday Morning," by Heller.

PRICE, \$1.00.

### Parlor and School Marches

FOR THE PIANO

A collection of Marches and Two-Steps for all occasions

The marches are some of the most popular of the day—stirring and attractive—suitable for exhibition purposes as well as for school and parlor use.

PRICE, 75 CENTS.

## METHODS, TEXT BOOKS AND WORKS OF REFERENCE.

### First Steps in Pianoforte Study

A concise, practical and melodious introduction to the study of piano playing . . . . .

Compiled by Theodore Presser

Not less than six specialists have given their experience to this work during the past three years. Graded so carefully and beginning so simple as to be almost a kindergarten method. It will take a child through the first nine months of instruction in a most pleasing and profitable manner.

PRICE, \$1.00.

### Choir and Chorus Conducting

By F. W. Wodell

In this book Mr. Wodell gives practical directions covering every point of difficulty connected with the organization of choirs and choral societies, their management, training, music to be studied, and the giving of concerts, making a work absolutely indispensable to a choir director, or choral conductor. In addition, the book contains many very useful hints to all singers,—on accent, enunciation, interpretation, phrasing, breathing, etc.

Bound in Cloth, \$1.50.

### INTRODUCTORY Lessons in Voice Culture

and in the principles of Execution  
By Frederic W. Root, Op. 22

The system used in this book is the result of the author's exceptionally wide experience in Voice Culture. As an educator who knows the needs of beginners, Mr. Root's work in "Introductory Lessons" is a new departure in voice culture, and forms the basis and first book of a complete system of vocal education. The design is to furnish teachers with a safe guide in that most important of all work, the first training of the voice; of giving the voice its correct mechanical action, as contrasted with the artistic use which comes later. *Introductory Lessons* gives special exercises for each separate difficulty and practical directions for their use.

PRICE, \$1.00.

### FIRST STUDIES IN Music Biography

A History of Music for Children.

By Thomas Tapper

There is no other book of this kind on the market. For foundation study in musical history this book is the best obtainable. Events in American History are deftly woven in, and the reader gets an historical picture from biographical study. A full and complete sketch of every composer's life is given. The preface explains fully how to proceed with the book in teaching. With each composer there is given a portrait and illustrations, tabular views, sets of questions on the text, and suggestions for further study.

PRICE, \$1.50.

### A SYSTEM OF Teaching Harmony

Concise and easily understood, and destined to become the standard text-book of musical theory. For class or self-instruction. By Hugh A. Clarke, Mus. Doc.

The object kept in view is how to enable the pupil to grasp, in the easiest, most interesting and comprehensible way, the mass of facts and rules which make up the art of harmony. We most earnestly invite all teachers and students to investigate this epoch-making book.

PRICE, \$1.25.

### Counterpoint

Strict and Free

Including Double Counterpoint, Imitation, Canon and Fugue

By H. A. Clarke, Mus. Doc.

A clear and concise work, which will be found not only a text-book, but a system of teaching as well. Dr. Clarke has based this work on the plan used in his very successful text-book on Harmony, and aimed to make the instruction practical in its application to modern music.

PRICE, \$1.00.

### THE First Year in Theory

By Oliver R. Skinner

A technical and musical drill in the foundation principles of musical thinking, affording the student thorough training and discipline in the acquirement of a knowledge of scales, intervals, chords, and key relationship, together with exercises in melody writing and ear training conducive to mental technic. The aim has been to afford the student a knowledge of the different theoretical subjects which may be included in the first year's study.

PRICE, 75 CENTS.

### Dictionary of Music AND MUSICIANS

By Dr. Hugo Riemann

A thorough and complete account of the theory and the history of music. Biographical sketches of the musicians of the past and present, with a list of their works. Complete information of all musical instruments. The latest encyclopedia of music. Carefully revised, including the latest investigation into the science of music.

1000 pages, Octavo, Half-leather, \$4.50.

### GRADED Materials for the Pipe Organ

A pipe organ instructor for pianists. Designed to give a good working knowledge of the Instrument . . .

By James H. Rogers

The author has attempted to get from the great mass of valuable material of Bach, Stainer, Rink, Merkel and Quilman, only the best, and to present it in as practical and concise a form as possible. The explanations and directions in this work will be found so clear that any one with a knowledge of music can study the work without the aid of a teacher.

PRICE, \$1.00.

## Metronomes, Music Satchels, Music Rolls, Musical Games,

Teachers' Specialties:

Bills and Receipts, Diplomas, Pupils' Lesson Books, Blank Paper and Books, Teachers' Class Books, Reward Cards, Ruled Chart Paper, Time Cards.

Send for complete line of Catalogues, Discounts, Terms, etc.

THEO. PRESSER, PUBLISHER, 1708 CHESTNUT STREET, PHILADELPHIA, PA.



# Piano Perfection

IN EVERY DETAIL  
IS THE KEY-NOTE

OF THE

## Knabe's

SUCCESS, COVERING A PERIOD OF MORE  
THAN THREESCORE YEARS

### WM. KNABE & CO.

Baltimore New York Washington

40 Highest Awards in Europe and America

To **WALTER BAKER & CO. Ltd.**

FOR THE SUPERIORITY OF THEIR

**Cocoa and Chocolate Preparations**



TRADE-MARK

The Choice Recipe Book (80 pages), sent free, will tell you how to make Wellesley College, Vassar College, and Smith College Fudge, and a great variety of Delicious Drinks and Dainty Dishes. Write to

**WALTER BAKER & CO. Ltd.**  
**DORCHESTER, MASS.**

ESTABLISHED IN THE YEAR 1780

THOUSANDS OF TESTIMONIALS FROM PROMINENT  
TEACHERS

EVERYWHERE ATTEST TO THE PRACTICAL VALUE OF THE

## STANDARD GRADED COURSE OF STUDIES

FOR THE

### PIANOFORTE

BY  
**W. S. B. MATHEWS**

THE LEADING MUSICAL WRITER AND EDUCATOR  
OF THE PRESENT TIME

10 GRADES, 10 VOLUMES, \$1.00 EACH

SHEET MUSIC FORM. OUR USUAL DISCOUNT ALLOWED

Standard studies arranged in progressive order, selected from the best composers, for the cultivation of

**TECHNIC, TASTE, AND SIGHT READING**

carefully edited, fingered, phrased, and annotated, with complete directions for the application of Mason's "System of Touch and Technic" for the production of a modern style of playing.

Send for any or all the volumes on inspection

When ordering mention the PRESSER edition as there are works with similar names on the market

**THEO. PRESSER, Publisher, Station A. PHILADELPHIA, PA.**

## IVERS & POND PIANOS



Model "Classique," Style 309

A faultless mechanical construction, remarkable durability, exteriors which, viewed merely as furniture, are real masterpieces of design, but after all it is the tone which distinguishes the Ivers & Pond from hundreds of other pianos, good, bad and indifferent. It is the tone; that surpassingly beautiful, liquid quality; that depth of warm coloring; that sustained vibration; that nice relation of each note to the other—all these it is which make of the Ivers & Pond Piano something different—better. The result is easily appreciated. But the half-century of patient effort; the endless experiments; the final success—it is a long story. And the recognition—how over three hundred leading American Educational Institutions have come to purchase and recommend Ivers & Pond Pianos—well, that's another story. Send for our new catalogue just off the press, picturing the most up-to-date ideas in piano cases.

### HOW TO BUY

Wherever in the United States no dealer sells them, we send Ivers & Pond Pianos on trial at our risk. If the Piano fails to please, it returns at our expense for railway freights both ways. May we send you our catalogue (free), quote lowest prices, and explain our unique easy-pay plans? We can thus practically bring Boston's largest Piano establishment to your door, though it be in the smallest and most remote village in the country. Write us to-day.

**IVERS & POND PIANO CO.**  
141 BOYLSTON STREET—BOSTON, MASS.

# Vose Pianos

VOSE & SONS PIANO CO., 160 Boylston St., Boston, Mass.

have been established 50 YEARS. By our system of payments every family in moderate circumstances can own a VOSE piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D