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### Volume 24, Number 04 (April 1906)

Winton J. Baltzell

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APRIL, 1906

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# THE ETUDE

## ALLELUIA

Hearts and voices Heaven-ward raise

FOR THE TEACHER, STUDENT  
AND  
LOVER OF MUSIC

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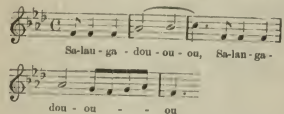




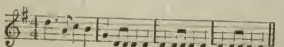
and the melodies they have originated are full of emotional expression. The "colored" Creoles speak a kind of patois that corresponds to the negro English dialect. They have originated a number of songs of a naive and quaint character, chiefly lullabies. Mrs. Clara Gottschalk Peterson, sister of Louis Moreau Gottschalk, the great Creole pianist and composer, has compiled a volume of Creole melodies, and in a brief introduction, says:

"Dr. Dvorák has claimed there is to be a native school of American music based upon the primitive musical utterances of the Indian and the negro among us. Then truly these melodies of the Louisiana negroes, which, quaintly merry or full of a very tender pathos, have served to rook whole generations of Southern children as their mothers' songs of some interest to the student and lover of music."

Mrs. Peterson has noted them down from memory. Among them is a slow, and Creole melody, called: "Po' Po' Petite Mamie Zise," on which Gottschalk based his composition entitled "Mancenillier." The Creole song: "En Aan' Grenadien," was the foundation of Gottschalk's first work: "Habanera," which brought him at once into public notice and his boyhood. "Salanguan!" is a melody clung founded on sad negro story of a little girl who has been lost, and the bereaved mother wanders, calling her child.



With the first few measures of the lively and nonchalant "Yuan' Petite La Cutie," Gottschalk began his famous "Habanera."



Another soothing Creole melody is "Papa Ya La Riviere," in which the words, translated, run something like this:

Papa goes to the river,  
Mama goes to fish for crabs,  
Sleep on sleep on! crawl in Calalou."  
"Calalou" is a favorite Creole dish made of crabs. All of these and many more are contained in Mrs. Peterson's folio, and they serve to show the character of the original Creole music.

Gottschalk.

The name of Louis Moreau Gottschalk, whose mother was a Creole pianist, is very dear to the people of New Orleans, his native city. One can hear endless stories of his early extraordinary feats on piano and organ; and again the story of a wealthy parent refusing to believe that his son was gifted in music, declining to give him the advantages of study, and unyielding in his opposition to a musical career, until the very genius of the boy asserted itself. One can hear also many anecdotes of his boyhood in the city, illustrating his generous and kindly nature. While still a youth, he was taken to Paris to study.

As he developed in this foreign land, the melodies that had lulled him to sleep in his infancy seem to have lingered in his heart and inspired his compositions. On their simple themes he built his great classics. European critics said of him: "He seems to have brought to the old world songs which he had gathered in the virgin forests of his country. Nothing can be more original or more pleasing to the ear than the compositions of this young Creole. Listen to the 'Habanera' and you will comprehend the poetry of a tropical clime."

*La France Musicale*, of 1848, said: "The Creole airs, transported into our salons, lose their character, at once wild, languishing, indescribable, which has no resemblance to any European music. Some have thought that it was sufficient to have the chants written down and to reproduce them with variations in order to obtain new effects; not so; the effects have failed. One must have lived under the burning skies where the Creole draws his melodies: one must be imbued with its exotic character, which are the little dramas in action. In one word, one must be Creole as composer and executant in order to feel

and make others understand the whole originality of the 'Habanera.' We have discovered this Creole composer—an American composer, *bon Dieu!* We have German, Hungarian, Russian, Italian, French pianists, and now an American pianist. His school is that of Thalberg, Chopin and Prudent united."

All this said, and much more in praise of the young Creole genius whose European tour was one of unbroken triumph. Truly, he resembled no one, and his inspirations are of exquisite distinction.

#### General Conditions.

Many are inclined to believe that the influx of the modern spirit of commercialism into New Orleans has brought with it the apathy and indifference toward music said to prevail in many American cities. This is true only in part—a small part. The people of New Orleans have a sincere and deep-rooted love for the tone-art, and all meritorious musical efforts are supported. There are no strong orchestral combinations such as have existed there in the past. No great music festival has been held since the North American Saengerfest of some years ago. There is no conservatory of great note, but there are a number of excellent teachers, able professional artists, and admirable amateur singers and instrumentalists.

A writer in *The Etude* said, in discussing musical atmosphere, that in order to judge whether a community is musical or not, we must consult its conditions as to two points. First, its ability to perform; secondly, its willingness to support.

Measured by these standards, New Orleans is a musical community. The churches maintain excellent choirs and there are several organs of reputation. A series of chamber-concerts by amateurs and professionals is being arranged at present writing. Artists' concerts are liberally supported and the leading artists of the day always include New Orleans in their tours. Vassé, Leonora Jackson, Pugno, Fuderswsky, Musin, Samovska, and Kharinoff, Calvé and all the present-day celebrities have received enthusiastic welcome in New Orleans; Harold Bauer gave a most successful recital there in January.

The Choral Symphony Society, under the capable direction of Mr. Ferdinand Dunkel, is a most important factor in the music life of the city. Four concerts were arranged for this season, beginning January 27th, and interesting works by Grieg, Elgar, Wagner, Schuler, Chabrier, Busch and Wood were selected for them. There are several lesser musical societies in existence, and recitals are well patronized.

The public schools maintain a high standard in their music work. There are five supervisors in the city, while the grade teachers in the various schools conduct the daily lessons. Besides the great luminous star of Gottschalk's surpassing genius, many other sons and daughters of New Orleans have won distinction in the music world. Miss Eugénie Weidmann, the young pianist now touring, who appeared with great success in New York, is a New Orleans girl. Besides a number of excellent critics, the audiences in general are fully capable of judging the merits of a performance, and that which is good receives enthusiastic approval.

And so this old-new city of the Union, ringing with the echoes of a hundred years of opera, will take its place as a musical community of high standards of culture and taste.

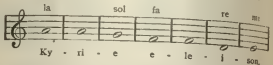
#### HUMOR IN MUSIC.

BY FREDERIC S. LAW.

Wit and humor depend primarily upon strong incongruities which are brought together abruptly and unexpectedly, and which by their momentary and contradictory connection provoke a feeling first of humor is denied to music by the sudden flash of measured progression, which demands time for the manifestation of any particular phase of expression. The element of contrast is the chief factor of the humor in music and this from the nature of the art must generally be worked out at more or less length, requiring a certain amount of reflection for comprehension.

Jesquin de Prés, the great Netherlands contrapuntist of the fifteenth century, was renowned for his sense as director of music at the court of Louis XII. The king had also promised him an important cathedral position but neglected to give him the appointment.

ment. De Prés ventured to remind him of it several times, but always received the same answer: *Lessez faire moi* (I shall see to it). Finally, growing weary of this unsatisfactory response, the musician wrote a mass which began with a theme imitating through solemnization the favorite phrase of the monarch:



The king, however, did not understand the allusion. De Prés therefore wrote a motet to the words: *Memor esto verbi tui* (Remember thy promise)—and receiving the desired appointment.

Haydn, the brightest and suggest of composers, dearly loved a joke. Through him wit and humor first found their way into instrumental music, which may be seen from the merry minuets and rollicking finales in many of his symphonies. The story of his "Surprise Symphony" is well known: that when in England he noticed many of his audience falling asleep during the slow movements of the symphony, he therefore introduced in the midst of one of his most lulling andante a sudden roll of the drum at which the sleepers awoke with a start. One day, conceiving the idea of writing a symphony in which he could be used with humorous effect, and the result was the charming "Kinder Symphony."

One of his little-known compositions is a four-part song which ends with the words: *Stamm sie die Fisch im Wasser* (Dumb as the fish in water). The first word alone is sung, but very softly; the following words are given no tone whatever—they are recognizable only from the movements of the lips—which makes an irresistibly comic effect.

He once played a trick on a connoisseur of music who prided himself on his ability in playing the extreme upper notes of his instrument. He sent him anonymously a sonata for piano and violin, called "Jacob's Dream," in which the confident performer received with great pleasure, since he saw that it began with his favorite high pitches. But as he played he found himself little by little mounting an apparently endless ladder of ascending notes which finally went beyond his reach. He flung his violin down with the impatient remark that the composer evidently did not know how to write for the instrument.

Beethoven's unfamiliar variations for piano, violin and cello, op. 121, a, contains strongly marked humorous features. The first movement is a popular song, *Ich bin der Schneider Kakadu* (I am the Tailor Kakadu), and many passages suggest various characteristics associated with the knights of the shire. In the sixth variation, for example, one can hear the scissors cut through cloth and the seventh depicts plainly the jolly humor of the tailor at his work.

Beethoven also wrote several humorous canons. One of them was to a friend named Hoffmann, which runs as follows: *Hoffmann, sei kein Hoffmann! Nein, nein, ich heisse Hoffmann und bin kein Hoffmann!*—that is, "Hoffmann, be no Hoffmann (courtier)! No, no, my name is Hoffmann; I am no Hoffmann!" Another—a pun on a friend's name—has the heading: "To one named Schwenke." The words are: *Schwenke's dick, dick, Schwenke's! Turn yourself round without feeling of it.* The wit in these, however, depends on the play of words; the music is insignificant.

#### NUGGETS.

A MASTER is always learning—*Martini*.  
We learn not for school but for life—*Seneca*.  
A TEACHER of words is like gold—never out of fashion—*Martini*.

To be tedious is the greatest sin in instructing others—*Niemeyer*.  
Life can give nothing to man without great effort on his part—*Horace*.

As I grow older I will still keep learning, but only from the good—*Pindar*.

Pedaling requires as close attention as any other part of your instruction.

NO ONE really possesses something which he does not lose—*Goethe*.  
If you studies turn to works that elevate the heart and mind—*Nichols*.

The gods have placed the "sweat of man's brow" before virtue (success)—*Herodotus*.

## THE AMERICAN COMPOSER

By CONSTANTINE VON STERNBERG

What does it mean, this term of hope and presage? Is it a political, legal, ethical or esthetic (artistic) designation? Ay, there's the rub!

#### A National Note.

When we speak of Russian, German, Italian composers, we have no need of term definitions; every one knows what we mean. Every one knows that we mean a composer who elevated the musical language of the common people of his country to a certain altitude, without destroying its distinctive note, without making it cosmopolitan in any other sense than to make it intelligible to the people of other lands. To put it a little differently, we might say that he went beyond the national note in his art, but we would say this with the mental reservation that he did not stop short of it. Just as art, impelled by its own force, may go beyond the merely beautiful, after having reached it, so may the composer soar beyond the note of his own country into the higher realm of the general human mind. The great masters did; but he must speak to his own people first, he must—in his melody—re-echo the cadence of his mother-tongue, he must—in his harmony—reflect the character of his land and people (for here is undoubtedly a mysterious interrelation between landscape and harmony) and he must—in his rhythms—mirror the dance peculiar to his people.

Everybody knows that this is what we mean when we speak of a Scandinavian composer or the tone-painter of any other land—except America. Here we must have definitions and they are offered in gaudy numbers. But, oh, what definitions!

Some of the little fables in American claim recognition for their insignificant effusions because they were born here. Others—because they were brought up in this country. Such cases are palpably nothing but commercial exploitations of totally irrelevant circumstances. Then, again, it is claimed that we have created a new style of "comic opera" (spirits of Boieldieu, Adam, Grétry, Lortzing, save us!) when in reality our two little products are called into existence by no other force than that of the utterly corrupt conditions of the American stage, conditions against which our press, serious and comic, as well as our actors and the public themselves seem to have a satisfactory degree of indifference. We have an opera, far, well, our "new style of comic opera" tread upon each other's heels on their way to needlessly elaborate performance and to early and complete oblivion.

Such phases of American music life cannot be taken seriously, but they required mention here to show their irrelevancy.

#### Birth in Relation to Art.

There is perhaps no country in which the matter of birth, in relation to art, is as indifferent as in the United States, though the art history of other countries, too, shows many instances calculated to strengthen the theory of birth and descent. And, moreover, there are instances pointing both for and against it, so that one is often sorely puzzled. Handel lived the best part of his life in England, conformed to English taste in the selection of his subjects and yet, his melos, and his manner of counterpoint have remained thoroughly German. On the other hand, Beethoven's father, grandfather, and his own, were Dutch, Hollandish, from Antwerp, Lorraine, and the Beethoven, born in Germany, left it in his twenty-second year, went to Austria and became not only a German but in thousands of provable instances a distinctly Austrian composer. It is not only the German but mostly the Viennese folk-song (Chopin and street song), that rings in his allegros. The Polish composer, Offenbach's music was, if any, not French, pronouncedly French; yet he was born and bred in Germany and retained his family attachments in Germany to the end of his days. He even spoke French with a strong German accent. Rubinstein (Anton) was born and raised in Russia, yet there is not a solitary Russian trait in his compositions, and however much he was beloved, personally, by the composers of the Neo-Russian school, however

much they felt indebted to him for founding the Conservatory, they utterly disavow him as a Russian composer. Are there any national traits in the works of Berlioz, the Frenchman? And as to Liszt—I of course, we must differentiate between Liszt the transcriber and Liszt the composer; but if we do, we find him a thoroughly German composer, and even his Hungarian Rhapsodies, standing on the boundary line between transcription and composition, show very little that Brahms has not done equally well.

To draw any definite inference from such instances would be puzzling, indeed, unless we fly in the face of all science by admitting the daring theory that the man may be born in the wrong place, which seems, musically speaking, to be the case with Arthur Foote. Of all American composers ranking as masters, Foote is the only one who, besides being born and raised here, made also his musical studies in America; and yet, his works are speaking German as purely, if indirectly, not more so, than those of Bruno Oscar Klein, who, born abroad, and an adopted citizen, has written a set of nine pieces speaking American and even here and there, though with great piquancy—a little slang. MacDowell, whom a kind Heaven may soon reward to us in his former power, has written his chief works in Germany; yet, despite this fact and despite his American birth, his Scotch descent asserts itself unmistakably in his works. It may be a mere coincidence, but it is amusing to notice that the one and only German poem to which he gave thought, with every feeling, he is American and if the indophiles habit at the negro's racial inferiority they attack their own position. For the more inferior he is the less he was able to retain his original traits and psychic characteristics. If the Indian is superior, his superiority has only served to keep him aloof from our civilization.

#### Where to Begin.

Without claiming either originality or exclusiveness for my theory, I hold that art in America must remain an exotic so long as we persist in raising it, not from the bottom but from the top, by importing the ready-made article from other countries. Of course, I am not ranting against Bach, Beethoven and the rest of musical history; but I do believe that the study of Counterpoint in our students' course should be based upon melodic lines and curves that have a satisfactory degree of indigenousness. We have a perfect treasure-trove of folk-songs in the old *reel* tunes and *plantation melodies*; especially in the latter. But they are sneered by musical prigs and ignored, because they are connected with the negro. For some mental strabismus, some persons regard the Indian as superior to the negro, and hunt up his brutal melodies—if they deserve that name—dress them up with fanciful harmonies, and try to offer these mongrels as gold nuggets, availing only the artist's skill to be transformed into the jewelry of "American art works."

#### The Question Ranges on Adaptability.

Assuming the movement to be more than a purely commercial speculation, assuming it even to be perfectly honest and sincere, it is still a most serious matter. Here, in America, where the question of nationality is—and for some time to come must be—of a purely political character; here, where the Italian, German, Irish and Hungarian, where the Caucasian, Slav, Sarmate, Hebrew, are constant intermingling, creating their own *modus vivendi*, their own compromises; here the question of being or not being an American hinges solely upon adaptability. In the degree in which a man absorbs, adopts and joins in the spirit of this country, in that degree he is an American, whether he was or was not born here, or whether he is the first or the twentieth generation of natives. For we must remember that there are also some very un-American natives to be found if we look closely. natives who prefer to live abroad, natives who hunt titles, natives who make for division of castes and all that sort of thing.

#### The Indian and the Negro.

Now, if we accept the term "American" in this light of assimilation, there can be no question between the Indian and the negro, as to who is the more American. Granting that the Indian is the

original inhabitant, we brought to these shores the best parts of old-world civilization and developed it on only partly original lines. In this civilization the Indian has never joined, the efforts at Carlebone and other schools notwithstanding. The "noble Red Man" may be interesting to the archaeologist, to the ethnographer and the anthropologist, but to the daily life of the average American he is as irrelevant as if he lived in the centre of the Sahara Desert. If our boys "play Indian" they do only what a good many boys in other countries do, and they direct their ideas from the same source which is here called "Leatherstocking" and in Germany "Lederstrumpf." American boys playing Indian always remind me of my own childhood days in St. Petersburg when the boys used to—still do—play "English" by hunting Wolves in St. Petersburg! Indians in New York or Philadelphia!

All that to which we find the Indian to be an utter stranger—all that is part and parcel of the negro's life. He came to us not from Africa, but from Portugal. The addition of negroes which was made by piracy is so small as to cut no figure. The bulk came from Portugal, descendants of those five thousand whom Henry the Navigator received as a ransom for his captured Moors, and whom he received about 1480 years before the first colony was founded. Thus enough to double and perhaps treble the original number. The first accidental song on this Continent was Portuguese, as was the first real colony. The Portuguese and Spanish influences were subsequently crowded out by the Dutch and English, but the old song remained and the negro preserved it not only, but he has—through his numerous generations—adapted it to the cadence of the American language. Moreover, the negro has no race memory. With every thought, with every feeling, he is American and if the indophiles habit at the negro's racial inferiority they attack their own position. For the more inferior he is the less he was able to retain his original traits and psychic characteristics. If the Indian is superior, his superiority has only served to keep him aloof from our civilization.

#### Summary.

Bring up one set of unusually gifted boys on contrapuntal and harmonic studies based no longer, or no longer exclusively, on the Bach chorale or Moody and Sankey, but on plantation melodies and *Firmus*, and I shall venture the prediction that in ten years there will emerge from the fine army of "American writers of compositions" that we already possess the first "writer of American compositions," a prediction that then we shall have a name which shall not be called American by its author, but which the public will spontaneously and enthusiastically acclaim as an "American Symphony."

#### HOW TCHAIKOVSKY COMPOSED.

In Tchaikovsky's "Life and Letters" edited by his brother, are some very interesting statements by the great composer. As to his method of writing, he says that he divides his compositions into two categories: those written to order and those which came into being from a spontaneous impulse. When the creative mood was happy, according to his description, the soul throbs with an incomprehensible and indescribable excitement; so that, almost before we can follow this swift flight of inspiration, time passes literally unreckoned and unobserved. Sometimes this state is broken in upon by the petty cares of life. This is the reason why there exist so few compositions of equal quality throughout.

As to his methods in actual composition he says: "A melody never stands alone, but invariably with the harmonies which belong to it. These two elements of music—either with the rhythm, must never be separated; every melodic idea brings its own inevitable harmony and its suitable rhythm. If the harmony is very intricate I set down in the sketch a few details as to the working out of the parts; when the harmony is very simple I only put in the bass and sometimes not even this. If the sketch is intended for an orchestral work, the ideas appear ready colored by some special instrumental combination."

In at least two letters he admits his falling as to a grasp of form. He tells us that he has tried hard to overcome this defect, and with some success. He fears, however, that the failing is ingrained. This took into a composer's workshop is very enjoyable.



## EXPERIENCES OF A MUSIC STUDENT IN GERMANY IN 1905.

BY CLARENCE V. RAWSON.

I WENT to Germany to study because of the reputed advantages in instruction, the cheapness and the concert. Let us see how these things pan out there today for us Americans! We shall find, if I mistake not, that they are not as they were in the days of Amy Fay's delightful "Music Study in Germany."

At present, the most noted teachers of piano in Berlin are Godowsky, Carrolo, and Minc. Nicanoff, who was once Leschetzky's first assistant. Perhaps da Motta should be mentioned also, as he is rapidly coming to the front. Godowsky was for a long time in Chicago, not specially appreciated by us Americans, because, he it said to our shame, we had to wait for the opinion of a Berlin audience to tell us that he was a great player. It is a curious thing that we have not enough sense, not enough self-confidence to say what we think. Strange to say, we consider Paderewski the greatest of the players to listen to, while Berlin will have none of him. He is not conservative enough, and does not play enough for mere technique to suit their taste. Why cannot we always stand by our own feelings and opinions in other things musical as we do in this?

When I attended concerts at *Rehearsal Saal* I was amazed to find what a so-called cultured and representative Berlin audience, which had assembled in that most famous of all recital halls, wanted. It was gradually impressed on my mind that the Germans go to see their pianists play, not to hear them. For when the pianist was doing things well-nigh impossible for the human hand, they were all attention and enthusiasm; but as soon as he was doing some delicious, melting melody-playing they yawned about, and yawned and shifted in their seats, to all appearance, waiting for the next instalment of fireworks. It reminded me of a child's request to play something "fast."

We do not need the opinion of foreign audiences, nor should we look up with such deference, musically, to the Germans. As a matter of fact, nearly all the great pianists in Berlin are not German. Godowsky is a Pole, Carrolo a South American, Nicanoff a Russian, D'Almeida an Englishman, Lamoni a Scotchman. Perhaps I should say that Barth is a German. And it is of interest to know that one of the great pianists, first of the theory teachers in Berlin, a few years ago, with an international reputation, Prof. O. B. Boese, is an American citizen; he is now at the Peabody Conservatory, Baltimore. Frau Professor Kriest-Hiller, daughter of the famous Ferdinand Hiller, said to me: "Why do you Americans come over here to study when you have such magnificent teachers and pianists at home? And the great singers and players have told me that they were never so delightfully and wonderfully accompanied as by the orchestras of America."

There are many concerts there, and they are not very expensive, but that seems to be the only advantage of foreign study. Most of the so-called "atmosphere" is a contrived thing, a thing upon that primitive instinct in man to do a thing merely because his fellow wants it. And the other two parts of the "atmosphere" are made up of the desire to impress the home audiences and friends, and of the desire on the part of many young people to escape from all parental control—be short, to have a "good" time. Berlin is the place to have a "good" time, if that is the object of the game.

But let me say this for all American mothers to hear: Do not send your daughters alone to Germany to study, if you will persist in a foolish thing; it is no place for them. The attitude of the German men toward the women is a primitive one. Where there is a standing army of scores of thousands of men who are doing nothing but wait to occupy their time and energies, and whose officers are not allowed to marry unless they have a certain amount of money, there results a social condition from which any self-respecting American woman would revolt. Here is a little instance to illustrate. Dr. T., in Berlin, told me herself that she knew it to have occurred, and that it was not uncommon.

A young woman was going out alone to a concert, and was walking along the brightly lighted street. Presumably she found that she was followed by an army officer, and walked along rapidly, hoping to get

away without any disagreeable experience, but he followed. She finally saw a policeman at a corner and started to go to him for protection, but the officer rushed up to the policeman and said: "She spoke first"; which, it seems, according to German law, is the incriminating thing in a case of that kind. The young woman was taken by the policeman to the guard house, where she was detained till midnight until the American consul could be notified. Dr. T. also said that in such a case it was not safe for a young woman to take a droshky, for if he wished that the pursuer would also step into the carriage and order the driver to go where he wished, notwithstanding the young woman's order to the contrary. And no policeman or driver would for a moment dare to disobey a member of that military aristocracy, no army officer.

As to cleanliness—the Germans themselves will tell you that the time has long since gone by when anyone can go there and study cheaply or even reasonably. The lessons of these most noted teachers are \$10 and \$12.50 each. The concert bill is no small thing at the end of the month, and to get decent food one must pay for room and board upwards of \$10 per week. The Germans regard the Americans, in a measure, as free plunder, and if you happen to be able to make a bargain of any fairness for yourself and not let yourself be squeezed, they experience an angry surprise, which, with their national want of tact and delicacy, they are not slow to show.

The fact is that there are many reasons why a young American music student, man or woman, should hesitate before going to Germany to study. Conditions today in the various centres should be carefully studied; social and other elements must enter into the calculation and should be thoroughly examined and considered. If you must go, then try to go recommended to some persons already on the ground.

## TWO EXERCISES IN CONCENTRATION.

BY DANIEL BLOOMFIELD.

CONCENTRATION is the watchword of success. Without it, Beethoven could not have conceived his colossal "Choral" Symphony, Mozart his "Don Giovanni," Handel his "Messiah," or Brahms his thoughts to a focus. If so, there must be some method of procedure to cultivate this quality. The writer offers two methods, the first by Mr. White, an authoritative English writer.

White says: "It is necessary, in this exercise, that the whole attention be given to the matter in hand. This will be found to be exceedingly difficult, but you must take that as your stimulus in your endeavor to succeed."

"Sit with your hands upon your knees, palms turned upward. Then, comfortably seated, count ten and then commence to flex the fingers of one hand very slowly, and one at a time, concentrating your whole attention upon the operation, until your fingers are all closed. Then do likewise with your other hand. Then again count ten, after which open the fingers of one hand and then the other, one by one, until several minutes. I venture to say that you will find yourself utterly incapable of doing this apparently simple task with satisfaction to yourself—and do it properly—until you have made it a great thing. Your thoughts will persist in wandering, even more perhaps than they usually do, seemingly because you wish, in this instance, to do this. This must not be allowed. Make a firm resolution upon whatever you wish; that you will make your mind supremely above all other faculties."

After going through the foregoing exercise, take first.

Sit at the piano with the piece you wish to study before you. Exclude all thoughts but those of the its meter and tempo. Look at the signature and find the key of the piece. Then take each measure and observe the different species of notes, and study. After this count the number of measures and study the beginning the phrasing and marks of expression.

Begin to play slowly, meanwhile thinking of the preceding facts. Think of raising your fingers when the playing, and bring out each tone distinctly. Above

all, listen to what you play. When you have done this, you will be surprised at how quickly the time passed. And if you have followed these directions carefully and forgotten all but your music, you may feel that you have acquired the power of concentration. Only by constant practice can you develop this power.

Take, for an illustration, Schumann's "Carnival Story," published in THE ETUDE for October, 1904. In the description given in THE ETUDE STORY CLUB, on page 116, Mr. Oakes speaks of the "Serenade for Childhood" of which this is one. He remarks that "they require rare powers of concentration." The piece is in 3/4, meter and is in *allegretto tempo*. The signature is of two sharps, F-sharp and C-sharp, denotes the key of D major. The first measure (and last) consists of four eighth notes. The piece begins on the fourth beat of the measure. The second measure contains two grace notes followed by an eighth note, sixteenth rest, sixteenth note and two quarter notes, etc. The piece consists of forty measures. The phrasing is plainly marked, commencing piano, the piece in the fourth measure changes to *maestoso*; for a crescendo follows leading to the eighth measure, where it changes to *piano*; and so on in your analysis.

## PROGRAM MAKING.

BY CHARLES E. WATT.

Few programs are built intelligently or have any central idea around which the music circles. It is this lack of a guiding thought and of a continuity of purpose that makes so many concerts uninteresting and which if supplied with a happy ending to the interest. A program recently given was devoted to Chopin and Liszt and in its make-up could well serve as a model for others. Chopin, with his sensitive and delicate, served an excellent foil for the brilliancy and intensity of Liszt, so that to begin with, the idea of the combination was a happy one. Then, the works chosen were such as to offset and complement each other admirably. The program consisted largely of piano numbers, with some songs and a few of relief. From the piano was heard a prelude of Chopin, big and bold, and Liszt wrote, The Liszt "Voices of the Forest" with its sighing winds, fluttering leaves, and a spirit of intensity at times typical of the wilder moods and scenes of nature. A Chopin scherzo with the natural offset to a great deal of lighter waltzes and the last setting of one of the Chopin songs, exposed the dim of appropriateness. Then of Liszt there was further, his arrangement of the "Faust" waltz and in ensemble numbers, the "Fantasia" from "The Ruins of Athens" and the "Hungarian Fantasia," both admirably noble and representative of this composer in his most characteristic mood. The songs were equally well chosen and consisted of Liszt's tragically intense "The Lorelei" and two small songs of Chopin. This detail is given to show what is meant by a program with a central idea and how charmingly it can be worked out. The same care and intelligence applied to programs of church music would also result in added interest and would greatly advance the musical intelligence of church attendants. Recently there was given in an Evanston church a program which was a beautiful and which may serve as an example of what can be done when ministers and music-directors are each intelligent and when they work together harmoniously. The subject of the sermon was "Despised and Rejected of Men," and consisted of an explanation of the intention of 1904 found Götze's great picture of the same name which has created such a furore in London. An excellent print of the picture had been placed in the hands of each attendant at the service and together with the minister's words had impressed its beauties sufficiently on the mind of the audience to insure perfectly sympathetic attention to the picture which had been selected with masterly care and consisted of a number from the Dvorák "Statue Mater," which beginning, "Jesus, Saviour, Prince of Mercy," fitted perfectly to the mood of the hour, as also did the other choral numbers which were "Is it Nothing to You Who Pass by?" from "The Star of Bethlehem," "Crucifixion." Then, there was given a most beautifully sympathetic rendition of "He was Despised," from the over-living "Messiah," and strictly in accordance with the other numbers the beautiful pieces, "Marche Funèbre and Chant" by Guilmant, and "Behold the Lamb of God" arranged from the "Messiah" chorus—"The Greater We."

## What are Our American Music Schools Doing?

BY ARTHUR L. JUDSON.

## A QUESTION AND ITS VITAL CONTEXT.

My attention was called some time since to a very suggestive editorial in a prominent musical paper. The sense of the editorial was that our large music schools do not produce practical musicians, and this conclusion led to the question: "What are our American music schools doing?" The question demands an answer—even more than an answer; it calls for a pointing out of the remedy. I earnestly believe that the fundamental weakness of music in America is laid bare by this question. A fundamental change demands a fundamental power. I believe that this change can occur, and this power can be produced, only among the great mass of the people. The honest realization by the reader that this is a spare statement of vital musical truths and a direct message to him should cause a great change in the conditions of our art.

## THE CONDITIONS THAT PROMPT THE ASKING OF THE QUESTION.

"What are American music schools doing?" Why should this question be asked? Let us conceive of a university of average type where the student acquires a practical working knowledge of such subjects as are generally held to be necessary to a liberal education. The people, the faculty, the trustees, in a word, those in authority, acquiesce generally in the use of a time-honored course of studies best suited, in their judgment, to produce such a result; but, of late, these powers have been forced by a demand from certain sources to place music on the schedule of accredited studies. While this has not been done willingly, yet credit is given in many institutions for work done in music, and the standards for certain degrees may be raised. To choose, certain of the courses in music. Here seems to exist an almost ideal situation in which music ranks with the other arts and sciences and receives equal recognition; but, if so, why is it that the results are not achieved? We hear of many pupils becoming excellent public exponents, but how often do we hear of their becoming equally excellent theorists or composers?

And we cannot dismiss the situation with a trifle of vision or two about "our large orchestras not performing American music," or that there is no demand for teachers of theoretical subjects. Ask Mr. Van der Stucken or look at the programs of the late Theodore Thomas as an answer to the first statement; and as for the second, I, myself, can answer inquiries by Americans and American colleges and schools do need and want theorists. Then, why this trouble? The answer is simple: The supply is not equal to the demand, either in quantity or in quality. Now, if the colleges do teach these subjects, if they do give credit for them, if they do produce good performers, why do they not produce theorists, composers, real musicians? Therein lies cause for reflection.

## THE REASONS WHY OUR MUSIC SCHOOLS DO NOT EDUCATE.

Why do our colleges fail to produce real musicians? The causes are simple in their appearance, but vital in their meaning. I hope their seriousness will impress deeply those who may read this statement. The first cause is: Insufficient teaching force. This is not beyond remedy. It is usually found in the moderate-sized schools of the Middle West, and is found there because the music school is looked upon as a money-making department. Instead of being endowed it is expected to support other departments. The result is that teachers are engaged to teach voice or some instrument, and incidentally some theoretical work. Indeed, the latter is very seldom mentioned when the teacher is engaged, and only comes to light when it is discovered that there is no one else to teach it. And then it is a creditable error. The teacher may not have studied the subject, except in an indifferent way, and he certainly has not enough time to devote to its teaching if he does know anything about it. The re-

sult is a one-sided development of the student. He knows nothing of the broader art of music, and if he does, nine times out of ten, his information is erroneous because inadequate. How can we remedy this? Either endow the music school so that an adequate teaching force can be engaged and stop supporting other departments out of its income, or abolish the music school entirely; banish vocal and instrumental instruction from the course, and have all theory and its related studies, including music, above all, "the understanding of music" offered in the curriculum of the college as regular academic studies; and I am not sure but that America would be profited greatly by this latter course followed. The culture and understanding of music thereby promoted.

The second cause is: The lack of appreciation by the college authorities of the dignity and value of the art of music. This lack of "appreciation" is not shown, as might be supposed, by a refusal to allow studies in the art of music credit toward certain of the college degrees, for nearly every college in the Middle West offers such credit. The librarian of the University of Chicago is authority for this statement. That a true estimate is not made, in spite of the credit being allowed, is shown by the grading system in which such recognition is given. I remember having heard a certain professor say in a discussion of this question: "Music is small potatoes anyhow!" Another professor stated that a man could be said to have liberal education in its broadest and best sense, and yet know absolutely nothing of music. I do not suppose that these persons oppose the just recognition of music as an art because of any inherent prejudice against it, for they support concerts and festivals very liberally, as I happen to know. It is probably due to a lack of early training along art lines, and to a consequent narrowness of vision so far as the finer arts are concerned. Nevertheless, the appreciation of the dignity and value of the art of music remains ridiculously low.

Will all this be remedied? Perhaps some day, but next cause and answering it, may we arrive at an answer to our present question.

## WHAT DO THE PEOPLE THINK?

This brings us face to face with the vital question. It is a question which cannot be evaded. It must be answered. That question is: How do the American people view music? In other words, do they regard it as an art or a trade, a luxury or a necessity, a means of spiritual uplifting or merely a pleasing diversion? All this (and much more) is embraced in this question. But here we must limit this question in its application, so that it may not apply to that small number of men and women who are gladly making daily sacrifices for the art of music, and by doing so are fighting the tremendous power of musical scepticism. Among the great mass of the people several views of this question are found, and it is with a feeling akin to shame that I here record them. First, in point of pernicious influence, we may place that wealthier class of people to whom music is merely an instrumental or vocal accomplishment to be insisted upon for the daughters and scoffed at for the sons. The influence of this class is tremendously powerful, especially on the question under discussion, for this class furnishes the ruling and opinion-moulding power of our cities and towns; supports art, good, bad or indifferent, as it may choose; and lastly, furnishes the bulk of the students for the colleges. Then, there is the class of people who insist on their children becoming performers because it means to them a trade or method of making a living. These always join the Musicians' Union, and either become the controlling power (with its suggestion of graft), travel with a musical comedy and its attendant evils, or become part of the "submerged tenth"; in no event do they have any part in the true realization of music.

And our final theory is that class of musical parasites which lives by, and upon, notoriety. It is not true fame that the man of this class exists for, but a cheap, claptrap, sham hero-worship, a degraded notoriety of the newspaper.

I have not touched upon the professional teacher, nor shall I, for he belongs to a class foreign to this article; but, as the reader has noticed, I have arranged practically everybody else before the bar of musical justice. Shall I presume to judge? Only because of a desire to serve the art could such a course be justified; but if these conditions are as many we not reason together and arrive at a definite conclusion? I think so.

## THE CONCLUSIONS REACHED.

I have shown that the condition existing among the people and that the miniature world, the college, which but reflects these conditions. The question then is not "what are our music schools doing?" but "how shall we change the conditions existing among the great mass of our people so that music shall attain its rightful position?" I believe in our people, and that "Vox populi, vox Dei" is, in the end, right; and therein lies the power of solution. Our people have the power of choosing between right and wrong and, in a final decision, they nearly always choose the right. Now, why not pressure for their judgment the two aspects of the musical situation? The present conditions are bad, but they are the only conditions with which they are familiar; let us then present a plan for the betterment of these conditions.

Our modern system of musical education is radically wrong, in so far as it caters to the natural desire to play and sing to the exclusion of the cultivation of the broader aspects of the art. It is good to be able to perform, but it is better to be able to understand. As a beginning, we might abolish the teaching of voice and instruments in our higher institutions and devote the time to the study of the "understanding of music"; and student-choruses and orchestras might ably assist. Or we might transfer our courses in theory and history of music to the college proper, and teach them as regular academic studies. But, after all, the real life of the world does not centre in our colleges, and so let us look at the question in a broader sense. If our colleges are to really educate, let us work in the homes of the people where sons and daughters really constitute the nation. Let us establish among their institutions of definite educative influence, such as sight-singing classes, choruses, orchestras, quartets, and, above all, lectures courses in the history of music and the understanding of music. If any is the opposite of modern Midas to build for himself a monument of such worth that his name would be forever remembered. A half-dozen such centres in America, from which lecturers, performers and teachers could go out (University Extension plan) would soon create a rapidly growing force which would eventually react on the colleges. In other words, provide accessible educational facilities in music as an art. Do it for the people and take it to their very doors, and the question is solved. Take the centralized power of our schools and diffuse it over America; then will music be rightly understood and appreciated.

## CULTIVATE THE TASTE.

BY G. A. KIRCHEN.

No one can possess a cultivated taste for music until the perceptive faculties have been developed, and music as a science and art has been thoroughly studied.

One may have a desire for a certain class of music and enjoy the mass of sounds, but without a knowledge of these various sounds in melody and harmony, the taste is not properly based upon music. This magnetic power is found in the various kinds of music: sensuous, emotional, intellectual, classified as, characteristic, romantic and classic.

There are some who insist on "nothing but classic," others, "anything but classic," and well we know that in most cases, little, if anything, is understood of what really constitutes classic music. The taste is simply based upon feeling, and this has ruined many talents which, under proper guidance, would have developed the highest standard of taste.

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## HELPS FOR NEW TEACHERS.

BY MRS. FRANCES C. ROBINSON.

## III.

As soon as a pupil knows his notes and has become acquainted with the keyboard, it seems that to many inexperienced (or new) teachers the great problem that arises is: "What studies shall I use?"

Once again the present writer urges the use of Landon's book ("Foundation Materials") for the very first. A great many teachers use Köhler's First Studies, Op. 190, and various other books, but I greatly prefer the Landon book. Do not use it, or any book, for that matter, in cut-and-dried fashion, just as it is printed. Select from this page and start such exercises as seem to you the most suitable ones to follow each other in individual cases. The saying is true, you know, that no two pupils require exactly the same course in exactly the same order. No two children are alike; no two pairs of hands are, or ever were, alike. The muscles differ and require different care and treatment. To resume: Start with the Landon book. Other books to follow may be Behren's Op. 70; Le Couppé's Op. 11; Burgmüller's "Twenty-five Studies," Op. 100; Czerny, arranged by Gernsey; Macdougall's "Studies in Melody Playing," Book I, and Mathews' "Introduction to Studies in Phrasing." These studies, though excellent, must not be followed too closely, even though they are placed somewhat in a progressive order, for there are few works properly graded for all the needs of a pupil. Learn to select and do your own grading. For variety, I would suggest using, at various times, selections from Mathews' "Graded Course" (also published by Presser), Books I and II, but, as said above, always classify and arrange your work so that it may be progressive. From the first, use duets, beginning with those by Enckhausen, Op. 74, Book I, and follow with Books II and III, not forgetting the supplementing from Presser's "School of Four-Hand Playing," Book I; Sartorio's Duets, Op. 400, also Op. 274. For pieces, refer to the introductory pages of Mathews' "Graded Course," where you will find excellent selections for each grade.

Insist upon young pupils counting aloud in duet-playing. In this way you will at once find where the troubles lie, if any difficulty arises; correct counting brings about the correct understanding of time, and this is the key to the arch of musicianship. These early studies and duets when gone over carefully, paying strict attention to the fingering, will do away with many finger-exercises, which children naturally dislike, and will give pupils a taste for the beautiful, and create a love for practice.

Now and then explain what is meant by a period, a section, a phrase and a motive. You will be surprised to see how quickly your little ones will learn these points, which some older musicians (and also some teachers) know but little about.

After the above course has been completed, you will find the pupil ready for Mathews' "Graded Course," Book III; and with this give Macdougall's "Studies in Melody Playing," Book II, and some of Mathews' "Studies in Phrasing," together with lessons from Mason's "Touch and Technique." I always advise teaching the scales in the easier keys as early as possible, using one octave for two or three lessons but very soon two octaves, taking one hand at a time and gradually enlarging upon the work, as the pupil becomes more capable; but in this, as in all other work, the teacher must be governed by the ability of the pupil. Always insist upon the pupil's committing the scales to memory, as the best results follow from this course of study.

## WHAT ABOUT EXPRESSION?

A companion question arises, which is: "Should beginners be taught expression?" I would answer in the affirmative; thus we are bound, contrary to the views of some, to teach touch and by this expression is obtained. How many teachers fail to note this fact! I do not mean that the more complicated forms of touch should be used. These are, without doubt, intended for later use, but I do mean that children should be conscious of a natural musical touch as early as possible. Teach them tone production and have them work for effects. How? By telling them little stories which may be connected with the music on hand; by playing duets with them, thereby developing the power to interpret, in many

different ways, arousing interest, imagination and making musicians instead of machines.

Study each pupil carefully, note individual needs and supply them at once. Never lose self-control; no teacher can look for success who claims such a privilege. Remember that parents prefer safety to have their children scolded or scolded half to death by a cross teacher. Therefore, cultivate kindness; try to be a help instead of a hindrance, and allow your sympathy to go forth to the little one who is striving to learn.

There is no room for a "one idea" teacher. You cannot make one kind of touch, one idea of expression, one way of teaching time, one set of studies, one set of pieces, and the same inflexible way of presenting things do for all pupils and answer all purposes. You must be able to present the same thing in a hundred different ways if you would meet the needs of different pupils; and you must be progressive also, keeping pace with the times, and, above all, thorough and systematic. Do not mix up grades of studies and pieces. It is lamentable that even some experienced teachers force pupils by giving them pieces far in advance of their exercises and studies or of their knowledge and ability.

Pupils have come to me who were not able to play correctly from studies of Grades I and II, who had been given pieces in Grades IV and V, through which they floundered in truly pitiful fashion. Be prepared to do good, thorough, systematic work with your pupils, individually and in class.

Too much attention cannot be given to the foundation you are building; therefore prepare, and before you enter upon this important work, make sure you are competent.

## THE POSITION OF THE HAND IN PIANO PLAYING.

From the German of E. Schöning, by Florence Leonard.

Upon holding and carrying the hand well, success and progress in technique are especially dependent. Many teachers sin against beginners either by teaching them nothing about position or by teaching positions which are a hindrance to hand development, even if not positively injurious.

Every hand must be trained to be capable. One of the old schools teaches that the hand should be held like the feet in walking, turned a little outward; the New-German School (Neu-Deutsche Schule) teaches the opposite. Although so many successful players have been trained according to the old school, that position is not suitable beyond a certain elementary grade. If a student tries to go further he will discover that he cannot without a strain of his whole position.

Eye-witnesses testify that our greatest pianoforte masters, Liszt, Rubinstein and others, held their hands in scales and in passage-work at a decided angle with the keyboard. That is proof enough that the "cross position" ("axis position") of the new German School is justified. For instance, if you place the thumb of the right hand upon *c'*, the position arranges itself; that is to say, the hand has taken the most natural position, in which the long axis of the middle finger passes like an axis into the thumb, and is directed slowly two octaves to the left to *c'* you come upon the explanation of the name "cross position," for in this octave the axis of the hand is crossing the plane of the keys. At first sight it is a surprising position, but it is really the most natural one and is best adapted for general use.

There are cases where this position is not possible, in octaves and chords in the middle of the keyboard, but these are exceptions. Another instance of its general application is found in the hands of children. If one considers how unskillful the hands appear when they are turned outward; how natural, and therefore graceful they are in the proper position.

To place the fingers properly, take the following exercise. Place the closed hand on the keyboard and slowly draw out the fingers, moving them only in the knuckles; the first finger joint then becomes an extension of the back of the hand; the second is bent at an angle to the keyboard; and the tip of the finger should not be exactly perpendicular but bent somewhat inward so that the hold upon the key is more certain and the tone stronger. This angle of the tip would also obviate the faulty break at the

last joint which weakens the tone and the hold. Bach, Mozart and Beethoven, according to eye-witnesses, used this finger position.

It is a great mistake to place the child's hand in the so-called five-finger position in the middle of the keyboard, where every finger is placed on a key in such a way that the outward bend of the hand is required. This is actually injurious; for the small hand is forced for about half a year to remain in that same position and delicate hands may even be injured by it.

Freedom and intelligence of movement are the necessities of piano playing. In playing the five tones from *c'* to *g'* the hand may need to make a decided motion to the side, and this can only occur when the hand moves as a whole. (This is advised also by H. Riemann in his "Catechism of Piano Playing," Chapter XXVIII.) If, then, in even the "five-finger position" the hand needs to be moved considerably from side to side, how much more necessary is the same motion in scales and passages, and therefore how much more necessary is the "axis position!" The so-called position of the hand standing still is in truth a false expression for finger exercises, and should instead be called exercises with quiet hand.

A player who has not been trained to the "cross position" from the beginning will find smooth scale playing difficult on account of the motions necessary for passing the thumb under. These interfere with the smoothness of the scale; the axis position assists. To give a little further justification of this position, place the second finger of the right hand upon *D-flat* as if to begin the *D-flat* major scale. How could the hand be placed otherwise and placed as well as in the position above described? A player who has been taught in the other fashion can accustom himself to this position and he will find it worth the effort required. The beginner will make more rapid progress with it than with the old position. Only recently has a name been given to this particular position, but one name is as good as another if it gives a clear idea of the proper holding of the hand.

## DO WE PLAY ENOUGH FOR OUR PUPILS?

BY ALICE MAY PAGET.

I HAD long been troubled as to whether it was a wise plan to play over selections for my pupils—either studies or "pieces." In some cases I feared that the ear would be trained only to imitate, and the understanding of note values, etc. lie fallow in the endeavor to produce the melody only.

At one of my "student recitals"—when about twenty of my girls and boys were gathered together, in my criticism I realized that I had taught each of them to play the piano with intelligence and understanding, and while I felt rewarded for my efforts in this direction, I knew that something must be done to help them produce more "light and shade" in their work. "They must hear good music," I decided. "But how?" There is but little opportunity to hear really good music in our own town, and my boys and girls are too busy with their school work, and also too young to go often to the city, to get much inspiration by attending concerts there. So I determined that very minute, that I must be their concert.

When I announced to one of my girls, the lesson for day following, that I would play her exercises for her after she had finished the lesson, she smiled, and said she would rather hear her "piece." I told her music might be brought out of her exercises, which she had looked at as merely a "tool," dry and uninteresting, hard as I had tried to bring out the harmony and beauty of chord formations. When I had finished, she said:

"Does it sound like that when I play it?" "No! but it can," I said; and sure enough next lesson there was the feeling, the crescendo and diminuendo, as I had played them for her. Since that time I have adopted the plan that the pupil shall first study the etude or solo thoroughly, then until finished I play each selection over before we begin the lesson, putting forth my best endeavor, no matter how simple the music. Thus my pupils are not only producing music, but they are learning to be really "quite fine." They are prouder of their work, and anxious to give others pleasure with their music. Young teachers, try the plan of playing often for your pupils.

## A Heart-to-Heart Talk With Young Teachers

By W. S. B. MATTHEWS.

Have you ever heard any of your friends among the older piano teachers in your vicinity complain of the public apathy towards music, either as an art or as a serious study? "Many times," you answer. So have I.

Have you known any teachers older than yourself who started out with enthusiasm and ideals much higher than those in the community, but who presently subsided into the belief that musical ideals are impossible to work out in a country community? (And for that matter a city is just the same.) "Oh, yes," you say. So have I.

Have you by chance found here and there a girl or woman with a fine class in which musical spirit prevails? Maybe you have, and maybe you have not. I have found them.

Which kind of condition would be the more pleasant and desirable to you as teacher, after ten years' work: the empty and uninteresting kind, the strident and influential kind? Of course, you are obliged to answer this in one way only, that, much as you dislike work, the influential student appeals to you, while that of discouraged apathy does not.

Very well, then, we understand each other, and are ready to go to work, the task being to try to find out a way, a practicable and not too difficult way, in which a young teacher may start out toward the goal of honor and influence; the critical features of this way, and how to get into it. And I shall be careful not to ask impossibilities.

## The Best Asset of a Music Teacher.

The rock-bottom, pure gold asset of a music teacher, the particular gift and grace which if present lessens all that she does or tries to do, is this:

*An abiding love for music as an art; a delight in it and a missionary spirit to pass it along to others.*

Have you such a "living hope" within you? If not, you have not been "effectually called" to the office and work of a teacher of music—because, by your own confession, you do not understand music well enough to love it.

If such be your state, and yet your preference is for the work of teaching, the next thing to set about is to get this love of music started in you. "How will you do this?" do you ask?

Begin by finding some one piece that you do love. You cannot be so pitifully impoverished in your music folios as not to have a few not difficult but charming pieces of music by composers who really wrote music, and not make-believe imitations. Find such a piece if you can, and study it; play it well; play it so that it sounds to your friends very much as it sounds to you. Listen to your own playing; get them to listen to it also. When you have one single piece which lives within your soul, find another.

Eventually you have only one in your portfolios. In that case, you can back the old FRODOES. Many and many a fine piece is published within a year or two, more within two years. I remember that the Schubert-Liszt "My Sweet Repose" was printed here some time ago. Any way, you are sure to find a good one now and then. Find it. Then get that also into your soul and pass it along to your friends.

## Value of Reading.

It is a great pity that the music teacher is too proud to read—at least, to read much. She neither pays much attention to the articles in this magazine, nor reads books about music. But there are a few in which precisely the most easy and practical compositions by the greatest composers are pointed out to their pupils, and directions given as to their ideals. Of course, you do not need to be told what the ideal of a composition by any good composer is. It is always the same. To compose good music. What kind of good music the composer is involved in any particular inspiration any player can find for himself, if he will but enter into his piano closet and shut the door, with the window open toward the musical Jerusalem—the high musical heavens where Bach, Beethoven, Chopin, Schumann and the other great gods sit enthroned. In a spirit of reverent curiosity, if you will play the com-

position as indicated by the composer, you will presently begin to feel what he was after. The mood of the music will form itself within you. By degrees, the faster and faster in proportion to your understanding of musical design and harmony, you will learn to admire his cleverness of workmanship and be pleased with the sound of the music as music—that is, the organizations of tones, each after its kind—any motive developing out into the finished sentence, whose promise and potency were already in the motive. You could not have found them, but Bach and Beethoven felt them the moment they conceived the motive.

## Know Music Constructively.

In all music there are always the two things: To know the music in its organization—to know the melody, the harmony, the rhythm; especially to know that part of music which lies behind all the beauty, nobility and strength in it. *Harmony*—the part of music which our elementary teaching most curiously and shockingly ignores. And besides knowing the musical part of the music, to know also the moods which the music embodies.

It is in my opinion of no educational value whatever to try to learn these inner things of music (the harmony and moods) from what is commonly called "teaching material." By this I mean not such teaching material as an artist would use, but the teaching material which is expressly written to sell for average music lesson purposes. The emptiness of this undergrowth of musical art surpasses all belief. Now and then, once in a hundred pieces, one of these small writers has an idea and is not influenced to tone it down to please the "popular demand." An idea is an idea; it is vital and living. When you tone it down to suit a popular demand, you stifle the poor thing to death. No! If you wish to gain any musical advantage for yourself by study (and it is also true that if you wish to give your pupils any musical virtue) you must turn to composers, who worked in the "real thing" in music itself, and not in make-believes.

Really capable musicians do some shockingly poor work sometimes in their "teaching pieces." But a short time since I was playing through some alleged any music by a composer who has several light operas to his credit and found it badly written, very badly placed for young hands, impossible, in fact, and totally devoid of musical or artistic interest in any degree possible to imagine.

No! Take something by a composer known to you as a good composer; something which appeals to you; something which you see your way clear to playing nicely with reasonable practice. Then work it up until you get it into your mood. Then make others see it.

## Faithfulness has its Reward.

You remember the man in the parable who had been faithful over a few things. You will be surprised to find out how permeating this reputation of being faithful is. Things turn up from such curiously different points. For example, a pupil of a school where harmony is taught from the ground up, was asked in the high school to name a chord which the teacher put upon the board. One pupil answered—this girl; he put another chord—she, only, knew that; then another and so on until they were astonished and asked where she had learned it, to which she replied, "At such-and-such a school." Then upon the teacher said: "I will name more of the pupils studied in that school." Another case happened when a pupil of the same school in a lower grade listened to a music lesson which seemed strangely familiar; at the end she asked the teacher to name a chord which she did not know the teacher personally, but she did know her book and had been using her method. A day or two later, one of the pupils at her music lesson, upon being earnestly stirred up to devote some of her practice time to reviewing her method, remarked that in a recital tone she had heard the chord. The teacher said: "Well, one thing is sure; this is the only school where the pupils always have something to play." Observe, here were three credits to one teacher, three

in from three different points of the compass, within three days or so. Thus it happens everywhere. Do the work, and in some curious way you are bound to get the credit.

## Value of Authority.

To return to our fundamental, rock-bottom asset in music teaching—the firm reputation of loving music and of being determined that others shall learn to love it, too. These critical young minds have a way of sizing us up. They do not like to work *per se*; but one and all they know they *ought to*. There it is! The inner obligation to a strenuous life is commanding in our country, and none have it so unquenchably as the girls. The American girl wants to know things; she wants to know them thoroughly. She often has moments of reluctance from study; but she wants to know and to do and do well; and she knows she *ought to*. This is the foundation upon which your influence is going to work out, if you give it a chance, by doing things which bring out the true sides of music, and make the pupils love it.

Curiously enough, the best administrative asset a teacher can have to influence business her way, is a very positive authority to hold the pupils down to hard work, no matter how they resent it; "work, or loaf elsewhere" is a business motto for a school, which gets pupils and holds them. You would not suppose so; but I could take you round in the city and show both kinds; the little classes of dissatisfied, half-slack and "wishy-washy" pupils, and another large school where everybody is proud to belong to a school where they really have to work. They respect the principle. The day schools travel on this road.

## The Small, Influential Things.

Among the difficulties of your environment are the commercial pianos, some of which were very indifferent when young, and do not grow old gracefully. Moreover, they take their tones too seldom; they are out of tune. But this difficulty is not so bad as it was a generation ago, owing to the steady improvement in pianos, on the whole. A fine piano makes all the difference in the world. I am myself extremely narrow-minded regarding pianos. A pupil studying Schumann upon a Steinway or any really musical and well-tuned piano, for instance, is already much further along towards understanding it, than if studying upon a commercial piano. The reason is that Schumann was ahead of his times, and his music imagines a sympathy of tone, which very few even of the modern pianos possess; when we have that, no other music is so confidential and enjoyable.

Your reputation as a teacher is going to turn finally upon your *making good playing*, and upon your pupils' understanding and loving good music—serious music, fine music. It is up to you to set about cultivating in the pupils the qualities to which fine music appeals.

For *esprit de corps* (class esprit) nothing is so good as some class exercises—regularly, of high musical character, administered in a way which works out well. Nothing will take the place of this, and without it you remain teacher of a few private pupils.

Class exercises have better to be of two kinds, occurring at stated periods: The one, a class study of the rationale of music (harmony, the keys, scales, chords, etc.); the other, playing meetings, where the pupils all play something, with a printed program and a few friends. These two kinds of things can well be helped out by an occasional evening in which you will talk pleasantly about some one composer and play appreciatively a few illustrative selections. Even better, if the pupils, a few of them, have also pieces to add to this occasion.

So the long and the short of it is, that if you wish to arrive at influence as a music teacher, you must do *influential things*; and the influence which will really add to your standing as a representative of music will always be acquired through activities which are primarily and distinctly musical, and not a mere advertising and pink tea, fooling with alleged music.

Thos. K. Beecher had it right. He said: "The truth will stand up for you if you give it a chance."

The teacher must take care that pupils do not come to dislike studies which they love, and that they do not carry into riper years their early distastes.—*Quintilian*.



## THE SMALL CONSERVATORY.

BY J. LAWRENCE EHR.

GROWTH is always interesting. It is an evidence of life, a prophecy of achievement, and the sole instrument of progress. What makes America the wonder of the world is its prodigious growth. That we are proud of it, in its totality and in detail, without saying. Even in the musical world, where so many old-world folk look upon our barbarity and lack of atmosphere, the growth has been of a most astounding nature. Much of this growth has been the result of the transplanting of individuals for a time into an artistic atmosphere, and then turning them loose upon the unmusical public, allied with a missionary zeal for the cause, and a patriotic desire to remove the reproach from their people. The process is best observable in our day, perhaps, in the case of the young man or woman who goes from the farm or village to some centre of musical life, and entering into its spirit, grows into it and becomes, in time, a finished musician who goes out "to spread the good tidings" and to bring new communities into the musical fold.

## The Teacher's Joy in a Good Pupil.

Of all the joys that enter into the life of a music teacher, there is none so equal that which comes to one who takes such a pupil and gradually develops him, not into a work of art, but into a finished artist. The joy of the fabricator (the workman) is the joy of the finished work. The joy of the teacher, when he comes to the studio or conservatory for the first time frequently, in the smaller institutions especially, comes from a home where the musical ideas are securely of the highest order. The teacher, in the course, centres of culture, but there are others which know scarcely anything of music as an art, regarding it simply as a means of entertainment. In some of the old religious scruples against musical instruments and secular music still exist, and there are still some cases of enlightened prejudice.

## An Illustration.

Such was the case of A., whose parents were members of one of the religious sects that maintained that musical instruments are instruments of the evil one, and therefore should be absolutely shut out of church service. A. was intensely fond of music, and brought his father to the point where he had to buy a piano or even a red organ. Perish the thought! No A. was obliged to feast his ears at the neighbors' or to leave his own musical talent to languish. But the father was not always unkind. For at last a progressive neighbor purchased a piano to replace the nearly worn-out red-organ which had been in the family for years, and, knowing A's passion for music, he kindly offered to give the organ to him. Imagine the distress of the young man when the inexorable, Puritanical parent will not more asserted itself, and forbade the bringing of the instrument into the house. At length, as a compromise, the organ was placed in the hayloft, as horses and cattle have no souls, and A. spent his leisure hours making music for the entertainment of his neighbors. This state of affairs continued for some months until the father of the boy was finally rewarded (principally because his progress was beginning to be the talk of the countryside) by being allowed to bring the satanic instrument into the house.

Now, if this were fiction instead of fact, A. would have developed into a great artist who set the world aflame. As a matter of fact, he is not even a professional musician, but a high school principal. What, then, has been the net gain of all this trouble? The answer, which is not in the least startling, is simply, the awakening and culture of a soul. A. is now one of that all-too-small band of amateurs scattered throughout the land who have an intelligent enthusiasm for and appreciation of music and who are ever on the lookout for legitimate music enterprises to which to give their support, and who do so much toward the development of that elusive but necessary thing called "musical atmosphere."

A. is a good example of one kind of product of a musical education, the other kind being, of course, the professional musician. Both kinds are of the utmost importance in the musical development of a country, and it is the highest mission of the smaller conservatories, at least, to swell the ranks of both classes. Of course, A.'s case was an unusual one in our day, but there is no denying the fact that the

musical tastes of the great majority of those who enter the conservatory are either crude or corrupted. It therefore becomes the mission of a musical education—primarily to refine the taste and secondarily to develop technical facility.

## The Average Pupil and His Development.

The narrow mind is always dogmatic, and none know so much about music as the ignoramus. Among the many new students who enter the small conservatory, one finds many undeveloped minds with firm prejudices to be overcome and, most of all, an utter incapacity to comprehend the vastness of the field and the difficulty of the labor involved in securing a musical education. "How long!" is the common question, accompanied by an expression of confidence in the quick achievement of results that fairly staggers the unphilosophical teacher.

The first step in the progress of such pupils is generally the "make overhauling." Not all rally after the serious old doctrine which their spirits undergo at this time, but the case is hopeless until this stage is reached. Humility, and her twin sister, receptivity, are the first requisites of a successful student. With a realization of personal incapacity comes an over-coming of the capriciousness of others and an awe-stricken appreciation of the musical advantages of the institution. Or, on the other hand, the boy or girl who has been the undisputed prodigy of his small musical world soon discovers the vast removes that separate him from the goal he has set before him. That many of his fellow-students have made toward that goal. The discouragement which accompanies this stage of development is the natural and normal sign of growth; though a superabundance of discouragement, like any other good thing, is likely to lead to bad results.

Following this stage comes the feverish desire for information. "So little learned, so much to learn," seems to be the motto of this period, and no amount of labor is considered too irksome for the ambitious student. Complete absorption in the new world, slavish devotion to study and practice, and, too often—the collapse. For it is a sad fact that many of the students under such circumstances overwork their strained nerves and muscles call a halt and enforce a rest. But this becomes really a blessing in disguise, giving the student an opportunity to digest at least a little of the hastily devoured information and an opportunity to get his bearings. And usually, after this rest, the student is chastened and with a greater respect than ever for the difficulties of his profession, but with an indomitable resolution to fight on until he "wins out." From this time on the pace becomes more rational, the progress more normal, and the musicianship more mature, until finally the course is completed, the goal is reached, and a diploma crowns the end.

## Organized Musical Forces.

It is one of the most encouraging signs of the times that nearly every conservatory—and there are scores of them scattered throughout the length and breadth of the land—has its chorus, which renders choral work a merit, often venturing farther afield than the better-known city organizations, and often its orchestra, and an artistic and musical education, and offering a well-rounded curriculum of study, including the theory and history of music. The finished product of these schools is likely to be more symmetrically developed than that of the more highly specialized western schools and studios which the independence and self-reliance resulting from the fundamental, thorough-going character of the training makes the graduates of such institutions valuable men and women in their profession, much sought after for the practical nature of their equipment.

## The Missionary Spirit.

The graduates of such schools become the missionaries and pathfinders of our great cities, they are content to remain in the smaller towns and institutions of learning, doing a faithful work among musical life, forming and developing little art-centres of their own, with a musical life often of surprising depth and breadth, and creating and sustaining a musical atmosphere which will, in the not distant future, be the cause of art, as it already does for the cause of culture. (In creating a demand for recitals, concerts, lectures, and the like.)

Being unaccustomed to the expense (and extravagance) of city life and its artificial, hot-house

atmosphere, these musicians are not above teaching for modest prices, thus bringing good musical education within the reach even of the day-laborer with an ear for music. Then, too, not being accustomed to the Bohemianism of city life, they do not expect to be taken for anything other than plain men and women engaged in an important work which they are doing to the best of their ability. In this way they remove much of the reproach which often attaches itself to the name "musician"—being described by such adjectives as "queer," "tranny," "eccentric" and the like. Their work is necessarily educational; many of them are plodders. It is not likely that more than a few of them will ever make for themselves a name with the pen. But the work which they are doing will do for the future of music in America makes them one of the most important factors and worthy of respect in all our art-life.

## Value of the Small Conservatory to Musical Progress.

It is not too much to claim that the musical development of the great body of our country will be brought about by the graduates of the small conservatories. The masses of the people, and the so-called middle-class home, whose education is of brains and energy and love for the best in art more than offsets their dearth of worldly goods, look eagerly to the less expensive and less pretentious, but none the less faithful, schools which offer no fancy courses under high-priced teachers, but which give what is much more important—an all-round, fundamental musical training, which is thoroughly adapted to the work of educating the great mass of our people first in the elements of art. And when the time comes that the musical atmosphere of our land is sufficiently thick—as it already is in a few of the larger cities—then the more highly specialized experts, of European or American birth and training, will be able to do their work with the material that these humbler teachers, the rank-and-file of the profession, have prepared for them.

The influence that many of the small conservatories exert is astounding. Their student-body is composed largely of those who, coming first with crude, unformed tastes, have progressed sufficiently to teach in the small towns and villages from which they come. The musical atmosphere is thus given to us to teaching—say from May to November—and the balance of the year to study. It is not at all unusual for such student-teachers to have a class of 40 or 50, or even more pupils every summer. When it is taken into consideration that not one or two, but a dozen or a score of such student-teachers, at the same time, the influence of even a single conservatory may be imagined.

And this influence is of the most permanent and important kind, for the product of this training is not concert performers, of whom we have a plenty, but listeners and amateurs who make up the audience and choruses and generally the home and soul of our musical life. It is such work that makes possible in towns of a few thousands of people the establishment of vigorous, flourishing choral and oratorio societies and musical clubs, which do so much to keep alive in this land the great masterpieces, which in the hurry and turmoil of the larger cities are often crowded to the wall. It is the work which will leave the whole of our land and finally make America the great musical nation which it is destined to be.

True chamber music, like the finest symphonic music, is a sort of transcendental language which affects the hearer somewhat in the same way as the study of astronomy or the higher mathematics of their student devotees. It suggests the infinite and the infinite perhaps more vividly than any other form of art. It also evokes many other images and thoughts of a definite nature, but in no two cases are these mental pictures identical. A passage suggesting a sunset to one hearer may call up a landscape to another. But no neighbor, especially as to the same passages may visualize itself differently to the same hearer on different occasions. This is the *reductio ad absurdum* of a great deal of program music—due to which gratuitously attempts to do so much to the suggestion of specific images and emotions, a function which the language of everyday life already performs quite well enough.—C. L. Greaves.

## TACT IN TEACHING.

BY J. W. LEBMAN.

Among the qualifications that make for successful teaching, the ability to read human nature, that intuitive faculty for discerning temperamental peculiarities, and the common sense to adapt one's methods accordingly, are not the least important. The teacher who essays to treat all her pupils in exactly the same way—much as pins or buttons are turned out by a machine—will soon be forced to acknowledge herself a dismal failure. Comparatively few pupils are at once talented, studious, docile and persevering; on the contrary, a teacher will find among her pupils various degrees of talent, and about as many different temperaments as there are personalities. One may be slow, another flippant, a third will fly a fourth inclined to be stubborn and sullen. As a rule, teachers cannot afford to choose their material, but must take pupils as they come—good, bad and indifferent—and do the best they can. It is no such easy work, either, as one outside the profession might imagine. Still, even in such circumstances, teachers may lighten their labor and obtain the best possible results if they will make a study of their pupils, and deal with them according to their individual characteristics.

For instance: There's the slow pupil—the one who is, perhaps, not so able and the willing. She is pushed and pushed by her teacher and yet she "sticks." No matter how hard the teacher works with her, she doesn't seem to get on. The child is discouraged and the teacher despairing. What's to be done?

Well, it may be a case in which less should be done, or rather, attempted. Perhaps the teacher is too fast and should "stick" more with her pupil. Advice would be: Don't push! Accommodate your pupil's work to her capacity. Instead of crowding the slow learner with more than she can well accomplish, give her for a lesson only as much as she can get well in hand during the lesson period, even try to cover too much ground at a lesson, expecting the pupil to smooth out the "wrinkles" by practice, and at the next lesson are chagrined to find the task not so helplessly "crumpled." And the worst of it is, the more the pupil has practiced, the harder it is to take out the "kinks." The hope for your slow pupil, then, is small tasks thoroughly mastered in the lesson hour. Under this treatment the diligent student who is slow at first will gradually expand in capacity.

To teachers, another thorn in the flesh is the "flippant" pupil, generally of the fair sex. Oh, yes, she knows her lesson. Why, it was so easy she did not have to practice much at all! And she proceeds with the utmost *sang froid* to commit music murder. Shades of St. Cecilia! Is that the lesson you gave her? If you were in the next room you'd never recognize it at all. False tones, ragged rhythm, pedal down from A to Z, and confusion worse confounded! The remedy?

Put on the brakes! Hard! You'll need uncompromising firmness in dealing with her. Pin her down to serious work. How? Take a strain, phrase, or even a measure, and make her go over and over slowly and carefully until it is done to your satisfaction. If at the next lesson you find she has slackened, drill her again on the same "bit of work" with the same persistence as previously; and until she gets that bit of work perfectly you must "fight it out" on this line if it takes all summer and part of the year. When Miss Flippant finds she can not run away from you she will probably come to the conclusion that careful work is less trouble, after all. But remember: With this class of pupils, relaxed discipline means lost control.

Then there's the "lazy" pupil who will not practice. A hard proposition, such a one! Paradoxical as it may seem, the best way to deal with this class is to account for "that tired feeling." Only recently I had a boy pupil who, though bright and talented, was sluggish in his work. I cast about for the "where" and found he took very little out-door exercise. I talked with his mother resulted in a daily constitutional walk, rain or romp in the open air. The experiment succeeded, for the boy at once showed more life and energy, took interest and pleasure in practicing, and improved in his school studies as well.

Where this cause for laziness does not exist, other methods must be adopted. For example: If the pupil has a penchant for "pieces," let a "piece" be promised occasionally, but only on condition that she has practiced her "dry" work thoroughly and mastered. Don't enter to the pupils' "likes" too cheaply, but hold their gratification in reserve as rewards for diligence. The suggestion regarding thorough work during the lesson period applies here also, as it does in every case.

The sullen or stubborn pupil is, perhaps, the most difficult of all to handle, and requires the greatest amount of tact on the part of the teacher. Here firmness and hardness are worse than useless; they only feed the fault. There is only one method of treatment that has any chance of success against obstinacy, and that is persuasive gentleness. Get at your stubborn one through the heart—by appeal rather than by command—and the stubbornness will melt into tractability if not eager acquiescence.

The temperamental characteristics mentioned above are but a few of the elements of human nature, which elements are found to exist in countless combinations in various persons, though usually with one trait predominating. Successful teaching demands of the teacher that he have not only a knowledge of the subject taught, but also infinite tact and discernment in coping with these individual characteristics in the pupil.

Therefore, fellow-teacher, while your pupil studies the subject, you must study the pupil and adapt your methods according to your material.

## IDEALS IN PLAYING.

BY MME. OLGA SAMAROFF.

First of all, one must convey the real message of the composer; as this is purely interpretative art, one must try to find out what the message is and be able to convey it, and to do that one needs, first, a perfect mastery of the instrument; secondly, talent to feel intuitively what the message is, and thirdly, one must learn the traditions. One must study the composer's lives and the literature of the times in which they lived; for, although music comes from within, all these are helps toward the inner and more thorough knowledge of the writer's moods.

When studying a composer, it is best to start with broad lines at first, and get the whole outline of the work before filling in the details, but I do not intend in leaving anything to the imagination of the student, when one is before the public. Every phrase must be thought out and worked out. I have no patience with those who say that "I have different moods and I must play differently at different times because of those moods." One must keep a mental grip on whatever moods one has, and have a perfect mastery over them.

The secret of technique is to do anything in a legitimate way. For example, one must have absolute control of all one's muscles. Each independent muscle must be so trained that it will do its work automatically. In a big program the player must use strength, particularly if a woman. On the other hand, it will not do to spare oneself too much, because by so doing, brilliancy and force in climaxes may be lost.

Many, many years of study are necessary to perfect oneself even in the technique of piano playing, and the longer one plays, the harder one has to practice; for the more one delves into the secrets of a composition, and thus becomes saturated with the composer's idea, the higher will the ideals be, and as ideals become one finds himself moving onward and upward to still higher ideals, and the curtain is forced open more and more. But for those who have not this schooling, the curtain never opens.

Then, too, it is essential for good playing to have a good instrument, for the shading, variety of tone and beauty of coloring are more than half lost if the instrument is bad. For tone color it is absolutely essential to practice on a good instrument as well as to play on one.

There is a fallacy about to the effect that "nobody can practice more than four hours a day." As a matter of fact, nobody can be a great artist who does not practice more than four hours a day; and to do this one must have not only a good constitution, but good brains—the constitution to keep one from tiring, and the brains to know how best to make

use of the constitution. It is physically impossible to keep up a repertoire on four hours a day. By this, of course, I do not mean to spend four hours a day on technical drudgery; there is much more than this in piano playing. There is work to be done in pedaling, in tone color and in general musicianship. And by general musicianship I mean a knowledge of harmony, counterpoint, and a speaking acquaintance with other instruments.

Vocal practice is a splendid help to get ideas in tone coloring. On the organ, one knows positively that a certain stop will give a certain effect, a certain tone color. In playing the piano one must pull imaginary stops to get these tone colors.

General musicianship is essential to all musicians; the orchestra leader must know the music of the piano as well as that of the many instruments in the band under his control; to thoroughly interpret piano music one must see the orchestral possibilities in the music and express it on the piano as far as one is able. Of course, some piano music is more orchestral than others. Schumann's, for instance, is thoroughly orchestral. We feel that Schumann was thinking of the orchestra at all times when he was composing for his piano. In the Schumann "Fantasia" that I play, I feel just what instruments the composer would like to use.

Another important factor and one of the most important factors in the great problem of attaining one's ideals in piano playing, is the great factor of the teacher. One must not only have a good teacher, but the best possible teacher, and not only when one is finishing piano education, but from the beginning. There are not so many great teachers; but there are many with great reputations who are had teachers, but whose names have commercial value.

Just a word about the difference between the music of this composer and that of others. Of course, we all recognize Bach as the most intellectual, and in the arrangement of a program he is generally put first, because it is always wise, I think, for both the player and the listener to have the most important, the most possible number at the beginning. This is the logical way. César Franck is a classic musician, and I sometimes place him at the beginning of my program for the reason that he is so great a classic, although a modern.

The pianist ought to play the things that he likes best, and what we understand and feel, and we certainly can play best what we understand best.

Schumann is, to me, in music what German poetry is in literature; there is no phase or feeling that he has not expressed in his music. His "Fantasia" is his greatest work for the piano, and in fact the greatest of all his works. This "Fantasia" and the letters that Schumann has written about it are good examples of what I said a little while ago about the knowledge one gets of such compositions from the letters of the composer, written at the time when the work is being composed. For instance, Schumann writes to his former sweetheart of this "Fantasia": "You can only understand the piece by putting yourself back in the summer that you gave me up." Schumann was probably alluding to the first movement, which is filled with the memory of a summer of love.

Of all music there is none more grateful for the piano player than Chopin's, whose works are eminently pianistic, and at the same time extremely emotional. Chopin's own playing was almost invariably characterized by delicacy and was sometimes wondered why so many of his works are so passionate and huge. I allude chiefly to his fantasias and sonatas. I once heard de Pachmann play the G-minor ballade of Chopin with an entirely different ending from the one expressed by Chopin's own marks of expression. Pachmann once finds himself fortissimo, and de Pachmann played a pianissimo, and I am not sure but what the excellent result really demanded the change.

Liszt left nothing in the possibilities of the piano that he did not exploit and put into music. I think that the composers that appeal to most pianists are the German composers, Beethoven, Bach and Schumann reaching the highest points of intellectual excellence.

Of the French writers for the piano, Saint-Saëns is, to my mind, the nearest to perfection, but there are certain passages in the works of all Frenchmen that are unmistakable. There is a certain brilliancy and an extreme tendency to shading. Their music is more calculated to please the ear, and although effective, appears to be calculated for outward effect. —New York Commercial.



## SOME RECITAL IDEAS.

BY T. L. HICKARY.

I WAS under the impression that the last word had been said on the subject of pupils' recitals, and when I saw in one of last year's numbers of *The Etude* a paragraph relating to this much-discussed topic, my first impression was to turn the page without reading it. Let me say, however, in passing, that this is *never* a safe thing to do with *THE ETUDE*. Read everything! Dismissing my first impulse, I read the paragraph in question, and found several ideas, and moreover they were full size and vital. The writer of the article intimated that the recital, as we know it, had outlived its usefulness, and that the recital idea, like everything else, was expected to progress. Now if this be true, and it certainly is, it becomes the duty and privilege of all wide-awake teachers to endeavor to invest the recital of the future with new features, establish new ideals and objects; in short, institute reforms, if not complete reorganization.

## Advantages and Disadvantages of Recitals.

Now, why did we give recitals? Well, our aims were laudable. We had the good of the pupils at heart; we wished to give them extra incentive to work harder; we hoped to give them confidence and ease in performance. Incidentally, we desired to advertise a little; and again, some of us tried, by means of recitals, to turn a (more or less) honest penny. As an advertisement it may be conceded that recitals were successful, and some teachers may have made money by them; but outside of these two considerations, the recital seldom came up to the full measure of our expectations. To the majority of pupils, playing in public was a veritable *héroisme*—an ordeal anticipated with dread for days, undergone with reluctance, often positive agony, and followed by something very like collapse. The few good pupils, to whom playing in public had no terrors, would have done just as well, probably, without the recital, for earnest, ambitious pupils need no incentive to work hard and steadily, for they have pleasure therein.

The responsibility resting on the teacher was great, and as average pupils never do what one expects of them, the teacher often resented the responsibility and annoyance and disappointment. Moreover, recitals have often been the cause of ill-feeling and strained relations (to put it mildly) between teacher and parents; the former usually being completely misunderstood when his intentions were just and for the pupils' benefit. Altogether, I think that teachers should hail with delight any movement towards relegating the stereotyped recital to the rear, and with equal pleasure would try to evolve something better to take its place. I have set myself the task of giving the readers of *THE ETUDE* an idea or two with regard to recitals.

The recital did little toward developing musical appreciation generally, and still less toward creating a musical atmosphere. The great object seemed to be to please parents and relatives (at the expense of the children, the teacher and the long-suffering audience) by display. People were not interested, but went out of courtesy to their friends and neighbors. Solos at best are not calculated to improve musical conditions. Solo work is individual development and individual development in its narrowest and most restricted sense, and solo work will be of practically little benefit to a community, so far as musical growth is concerned. The majority of pupils possess the ability to play a piece of music as well as they can, but they are not interested in it. The same way as a diamond pin or a necklace. The display of either is a species of vanity; excusable and within certain bounds praiseworthy, but vanity nevertheless; and as a very small proportion of pupils retain their ability to play a piece of music when the excitement of the indirect benefit is over, it follows that, outside of the indirect benefit of study and the mental discipline involved, the labor of learning to play at all has gone for nothing.

## Ensemble rather than Solo.

I cannot state too emphatically that the great need is more music of an ensemble character—choral and orchestral music, quartets and chamber-music of various kinds, and, less infinitely less, indifferently played piano solos—less songs by pupils and singers who can "carry" a tune that has been laboriously

taught them as the parrot is taught to say: "Pretty Polly," less essays and papers and explanations and lectures and so on. In their place, or rather at recitals, let us have music—real music—by those competent to perform it adequately, which will give pleasure and profit to those who listen. In union there is strength, and many performers who might be nervous to the point of incapability, if singing or playing alone, would feel confident and full of vigor if supported by others. Therefore, let the watershed be "combination." There is not, neither can there be any legislation against "trusts" of this kind, and their advantages and benefits are beyond question.

My plan is to organize a society of the advanced pupils. Let this organization stand for the best you can do. By all legitimate means make it the object of a pupil to gain admission to its select circle; but, moreover, make it a difficult matter to become a member of it. Let admission be by means of examination and have the examination definite and unyielding. For my part, I would not admit anyone who could not play Czerny, Op. 299, with all the scale and arpeggio technique that this implies. For sight-reading tests, I would use Kuhlman's sonatas, or sonatina pieces of equal difficulty, and require a candidate to read either part in four-hand piece, together with an accompaniment of a song or violin piece of medium grade. If a teacher has no more than four or five pupils who can "qualify," then give recitals with those four or five. The number will soon increase, because it will be a matter of pride with most pupils to make every effort to become eligible for promotion. Being a member of this body will carry with it a dignity that nothing else could confer, and will stamp the pupil with the "hall mark" of real musicianship and will be a voucher for any performances such members may offer the public. Under this sort of arrangement, all possibility of giving offense to parents and pupils will vanish. Every sincere, earnest and determined pupil will in due time reach the point at which he or she can take a place among the "elect."

In other words, the pupils themselves, and not the teacher will select the players for each recital. As already suggested, the object of the organization is to give ensemble music rather than solos. The material to select from is so abundant and so uniformly excellent that the real difficulty is to make the selection from so much that is good. At this point, let me make a plan for the earliest organization in this kind of work. Few teachers realize the possibilities of this much-discussed instrument. The combination, and if a violin can be added (very desirable, so much the better. Almost every teacher at some time or other has used the standard symphonies in four-hand arrangements. In future, try the effect of an organ part with these piano duets, using the full organ in the climaxes, and to bring out more clearly the chief themes by the use of differently voiced stops. Further, the sustained tones of the organ have the effect of amalgamating and reducing the percussion tones of the piano and a much nearer approach to orchestral effects is gained than by piano alone. Pieces for two, three, and even four violins and pianos are to be had and are vastly more interesting to the average audience than solos.

## A PROGRAM.

I will now give a specimen program which will illustrate clearly what I would have done.

- Beethoven...Symphony No. 3 (One Movement).  
Piano, 4 hands, Organ.  
Reinecke...Spring Flowers.  
Voice, Violin, Organ and Piano.  
Haydn...Andante ("Surprise" Symphony).  
Three Violins, Piano.  
Gade...Approach of Spring.  
Female Quartet, Piano, 4 hands.  
Reinhold...Impromptu in C-sharp Minor.  
Piano Solo.  
Stolpe...Idyll.  
Piano, Organ, Violin.  
Mozart..."Magic Flute."  
Piano, 6 hands, Two Violins, Organ.

It may be readily imagined that programs like this could not be given very frequently. Two or, at the most, three only could be given in a year. But just

think for a moment of the inestimable value of music like this to the players. It would mean growth and development, and there would be no retarding of the regular work. Then such programs would be much more entertaining, not to say edifying, to those who were fortunate enough to listen to them. A teacher could invite anyone, however musical, without fear of embarrassing happenings. Further, a charge could be made without any qualms of conscience whatever because a program like that above is worth anyone's money.

Many piano teachers also give instruction on the violin. In such cases, the violin parts can be easily managed. But where one teaches piano alone he must be indebted to others for violin and vocal assistance. However, I never knew a violinist or a vocalist to refuse to help—they are always only too glad to do so. I had hoped to speak of the orchestra and chorus, but must leave that for a future occasion.

Let me say that I am not offering anything that is impractical, untried. I am not theorizing. This program and others like it have been given, and are models of what will be given in the future by my pupils. I do not expect to give any less lessons in solo work than before—in fact, I expect to give more. But so work with recitals will be secondary—unless a pupil, as sometimes happens, develops extra talent in this direction. But be sure it is good, natural talent, and fully supported by nerve and strength.

Finally, let me suggest to look up the paragraph mentioned at the beginning of this article, which you will find in the issue for June, 1905. Also look up *THE ETUDE* for July and September, 1904. In them you will find valuable ideas and hints. Then go to work, and with ideas of your own in addition to those of others, make "treasures of the future" a thing of power and influence.

## A METHOD OF GAINING SPEED IN PLAYING.

BY OLIVER R. SKINNER.

AFTER years of practice many players still lack velocity, and constant effort and faithful application only seem to make one feel even more discouraged. The following plan is recommended and has never been known to fail.

Take a major scale in chromatic order—C, D, flat, D, flat, E, flat, etc., then consecutively with D, E, flat, B, flat, four octaves, ascending in four, at M. 100. The twelve scales should be made one exercise and played consecutively without interruption, *ppp*, with the closest and least movement of the fingers possible. The wrist should be absolutely passive and relaxed. It is understood that the player thoroughly knows the scales, otherwise this sort of practice is useless. After playing through at above-mentioned tempo, try the scales in the same manner at M. 112. On the second day, begin with the metronome at 104 and finish at 116. On the third, begin with the metronome at 108 and finish at 120. Advance in this manner for six days. At the sixth day the student would begin with the metronome at 124 and finish with M. 138, a gain of 26 beats in one week.

For the second week, let the player begin a notch in advance of the first week and continue through the week similarly. For the third week, let the student begin with the minor scales, taking the scale during the first week. Arpeggio practice may be done in the same manner. Take some exercise like Mason's "Touch and Technique," which can be carried through the key circle simultaneously with the scale drill. Follow the same plan for practice. The same methods may be followed in the study of études consisting mostly of runs. The *tempo* indicated above may seem slow, but it is well to begin slow enough to be certain of fingering and good hand position. The increase in speed is so even and gradual that the player will find himself at the end of, say six weeks, playing at a speed and with an evenness and facility which was hitherto absolutely impossible and perhaps unexpected.

An incidental benefit which may be derived from this *ppp* velocity drill is the disappearance of clumsiness and heaviness of touch. One who has to do much heavy practice can occasionally practicing in this manner, keep his technical balance.

## IS MUSIC A NECESSITY?

BY D. A. CLIPPINGER.

It is a common expression, in comparing the United States with European countries, that "there music is a necessity, while here it is a luxury," the inference being that we have not yet reached a stage of development where music is a vital factor in our social life. Being a luxury it could be dispensed with without serious inconvenience. Whether music is a necessity or not is a matter of definition. If we mean by the necessities of life just what is required to keep life in the body, then a handful of rice or corn, each day, will satisfy the conditions. And they will satisfy the conditions in Europe, as well as in America.

But the word will bear no such limitations. To narrow it to the mere matter of physical supply robs it of its most important meaning, and removes from the list all the results of modern invention. Far more important are the mental and moral necessities. The word is very elastic. It expands with the development of the race. Its meaning is relative and changes with the age and the thought of a people.

The necessities of life are those things which make men feel in harmony with their environment. To the pioneer, the necessities of life were food, shelter, and pay. His mental necessities were few. But we have been progressing, and for one of our centres of civilization to return to the manner of life of the American pioneer would seem almost like a relapse into barbarism. The telephone, telegraph, locomotive, etc., were not necessities to our forefathers because they were unknown. The developments of their day constituted a harmonious environment, but they would fall far short of a harmonious environment when placed alongside of the thought of today.

The necessities of life are those things which are required to satisfy man's mental and spiritual wants no less than his physical wants. Viewed from this standpoint, which is the only one possessing the elements of sanity, will anyone maintain that music is not a necessity in this country? Take, for example, one of our large cities. Remove its orchestras and musical societies, stop all concerts. Let there be no public musical performance for a year. The result would be an uprising that would make the labor troubles look like a festival.

Now go a step further, and remove every musical instrument from the city, including church organs. Let there be no music in the churches and the homes; would the city continue to grow and flourish? I throw doubt. Depopulation would begin at once and in a very short time the city would be as complete a ruin as the most enthusiastic ruin lover would care to see. What a bonanza it would be for a pianist or a vocalist to strike such a town at the end of the first six months. Even the American artist would play to crowded houses and feel that at last his own had discovered him.

Now apply this process of elimination to the entire country. In a very short time it would be a wilderness of every possible sense of the word, and Europe would be unrecognizable. But some one will say, such a condition as that mentioned above is unthinkable. So it is; which proves that the Chinese and the Japanese, who are not musical, are not in this country. There was a time when such a condition in this country would not have been unthinkable, but things have changed and music has played an important part in this change.

It is impossible in this age to limit the necessities of a people to their physical wants. Man's higher nature demands food. The lack of it causes suffering to be keen than the lack of physical supply. Of all the agencies which tend to lighten the burden of toil, none is so potent as music. Business men are seeing this and taking advantage of it. Many factories where large numbers of girls are employed, music has been introduced and some time in each day. The result is a marked improvement in the quality and quantity of the work. The church feels that it is a necessity. Were it not, it would have been dropped long ago. In the country, more is made of it from year to year. No one ever understood life today, would be impossible.

Man's necessities are governed by his experience. One who has not experienced the advantages of our

modern civilization will hardly feel the need of having them, but once having had them, they are necessities. Our country has everything that modern civilization can suggest; the best the earth affords comes to us. We have come to demand the best in every line and nothing short of it will satisfy us. This applies particularly to music. More critical and discriminating audiences than those of our large cities cannot be found anywhere on earth.

In the face of all this, will it still be said that music is not a necessity in the United States?

## THE PIANO AND ITS INFLUENCE ON THE GROWTH OF MUSIC.

In a supplement to a recent number of the New York "Commercial," Mr. Charles H. Steinway, head of the piano making house of Steinway & Sons, has an interesting article on the evolution of the piano, showing how its present state of development has been the result of "delicious evolution." We reproduce the greater part of this article, which after referring to the placing of a tablet in the Cloisters of Santa Croce, in Florence, to Cristofori, the inventor of the piano, he calls the piano "a box of metal strings, upon which more thought and more money have been expended than upon any other instrument that the world has ever acknowledged." He goes on to say:

"Composers have penned more notes for it than for the bulk of all the orchestral instruments, and it possesses today a literature unrivaled in any other branch of musical composition.

"During the past year thousands of pianos were made in the State of New York. Today there are nearly one hundred firms of piano makers in New York City and Philadelphia. The estimated amount of capital tied up in the piano enterprises in America is \$100,000,000.

"Now, to what do we attribute the wonderful popularity of this instrument? This pet of musicians, this business man's recreation, that has consumed the thought and lined the pockets of many interested?

"Is it nothing but the mechanical perfection of the instrument, for which all makers are striving, and which all performers are demanding in their instruments? In a sense, the piano is a mechanical instrument and with the development of its mechanism is to be found the growth and development of our art from its very beginnings; without this mechanical growth, the piano literature and piano playing which would have been impossible; and, in the history of our perfected piano of today is written the history of the instrumental music of the world.

"But, if this were all, then would our work be in vain. For, as a matter of fact, together with this mechanical perfection, there has come a greater insight into the possibilities of the instrument as an interpreter—a new fact which the beginners failed to perceive, an opportunity for the perfection of the instrument as a receiver of and producer of the individual expression of the performer.

"Go back to the beginning of all things in instrumental music and see this instrument foreshadowed. The oldest musical instrument known is the Chinese piano king. Upon two horizontal bars were suspended sixteen metal plates, which, when struck with a hammer, sent out the notes of the Chinese scale. This is the first piano. The ancient dulcimer was an open box of strings which, when struck with a hammer, gave the notes of the scale. The psaltery is a dulcimer played with a plectrum instead of a hammer. Man's ingenuity soon constructed a mechanical device for plucking the strings. Fastening a quill in one end of a long stick and adjusting the stick on a lever, or key, he forced the string to sound by pushing the key up or down. And this is the spinet. Another invention attached to the end of this horizontal key-stick an upright piece of metal, which pushed up against the string and caused it to vibrate. And this was the clavichord. A still more resonant tone was demanded and a little hammer was made and put in place of the metal tangent of the clavichord, and here was the embryo piano.

"Now we can see the further progress: "When the first piano maker used his hammer keys, he found it impossible to keep his strings in place with the strong pounding they were getting, without making an additional support for them, and finally he strengthened the strings themselves. His frame was strengthened by additional pieces of heavy wood

under the sounding board, wherein were fastened the pegs for the strings, which from gutgut have been turned into wire, and the single wire has been doubled and twisted. The increasing strain on the frame forced the maker to heavier and heavier woods, until iron took the place of the heaviest.

"And light here, note the development of pianoforte music and compare it with the growth of the instrument itself. We all remember the differences of opinion between the two schools of Clementi and Mozart, and about the meeting of the diametrically opposed players.

"Clementi was the father of pianoforte playing. He lived in and through a wonderful epoch in the life of the pianoforte. At his birth Handel was still playing upon his Tecladi harpsichord. During his life Mozart, Beethoven, Cramer, von Weber, Kalkbrenner, Czerny, Moscheles, Mendelssohn, Chopin, Pleyel, Liszt, Thalberg, Kullak, Clara Schumann, Meinelke, Gottschalk, Rubinstein and von Billow had come into the world, each to add his or her mite toward the perfection of expression, or technique, or skill in the manipulation of the piano's keys.

"Before his death the old Bach touch had become obsolete. The gentle whispering to the keys, so common with Mountain players, had been drowned in the echo of the fiercest *forte* style of playing, as attested by the Beethoven music, and virtuosity became the ruling passion of the hour.

"For years, its builders tried every expedient to make the tone of the pianoforte more brilliant, more lasting, clearer, louder. Every ingenious shift that could be imagined was utilized to increase the ease of producing these tones. We no longer have the two rows of keys used by Handel, for in our own row we have more power than in his two. We have done away with after stops, and have substituted automatic dampers. The centuries have not been wasted, for we have under our piano lid not only an action that enables us to overcome all obstacles, and that plays for us the most intricate, most difficult passages, but an instrument so attuned to the needs of the individual player that there can be no question of no thought of the intelligent performer that cannot be expressed by the perfected pianoforte.

"In its history is written the history of instrumental music. From the oldest known instrument to the newest, the pianoforte has been the center of every musical desire—demanded by the Chinese playing and the ancient psaltery and dulcimer to the 20th century grand pianoforte there has been one continued development.

"Since the revival of instrumental music in 1600, the piano has ever held a prominent place in the history of instruments and in the literature of instrumental music. It has succeeded every thought and borne out and made possible every attempt at progress in the literature of the instrument. The growth of the piano literature from the days of the fantasias of Biondi, Couperin and Sebastian Bach to the pleasing melodies of Haydn and Mozart, from Field's nocturnes to Beethoven's sonatas, from the romanticism of a von Weber to the clear-cut tones of Thalberg, from the perfection of Chopin's work to the versatility of Liszt, the titanic power of Rubinstein, and the intellectual of Paderewski, this growth has been possible only because of the evolution of the pianoforte itself."

Now only it is worth while to make a little effort to appreciate what is first rate, but in point of fact it is only the object of getting nearer to understanding and feeling what is thoroughly good and noble that makes art worth taking any trouble about at all. The silly slipping of one sweet after another and passing it off as a new sensation, or getting through an hour which might otherwise hang heavy on the hands, is utterly unworthy of the dignity of a human being, and the people who misuse art in such a way justify the views of the active and practical people who look upon music as a foolish waste of precious time and an occupation only fit for gushing and empty-headed triflers.—Perry.

Muscle is still more inaccessible to the people than pinning and sculpture. You can see a picture whenever you go to the gallery where it hangs, but a great oratorio may be performed two or three times and then not be heard again for twenty years. Even when it is performed only a few thousand people hear it.—John Pike.







# The Etude

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The successes made by young American artists this season are not without interest to the one who is a student of musical progress in the United States. Writers on musical matters, American and European, and European teachers of great reputation are ready to admit the talent and capability of American music students, yet the reservation is generally made that a year or more in Europe is necessary to ripen American musical talent. "America lacks atmosphere," is the verdict of European masters and critics and Americans are too ready to accept this dictum as authoritative and final.

Well, we have been trying to create that needed atmosphere for a few years. The large Eastern cities now have orchestras, conservatories of music, concert series, recitals innumerable, numberless teachers who claim to be the holders of the best European ideas in musical education, we import players, singers, teachers, conductors of the highest rank, our papers contain articles from European writers, we read works on musical literature by European authorities, and we think we must surely be in the way to get this much vaunted "musical atmosphere." Let us admit that our large cities, centres of musical and art life as well as commercial activity, have a little musical atmosphere, and that they are gradually acquiring more! How did they get what they have?

By going after it, and also through the work of those who brought it to them. Apply the same principle a second time, and the smaller cities and the large towns may come in for a share in this "atmosphere." It cannot be kept away from those who wish it; it is sure to follow in the wake of those who know what it is and how to give it to others; it is a certain accompaniment to earnest, well-planned work, whether it be in a large city or in a small town.

Our country is so large that our great cities can impress only the few who have the time and means to put themselves in touch with the opportunities afforded. The many must be reached by missionaries from the centre where the "atmosphere" exists. The call for workers is continuous and is by no means gentle. New centres are to be created all over the country. There is no reason why a city of 100,000 may not be the focal point of worthy musical activity. No one is justified in making 500,000 the minimum.

And the smaller cities and college towns have the matter within their own hands. It does not take so many workers; a comparatively few thoroughly trained, enthusiastic, tactful men and women can do much. The need is for conservatory graduates and musicians to leave the cities where the competition is severe and the opportunities favorable only to the few, and locate in the smaller places where they are needed. Let them carry a real "atmosphere" with them, and they will find that it will stay and spread.

The correspondence of the Editor makes it plain that good work is being done in many small towns and rural districts; yet just as many letters show

## REST AND PLAY.

REST a little, play a little,  
Every passing day;  
Don't be fool enough to think  
Of working life away!  
Rest will fit for better work,  
And play will bring good cheer;  
These things count for much, I tell you,  
In the sojourn here.

—Leigh Mitchell Hedges in *Phila. North American*.

that the public and teachers in other places are working on too low ideals. They need an awakening and a higher grade of teaching. Where are the missionaries to go to them? There is reward for the real worker.

In studying art, pupils should be encouraged to consider the twofold nature of a work of art, that is, the motive of it as well as its performance. This can apply to a work in music, as well as to one in painting, sculpture, poetry, or architecture. What was the composer's idea, his conception, what was the impelling motive in his making the piece? Was the first thought a spontaneous one? Was it a worthy one? Does the piece breathe sincerity? Then come other ideas which are directly in the province of art. How well has the composer worked out his idea? Has he used his resources with skill and judgment? Has he worked to cover himself with acclaim or to carry out the first impulse and produce a work of art filled with true beauty? Has he worked for self and not for art?

And when we hear the executant we also ask: "Is he true to art or is he seeking self and the applause of the hour?" The pupil who thinks such thoughts and seeks answers to them is the student who will get into the art of music, because he takes his art into himself. Music is worth all that we can give to it, and our art ideals cannot be too high. A composition in which we cannot discover the thought and the intent of the composer is not one to live, and the performance of a composition into which the player does not put thought and honest purpose and the thought of the composer will not stand the test of sound criticism. Teachers must aid pupils to a knowledge of the principles of esthetic criticism, and not leave them on the plane where the only thought is the player's technique and the application he made to his work.

...

MANY a musician bewails the fate that has cast his lot in a small community. It is true that for the unusually brilliant person there is often more opportunity in the large cities, and certainly there are more numerous concerts by the greater artists from which he can get inspiration.

But the law of compensation is at work here as elsewhere in the world. The musician of average abilities either has a struggle for life in the great cities, or is swallowed up in a competition, the ferocity of which is unknown to his brethren in the smaller towns. The latter may achieve and hold positions in the social world in which they live that would be closed to them in larger places; especially is this true if they are connected with institutions of learning.

If one wishes to pursue his studies or to devote his time to composition, the smaller place offers the advantage of peace and quiet, the value of which is realized only when one has tried to concentrate his mind amid the clang, rattle and din of a city. A recent writer from Chicago declares: "We live amid shrieks, toots, bells and yells, and the reward of life is noise and canned food."

This writer was looking at city life from the standpoint of a physician who saw in such environment only the deterioration of the urban population. But this condition has a bearing on the musical life as well, as the latter is so dependent on the nervous condition, and it is certain that existence amid such a concentration of execrable sounds is not productive of a nerve condition suitable to composition.

To quote again, a sentence that is only too correctly descriptive of life in the large cities: "With all out-of-doors from which to choose abodes, we huddle into cities and shut out the sunshine with a pall of smoke,

live crowded and in dirt, dodge trolley cars and automobiles, move from flat to flat and never know what peace and quiet are until we reach our graves"—and then the graveyard is soon subdivided into building lots and the same process goes on over our heads."

Release from such a condition is one of the blessings that fall to the lot of the musician who lives in a less crowded community. He is subject to no noises except those of his own making or his own choice; his nerves are unshattered; his ear is untortured; his mental faculties are unjaded; his constructive abilities are allowed their full swing. And if he does not allow the torpor of his neighbors to interfere with his own mental activities he is in the ideal atmosphere for work, as well as for the recreation that recreates.

If he choose his home in a suburban town, he may, on the one side, partake of the musical atmosphere of the adjacent city—in these days of ample trolley communication—and in the inspiration of nature, on the other side, reaching out into the country beyond. Perhaps the income may not be so great but life is more enjoyable, more free from nervous worry, and lasts longer—the latter feature being one a great many people seem to desire.

Once in a while there is a slight gleam of light that flickers as to national recognition of American art. This is a matter in which Congress and legislatures show the greatest unanimity—in letting it alone. National buildings are turned over to the War Department, and mathematical exactness prevails instead of artistic conception, and as for the total art—the one evidence of its existence, so far as the Government is concerned, is the Marine Band, and that largely is given over to ragtime!

But Congress represents the people—sometimes. When the people demand something in the way of national art, they will get it. President Roosevelt says: "The only way in which we can hope to have worthy artistic work done for the nation, State or municipality is by having such a growth of popular sentiment as will render it incumbent upon successive administrations, or successive legislative bodies to carry out steadily a plan chosen for them by representative artists."

This gleam of light mentioned above is the incorporation of the "American Academy in Rome." While this does not have national support or Governmental aid, it was incorporated by the last Congress. It is hoped the foundation fund will reach \$100,000. Scholarships in the school will be awarded each year by competition in music, painting, sculpture and architecture and the work will be carried on in a villa which has been purchased for the purpose.

It is hoped that from this school there may come men who will be representative of the best talent in the country, and executants and teachers who, on their return to America, may do much for the artistic propaganda. This plan is good so far as it goes, but it would take a score of such institutions to make a quick impress on artistic conditions. Education of the public to demand better things at the hands of its legislators is the imperative need. The latter are too busy dividing the spoils and planning to succeed themselves in office to take any interest in the artistic growth of the nation until demands for activity in this line. Meanwhile, the progress of musical art in this country will rest in the hands of those who are richly endowed in the matter of talent and money. It may be the knowledge of a Thomas, the enthusiasm of a Damrosch or the money of a Higinson—each of these is a necessary factor—but they must be multiplied a thousandfold.

## CANZONETTA

EDOUARD SCHÜTT

Andantino tranquillo M.M. ♩ = 104



## THE ETUDE

Musical score for page 232, titled "THE ETUDE". The score is written for piano and features several systems of music. The first system includes the instruction *strepito* and *accelerando*. The second system includes *rit.*. The third system includes *Tempo I.* and *pp*. The fourth system includes *p*. The score is characterized by complex rhythmic patterns and dynamic markings.

## THE ETUDE

Musical score for page 233, titled "THE ETUDE". The score continues from the previous page and includes several systems of music. The first system includes *f* and *rit.*. The second system includes *a tempo*, *dolce*, *mp*, and *espress.*. The third system includes *pp*, *rit.*, and *a tempo*. The fourth system includes *smorzando* and *pp*. The fifth system includes *rit.* and *Lento*. The score is characterized by complex rhythmic patterns and dynamic markings.



# THE ETUDE MELODY-OF LOVE

SECONDO

Moderato e con espress. M.M.  $\text{♩} = 76$ .

H. ENGELMANN, Op. 600.

*p dolce*

*p dolce cantando*

*mf*

*p* *ril.* *pp Fine*

# THE ETUDE MELODY OF LOVE

PRIMO

Moderato e con espress. M.M.  $\text{♩} = 76$ .

H. ENGELMANN, Op. 600.

*p dolce* *mf*

*pp*

*mf*

*p* *ril.* *pp Fine*



# THE ETUDE

## SECONDO

Animato. M.M.  $\text{♩} = 104$ 

*ff marcato*

*ff*

*mf*

*ff*

*p quieto*

Primo.

*poco string.*

*cresc.*

*ff*

*quasi cadenza*

*p*

*D.S.*

# THE ETUDE

## PRIMO

Animato. M.M.  $\text{♩} = 104$ .

*p*

*mf*

*staccato*

*f*

8

*Maestoso*

*ff*

*p*

8

*p quieto*

8

*poco cresc. e string.*

*ff*

*p quasi Cadenza.*

Secondo

*D.S.*



# BELFRY ECHOES

J. W. LERMAN

Intro.

**Chimes.** (Let each note be held through the next one or two, so that the tones will mingle.)

Chimes. (Let each note be held through the next one or two, so that the tones will mingle.)

Andantino M.M. ♩ = 68

21

*mf*

*f*

*ff*

*cresc.*

*rall.*

*a tempo*

*mf*

*f*

*Fine*

*p*

*Ped. simile*

*f*

*p*

*f*

*p*

*f*

*p*

*rall.*

*a tempo*

*f*

*cresc.*

*rall.*

*D.S.*



THE ETUDE  
RING DANCE  
RINGELTANZ

F. SABATHIL, Op. 233, No. 2

Allegretto M.M. ♩ = 112

## THE ETUDE

EVENING PRAYER  
CABINET ORGAN OR PIANO

HENRI WEIL

Poco lento M.M. ♩ = 108



To Herman Kupfer

## Tramp Through The Woods

MARCH

HOMER NORRIS

Brightly and with marked rhythm M.M.  $\text{♩} = 120$ 

Musical score for 'Tramp Through The Woods' by Homer Norris. The score is in 4/4 time, marked 'Brightly and with marked rhythm' with a metronome marking of 120. It features a piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. The piece includes various musical notations such as *mf*, *f*, and *D.C.* (Da Capo). The score is divided into six systems, each with a treble and bass staff. The final system ends with a *D.C.* marking.

## AT NIGHT

AQUARELLE

C. GURLITT, Op. 114, No. 2

Allegretto grazioso M.M.  $\text{♩} = 116$ 

Musical score for 'At Night' by C. Gurlitt. The score is in 3/4 time, marked 'Allegretto grazioso' with a metronome marking of 116. It features a piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. The piece includes various musical notations such as *mf*, *p*, *a tempo*, *poco rit.*, *mf*, *Fine*, *marcato il canto*, *pp*, *cresc.*, *molto*, and *D.C.* (Da Capo). The score is divided into six systems, each with a treble and bass staff. The final system ends with a *D.C.* marking.



# THE ETUDE IMPROMPTU-ELEGY.

This posthumous "Song for the Piano" which the Vienna publisher tacked on to the Impromptu Op. 90 was first brought before the public by the editor in England in 1874. That it has not become as popular as it deserves,

is, no doubt, owing to the form in which it was originally written, where, by the performer is misled into dragging the tempo. In its present form, which condenses two measures into one, a clearer conception of the proper phrasing is given.

Edited and fingered by Hans von Bulow

Andante con moto M.M. ♩ = 90

FR. SCHUBERT, Op. 90, No. 3

\* This piece may be played in G♭ by changing the signature to six flats; and altering the accidentals (♯'s to ♭'s, ♯'s to ♭'s, ♭'s to ♭'s).

a) The changes in tempo are indispensable for the avoidance of monotony; they must be made with discretion and without exaggeration. In this min-

or section care must be taken to give a correct characteristic rendering of the accompaniment:





## THE ETUDE

The image shows a page of musical notation for piano accompaniment, likely from a textbook or score. It consists of ten systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** Treble staff has a melodic line with slurs and fingerings (e.g., 5, 4, 3, 2). Bass staff has a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *ff*.
- System 2:** Similar pattern with dynamics *dim.*, *mp*, and *p*. A *dim.* marking appears over several measures in the bass staff.
- System 3:** Treble staff begins with the instruction "molto cantabile". Dynamics include *pp*, *p*, *dim.*, and *pp*. A *poco rit.* marking is at the end.
- System 4:** Treble staff begins with "Tranquillo ma distinto". Dynamics include *pp*, *cresc.*, and *poco a poco rall.*
- System 5:** Treble staff begins with "molto rall.". Middle of system has "Tempo I.". Dynamics include *f*, *dim.*, *pp*, *impresse.*, and *delicatissimo*.
- System 6:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Dynamics include *cresc.* and *p*.
- System 7:** Continuation of the previous system's patterns.
- System 8:** Continuation of the previous system's patterns.
- System 9:** Continuation of the previous system's patterns.
- System 10:** Final system on the page, ending with a *piu cresc.* marking.

At the bottom left, there is a footnote: "b) The accompaniment should here be played somewhat passionately (compare note A)." followed by a small diagram of a hand position.

b) The accompaniment should here be played somewhat passionately (compare note a), as it has melodic importance.

Musical score for a piano piece, featuring a continuous sixteenth-note melody in the right hand and a more rhythmic accompaniment in the left hand. The notation includes various dynamic markings (pp, f, cresc., decresc., p, ff, ppp, marcato), articulation (ten., legatissimo), and tempo changes (a tempo, poco a poco rall., molto rit.). The key signature has one sharp (F#) and the time signature is 2/4. The page is numbered 13 at the bottom left.

1) The original *tempo* may here be resumed, to become more animated three measures later.  
2) The Editor recommends still more *rallentando* than those marked; the original *tempo* always being borne in mind: the triplet accompaniment should have a murmuring, flowing character, avoiding undue sentimentality.



# THE ETUDE AFTER THE BANQUET

WALTZ

A.E. WARREN

Moderato M.M.  $\text{♩} = 56$ 

Last time to Coda

## THE ETUDE

TRIO

CODA



# VOCA- LE PARLAMENT

Conducted by H.W. Greene

## THE INTERNATIONAL PITCH: 435 A.

Do you realize the debt of appreciation they owe to the men who brought about the establishment of the present international pitch, based upon 435 vibrations per second for the 2d space A of the G clef?

The French people had long enjoyed the distinction of precedence in maintaining a national pitch, while America was floundering about with a most absurd confusion of pitches. A variety of causes contributed to this condition, the most devastating being the cupidity of the manufacturers of low-priced pianos, whose object was brilliancy of tone. So fierce became the competition for brilliancy, that the pitch was gradually raised more than a half tone above the established French pitch.

The effect of this departure from the old conventional tone centre was felt in every branch of music. Players of stringed instruments were in despair. Not only the strings, but the instruments themselves were unequal to the strain, and many valuable instruments were withdrawn from use. It also became impossible for players of wood and brass instruments to keep pace with the upward trend. In self-defense, the orchestral leaders repudiated the dangerous tendency, and agreed upon a pitch, practically the same as the French, for all American orchestras. This was called the Philharmonic pitch. While those immediately concerned were greatly benefited by the new standard, there still remained much to be desired in the way of reform. The piano manufacturers were under no obligation to conform to the orchestral pitch, and only those whose instruments were likely to be heard with orchestras did so.

The unhappy effects of this condition were many, some being fatal to this day. The most notable and permanent disadvantage was in connection with church organs, many of which were constructed during the period of varying pitch. It is not at all uncommon to hear an organ more than a half tone higher than our present international pitch. The social enjoyment of music was greatly marred by these irregularities, it being difficult to bring the strings and pianos into accord for home evenings or small parties.

The most serious results of the high scale were felt by singers. They knew not where they were. The voice is extremely sensitive to pitch, and the slightest variation from its normal groove invites disaster. Thus, many voices were strained beyond repair. Frequently singers have refused to accept positions in churches where organs above the accepted standard, because of the baleful influence of differing scales upon their voices. But those troubles are now only history, with the exception of the hold-over church organ; and singers may feel secure in established pitch, and need not worry about an upper B-flat they are not wrestling with a high C.

It was about 15 years ago that the happy agreement was effected, and now 435 A is the dominating pitch centre for the music-loving and music-producing countries of the world. Singers should demand of their tuners the standard pitch. The music-talked-of American climate plays havoc with a piano. It is not uncommon for instruments, in adapting themselves to the permanent conditions to which their purchase assigns them, to change quickly to as much as a half step either above or below the standard. When the tuner is called he compares his fork with the A of the piano and notes the wide difference. To restore the instrument to the established pitch would perhaps be disastrous, and single stringing, that the owner should insist upon its gradually being brought there. It is much easier and quicker for the tuner to lay his temperament from the A as he finds it, than to coax the entire instrument to a different pitch. But the voice demands fair conditions for its development, and there is nothing of greater importance than that its pitch monitor be identical with the standard in every case and especially on important occasions.

## EXIT—THE PRIMA DONNA!

BY GEORGE CREIL.

For many decades the prima donna has been considered the great drawing-power in Opera. However beautifully her rival, the tenor, has sung, managers have thought her comparatively unimportant personage, whilst the baritone, bass, and contralto, have often been looked upon by the impresario as necessary evils—required to complete the cast. Indeed, the inimitable Mr. Mapleson declares, in his entertaining work, "The Mapleson Memoirs," that a certain soprano of world-wide reputation was so arrogant and exclusive as to absent herself from rehearsals. Under these somewhat awkward circumstances, it was no uncommon thing for her to be unaware with whom she was to sing until she was summoned by the call-boy to the stage.

The merry raconteur further relates that on one occasion during a performance of *Il Trovatore*, the Conte di Luna solicited the honor of the very moment when he was singing in the trio of the first act. "Manrico was exceedingly polite," adds the genial author, "and managed without scandalizing the audience to effect the introduction by singing it as though it were a portion of his rôle." For years prior to this event, prima donna had been getting persons, and had held a sway which no mere appendage—such as a successful tenor or baritone—dare dispute. Though Gayarré, Maurel, Del Puente, Campanini, Mario, Tambrini, Tononci, Gignoli, and Lablache were particularly fine artists, they could play second fiddle to the women singers of their day. Thus, if Gerster and Gayarré appeared in the same work, the former was considered the greater performer. Minnie Haack as "Norma" was thought by the management a better investment than Del Puente as "Eosmillo" and Campanini as "Don José"; and splendid though Lablache was as "Oroveso," Sontag's "Norma" drew the money—or, at all events, was supposed to do so. It is, therefore, not surprising that, from the time of Pasta until quite recently, the prima donna has impressed the public with the idea that she is the most important member of the company. Nor is it any less surprising that she has (in the past) persuaded generations of managers to look upon her as a person whom it is expedient to propitiate!

TENORS AND BARITONES GAINING IN FAVOR.

But she is no longer the "bright, particular star" of the operatic firmament—the "Marguerite" and "Zerlina" of today are not the exclusive attractions they once were, even though they are as highly paid as ever. After an undeservingly long and splendid reign, they find themselves ousted by the tenor, and the baritone—still in the "big" things (the opera and the opera-ballet) and the bass! The reader, if he has been a regular attendant at the Metropolitan and at the other theatres for the last few seasons, must have noticed that Renaud's "Rigoletto" has frequently pleased more than have the efforts of the "Gilda," and that Plancon's "Frère Laurent" and Journe's "Capulet" have put in the shade the singing of more than one distinguished "Juliette." When Leoncavallo's "I Pagliacci" was produced in America some years ago, it was the most successful artist of the day was asked to create the rôle of "Nedda." For the past three seasons Scott's "Tonio" has been the chief attraction to many of the audience, whilst the soprano part is practically assigned to anyone who is prepared to sing it. The drawing-power of the prima donna is on the wane, is beyond all doubt. It has not, of course, suffered the fate of "ping-pong" or the made-up tie;—indeed, it occasionally shows signs of remarkable vitality, especially on those days when she is called upon to sing "Lucia" or "Violetta." But it is fairly certain that the cost composed of a star soprano and several inferior singers as padding, would not (from a business point of view) prove as

successful as "I Pagliacci" with Caruso, Scott, and a brace of second rates as "Nedda" and "Zerlina."

The new order of things commenced with the success gained by that remarkable combination which included Jean de Roszic, his brother Edouard, and Lassalle. In those never-to-be-forgotten days, the tenor's voice was in excellent condition, and he was at his best; whilst Lassalle delighted everyone from the august patrons of the boxes to the ardent Italians in the gallery. On the nights these three sang in *Pastor*, the "Marguerite"—no matter how fine an artist she might be—could hardly take a back seat. The trio in the duet scene made a greater impression than did the "Jewel Song," and many an admirer of the "de Roszics" again and again called "Faust" and "Mélito" before the curtain at the close of the first act. Little retired from the opera stage as soon as he had become one of the chief singers of his day, and the tenor and bass have not been heard here (in London) for some time. But their places were soon filled: Campanini has brought many a guinea to the operatic coffers, and other male members of the company have continued the successes of their fellow-artists. And during the last two seasons Caruso (whose voice is the most beautiful that has been heard for years) has practically sung himself into the position so long filled by a succession of prima donnas. The price of the seats has gone up only when Melba sang; now-a-days she is raised fifty per cent. when this fortunate Italian sings, and soon as his appearance is advertised, the house is sold out within a few hours—an honor which has never before in the history of Opera betokened a tenor, however eminent he may have been. Nor are his triumphs confined to the theatre. He is besieged at all hours of the day by journalists (who speak no language but their own), whilst the demand for his autograph and for "the pleasure of his company" keep his secretary busy all day long. From his dressing-room, he answers letters from foggy north till foggy south.

Up till last season the patrons of Opera spoke of a "Melba night" or a "Calvé night"—now the only performance of the week which is singled out for this special honor is the evening on which Caruso sings. And (under the circumstances) they each have a vanishing prestige) we may soon expect a "Plancon" a "Van Rooy" and a "Journe" night!

## DEVELOPING TONAL POWER.

BY F. W. WODELL.

There is today a constant and powerful pressure upon the vocal teacher for the quick development of power in the voices of his pupils. The untrained and less refined taste of the multitude craves the "big" things. The modern composer, with his large orchestra and its surging billows of sound, and the immense auditoriums of today, call for powerful voices for the solo parts. The present writer is no advocate of dilatory tactics in dealing with voices. He believes that it is possible and expedient for every teacher to develop the resources of a voice in less time than was formerly the case; for one reason, because the art of teaching is now better understood than ever before.

There is a limit set by nature to the power of tone possible for each individual. An attempt to do more than nature provides for is certain to be disastrous to the voice. The forced plant is short-lived. Moreover, it always shows to the expert observer signs of the forcing process. It has not the perfection of the plant of natural growth. To force the voice in the endeavor to secure large tone of great intensity is to rob it of its most precious characteristic, namely, sensuous beauty.

No teacher can hope for success in the education of the voice except in so far as he works hand-in-hand with nature. He must discover nature's requirements in the use of the vocal instrument and fulfill them. Nature never omits to punish an infraction of her laws. When in their haste for tonal power, teachers and pupils attempt by various means (such as putting on an immediate and unprovoked breath pressure, and making a forced, unnatural use of the instrument) to compel volume and intensity, they are piling up a debt which nature will surely call upon them to pay to the utmost limit.

In the last analysis it is the mind which is to be educated. As all teachers know, the mere repetition of exercises without clear, definite thought governing them, is of no value. The pupil must be led to do his own thinking; to make observations, comparisons and deductions. He must be taught to use his

powers so that he will analyze his sensations and criticize intelligently his tones. This is training the mind. Into this process the element of time must enter. The period necessary to bring a pupil to the point where he really thinks for himself on all questions relating to his own singing necessarily varies with different individuals.

## GOOD TONE QUALITY AND FREEDOM.

There is one point concerning the condition of the body while singing which is of prime importance: good tone quality and freedom of all parts of the body always go together. To put it in another form: When the singer is conscious of perfect freedom from rigidity while singing, he can be certain that the tone may be as beautiful as his physical endowment will permit. Note the words "may be," for the body is in a perfectly non-rigid condition, the tone may be very beautiful, or less beautiful, according to the singer's physical endowment, his mental concept of tonal beauty, and his skill in the use of his instrument. The body when in a non-rigid, elastically responsive, trained condition, is an effective medium for the expression of that which is in the mind and heart of the singer.

When in their unreasonable haste for tonal power, teachers and pupils pay the unprovoked breath, and try in various ways to force volume and intensity of tone, a condition of rigidity is set up in the instrument; there is an absence of poise or balance, and the result is not tone, but noise—a something not worthy the name of tone. The singer under these conditions may and often does manage himself to be successful in increasing the power of his voice; but a student who is sensitive to bodily conditions will, in such case, become aware of undue effort which leaves him exhausted at throat and chest. If his mind or what is called his "musical ear," has been so saturated with regard to tonal quality, that he can tell, while the tone seems to have more "ring," it lacks a certain richness and plasticity which is characteristic of the tone of the genuine artist, and which is the only tonal material which will take on the various forms, and the many shades of tone, so called for by the modern recital program, covering music of such diverse character and content as that of Mozart, Handel, Schubert, Schumann, Franz, and the leading writers of the most modern school.

## A WORD OF CAUTION.

There is a way of using breath pressure and of locating and developing color, or secondary vibration, which brings comparatively rapid results in increase of volume and intensity of tone, adding richness and brilliancy. The student, however, must be on his guard against self-deception in this matter of the location and development of secondary vibration. There is a sensation of tonal vibration in the upper front mouth and face, for instance, which is experienced, but which is forced, false, and accompanied by more or less throat constriction, of which the singer may or may not be conscious. The tone has "ring" of a sort, but is sometimes nasal, sometimes hard or steely in texture, and however brilliant it may seem to the ordinary listener, in solo work, it fails to blend properly in ensemble singing. Voices which have this forced color are often said to be out of tone, or sharp, when as a matter of fact, they are really not off the pitch, but are exhibiting a quality or color of tone which gives the effect of the pitch being pushed up a fraction too high. The quality of such voices is therefore essentially untuned. This is quite a different thing from the properly induced location and sensation of secondary vibration, secured by the skillful use of breath and of the vocal instrument. In this latter case the secondary vibrations enrich the tone, which is velvety, plastic and colorful, while there is perfect freedom from throat constriction. This tone, no matter how powerful, will always blend with other blendable voices; indeed, it will often favorably modify considerably the less beautiful tone quality of voices associated with it. In securing increase of tonal power, good breath under control is one of the agent, and a most important one; but the essential point is that it is indicated by the words "under control."

There must always be such a perfect balance between the tone and the force of breath required to sustain the tone, and the singer must feel that neither the tone, nor the sensitive, cultivated ear of the listener, shall there seem to be any undue effort involved in its production. There ought always to be something in reserve; the singer should always feel that he

could do a tone just a shade larger and louder with the breath pressure he has at his command.

It is the duty of teacher and pupil steadfastly to resist the tendency to get what is called "powerful tone" as quickly as possible at any cost. The average concert audience gives more applause to the singer who is heard to the artist of small voice who uses that voice with skill in the expression of lovely thought or feeling. The average father, mother, uncle, aunt, sister or brother of the average pupil is exasperatingly wanting to know when the relative who is studying singing is going to be able to sing so as to fill some large auditorium, or to take high C, and by "take" they mean to take it by assault and battery. This influence must be combated if we are to save the voices of this generation, and make the most of them for artistic purposes. After all, it is the comparatively few in any audience who know good tone and good singing, and these in the end fix the status of the singer.

## SINGING FUNDAMENTALS.

BY HARRY HALE PIER.

BROADLY classified, but two types of pupils are encountered by the average voice teacher in his teaching experience. One of these classes will contain by the majority of those who wish to study with him, and is represented by the student having what we call "average ability." The other class consists of that gifted few possessing the birthrights of the true singer: a good ear, a good voice and temperament. In both classes there are various states of ability and inability, but it does not take long to discover to which class a pupil belongs.

No teacher need be reminded of the delight of having a member of the second class to work with, though the fortunate pupil himself is unable to appreciate the full blessing of his talent. For him, when the faults of tone-production, including muscular throat and body tension and incorrect breathing, have been cleared away, it is to emerge into the clear sunlight of his singer's nature, and subsequent work is a matter of growth and development of marked inherent powers. A teacher is necessary to show the way until a point is reached where command of a certain depth of perspective is obtained, but the steps within this way are prompted by the native impulse of the singer.

Fortunate, thrice-fortunate, it is that the heavenly gift of singing is occasionally vouchsafed to man; first, for the singer himself, then for the teacher whose privilege it is to care for his growth, and lastly, for the world which shall hear him.

As the greater part of the teacher's time and attention is taken up by the ungifted many, difficulties requiring special and separate solution are frequent, and I have thought that a few working suggestions that have proved of value may become a help to others.

## MUSIC A FUNCTION OF THE EAR.

First, it should be pointed out that music, as sound, is a function of the ear; that it is only through the sense of hearing that it can be comprehended. With this fact for a basis, attention should repeatedly be called to the matter of ear concentration, and it should be vividly imagined, as the artist is able to bring before his mind's eye things unseen. From this will come the realization that all cultivated and controlled musical tone has its conception in the "inner hearing" of the performer, and gradually notes outside the usual speaking range of the voice, which the pupil once attempted to sing by sheer muscular exertion, will first be thoroughly "digested" by the sense of hearing. Once this has become a habit, conscious and unnecessary muscular strain will little by little give way to that muscular activity alone which is natural and involuntary, and the importance of physical poise and relaxation will be perceived.

## FREEDOM.

As the pupil has discovered that acute ear concentration is a part, at least, of the positive side of singing, so he will discover that freedom from all voluntary muscular effort constitutes the negative side of the question; negative, because while an absolutely passive condition of body is essential to correct tone-production, it must be remembered that this condition only permits voice to be thus correctly produced, and is by no means the cause of it.

## DELIVERY.

Having cleared the ground by causing the ear to become accustomed to buying itself with the pitch, and showing the body that it must remain entirely neutral, not resisting muscular action as the breath is inhaled and exhaled and as the vocal chords adjust themselves, but also not instituting any action of its own to make the tone, it is time to consider the third and most important principle, which is the very essence of the art of singing. A person may bring to his imaginative hearing tone ringing and vibrant, and may be as physically passive as when asleep, and still be far from singing. It is this third factor that furnishes the particular energy that makes him a singer and may be comprehended by the word "delivery."

This is the quality that gives a reason for the voice, that calls it into being, and whether or not account is taken of it, it is always present in a more or less marked degree, and psychologically is as inseparable from the voice as the electric current is from the electric light. The singer in whom this feel of delivery, this power to dramatize and produce a song, is already developed to any extent is the fortunate and rare exception. To bring it to the consciousness of the pupil not so blessed, so that it may be used as the basis of his singing activity, is a task as important as the delivery of a difficult and frequently taxes to the utmost the skill and ingenuity of the teacher. And yet no approach to true, interpretative singing is possible until this has been thoroughly accomplished.

Sometimes it is helpful to explain that the singing and speaking impulses are identical; that in order to sing any given phrase of a song with conviction and authority, the attitude of mind must be the same as if it were being declaimed. Make it clear that singing is not something different from speaking, but an extension of it; that man has but one vocal mechanism, which is controlled by one mental process, the distinguishing feature of singing being a sustained tone with the voice on a given pitch (which is governed by the ear) while in speaking, the voice is interrupted and of indeterminate pitch.

While it is possible to separate these three fundamental principles of singing, ear concentration, physical relaxation, and authoritative delivery, for analytical consideration, the mastery of them in the proportion that shall produce a singer is acquired only by simultaneous attention to all three.

## TO BE DISCERNED.

The teacher is to measure the work of a pupil by one or another of these principles, as, for instance, if there is throat strain, with swallowing or clearing the throat while in singing, local relaxation of the muscles of the throat must be insisted upon. If the pupil is unable to sing a note without this strain, and there is every reason to believe the note is properly in his voice and don't expect him to sing a note that is not his—stop the voice work for a few moments and let him listen to the pitch, fixing his attention on it until the sense of "inner hearing" has firmly grasped it. Now let him attempt the note again, absolutely without physical strain, but with the ear keenly attentive; and though the result may seem to him inadequate, and though the teacher, explain to him the basis upon which his method is based, to him that this is the basis upon which his method of tone-production must be built, if he cares for the long-life, beauty and flexibility of his voice.

If these two points seem to be well in hand and the tone is lacking in brilliancy, definition and focus, point out the necessity of animated and inspired delivery, based on the impulse of speaking, requesting that he outline the word with his lips with great care and finish. This painstaking and somewhat exaggerated manner of outlining the word is a great means of conserving the breath, and it is a means of not being employed in causing the vocal chords to vibrate, and it is through attention to this that a perfect legato is most quickly acquired.

Only the slightest attempt has been made in this article to indicate methods of correcting singing or teaching. The teacher who has a full, clear appreciation of them and their application, and is able to detect in which one a pupil is deficient, may be supposed to possess the knowledge and skill to lead to an understanding of what is wanted. Certain it is that no one of them can be dispensed with, and it is equally certain that with all three well established, the singer need look no further for a working basis that will insure the very highest results.



## MEANING OF GOOD EAR, RELAXATION, DELIVERY.

Before closing, it may be well to add a few remarks of an explanatory nature concerning these three fundamental factors of singing. The word "good ear" does not simply mean a true ear, one that is capable of holding the voice in tune (though, of course, this is of the utmost importance), but also an ear that has the power of continuously concentrating on the pitch, that occupies itself with it all the time, and not merely takes note of it here and there. And also in this connection it may be pointed out that musical tone apart from definite pitch is inconceivable. So, regardless of the kind or color of the tone, if any tone at all is thought of, pitch must be included. And as conception of pitch must involve some quality of tone, the words as used here are synonymous.

The term "physical relaxation" includes all aspects of the physical side of singing, as it is only in this passive condition that these features, which are essentially natural, though not always habitual, may be successfully developed. Diaphragmatic breath-control, relaxation of throat and jaw muscles, general easy and buoyant poise of body, are among the points coming under this head, and each one must be acquired with an entire absence of physical strain. Care should be taken that the pupil does not conceive absolute stiffness with relaxation, or it will be found that he is trying to relax by relaxing.

The word delivery involves such points as full comprehension of the meaning of the words of a song, and absolute familiarity with the music. Lacking this, it is impossible that a song be given with the fullest effect. The words also imply all shades of intensity of expression, from the quiet, subdued mood appropriate to the singing of a erasle-song, to the fiery, passionate outburst of the most dramatic utterance; all must be firmly based on this impulse of presentation or delivery, which is the very heart of speaking accent always in mind. As an English oratorio singer has put it, the student's aim should be "to sing a word rather than to make a tone."

Finally, let us not treat singing as merely the training of certain sets of breathing and voice muscles, but realizing that its centre of impulse is psychological and not physical, begin to educate our singers from the head down.

## A RAMBLING CHAT WITH EARNEST STUDENTS.

BY LOUIS ARTHUR RUSSELL.

THE PRIMARY QUALITY OF TONE which you are studying to attain, either as piano or voice student, is what is named "beautiful."

By METHOD, we indicate that means of physical manipulation either of hands or vocal apparatus, which produces the tone, and if the result of it is physical condition prove satisfactory as a means toward the ultimate end of "beauty of tone," we say the method is good.

This suggests that though there may be some external differences in the teaching of the many excellent instructors everywhere to be found, no one of these may say that his or her manner of doing is the only one which will give the student a "correct method," in the face of the fact, that from the many apparently differing teachers come results of beauty and power, and finally, musical truth.

Beware, therefore, of the teacher who claims to have an original and exclusive "method," for two reasons:

First: If he have a method that no one else has ever known, and with which he claims to do miracles, he must prove himself quite ignorant of those absolute truths which have been taught with positive results of beauty for many years, and not to know and use these principles marks the teacher an incompetent one.

Secondly: The teacher who claims not only to know all the art, but that he knows is his own exclusive property, as by Divine right, may be sincere in his folly, but is more likely to be an impostor, who not knowing the text of the open books of our art, imposes himself upon a most easily deluded public as an oracle of a new dispensation.

Originality in teachers is a necessity; but this is shown more in the ability properly to estimate the disposition and possibilities of a student, and how to reach and develop them, than by attempting to disprove the old and create a new doctrine.

Progress is a great word in our language, and to the ambitious pupil means much. Students must

learn, however, that true progress is not always evident to them, though their teacher may note it clearly.

Before the mind is awakened to the truth of art study, the student will often be deceived by the number of pages or books entire that he has passed through, but this is the least positive guide he may choose or accept; for, the question never should be, "how much have we done," but "how well" has it been done.

Solfeggio and vocalise books for voice students and volumes of studies for piano students are used without limit, but any number of volumes of vocalise books, Solfer, etc., any have been used by the vocalist, and yet he may not sing any tone correctly; and his presumed progress has been a delusion, from which he must waken sooner or later, to find that he has mistaken written music for technical method. Many students will play Cramer's studies to their own satisfaction, but if put to the test before a competent authority, will be found unequal to the requirements of the simplest bit of melody, for they have mistaken the passing over of many pages of notes for musical development.

If you are studying a set of vocalises which are so difficult as to require the greater part of your practice hours, you may depend upon it that it is wasting most valuable time, unless you are convinced singing that your voice is perfectly placed and under your control. No student can properly study voice production and quality of tone, if the mind be crowded to its extreme musical limit with the difficulties of the study.

Piano students likewise must first secure a fair degree of control over the hand before they attempt the study of compositions of great difficulty; for though we may gain a degree of facility by the constant practice of difficulties, yet a certain amount of preparation is of the utmost importance, and very efforts to overcome the difficulties of the "study" or "piece" will prove a means of aggravating the improper conditions of the hands; and this effort will result in no possible ultimate good.

All art instruction should begin with work which will give a foundation to the student.

Pianists need to have under their control certain conditions of the muscles of the hand, perfect freedom of fingers, wrist and arm, etc.

This implies correct hand shape and position and action on the keyboard. When this is attained, the varieties of touch must be cultivated, legato, staccato, etc. These must be taught with exercises not so difficult as to distract the student's mind from the desired result of correct action of the fingers, etc. This work may much of it be done without music of any sort, the practice being done upon a table or a practice instrument, such as the "Clavier"; or aided by the use of finger gymnastics.

This leads up to a point where the scales and arpeggios should be learned in all keys, with various accents, while all the while, from the point where the student finds any inordinate degree of finger control, good music, within the technical limits of the student at that time, is in constant study. Such a system as this is the only one which can be called true, for it is reasonable and comprehensive.

Voice students also must first conquer the technicalities of vocal control before they can safely launch out upon that endless sea of vocalises, songs and operatic arias which invite the ambitious singer, and one great reason for this is in the fact that many teachers refuse to take the time and care necessary to create this much-to-be-desired quality, and the student is easily persuaded that the chief end of singing is to sing, and the more quickly the better. All the disappointments that have followed in the wake of this idea! Better than this cheap

truer doctrine: "The chief end of singing is to sing well, with a purity of tone, and a depth of expression which will at once proclaim the human voice an instrument of supreme beauty. Not all the books or studies ever written will do this, not anything less than the most earnest and constant attention to those principles which have long been known as the proper means of pure voice production. As final thoughts, let us consider carefully the following:

## AXIOMS FOR SINGERS.

The singer's first consideration is correct position of the body; then begins the study of breath control.

When the body is in correct condition and acts correctly in response to the will, the throat, being in perfect freedom, soon responds to the will's demand for pure tone, and placement and resonance become largely matters of psychic suggestion, certain qualities of tone being synchronous with the emotional concept.

Stiffness is the result of use of muscles not required for a desired result.

Buoyancy is the perfection of physical equipoise; there is in it no interfering muscular tension; every fibre of the body is active; torso or limb can move in quick response to the will, every joint is firm, every muscle firm but elastic; the chest is in correct poise, the head is erect, the neck is free but flexible; the throat "hangs" open, the chin "floats," the muscular effort of breathing is at the waist, which takes all the effort of speech or song.

When the conditions (so meagerly explained here) obtain with automatic freedom, then to sing is more a matter of allowing than making oneself express one's emotions.

It is at this point in our culture that we may almost say that singing is a natural, functional doing, but to reach this point is a matter of long culture.

Singing is intensified speech; it is more hard work more effort about the mouth, face, shoulders, etc., when singing than in fervent speech. The face must be allowed perfect freedom for emotional expression, and should never show the singer's physical efforts for tone making.

Singers must have confidence in their bodies; they must allow the throat its freedom; they must allow the tongue to do its work; they must not aid the chin to attempt to aid the tongue, the lips to interfere in vowel making, or the throat to attempt to control the breath. When we learn to do no unnecessary things, the singing effort is as easy as possible, localizing effort correctly; then such items in singing as attack, placement, resonance, color, the so-called covering of tone, legato, staccato, facile execution, messa di voce, etc., readily respond to the cultural needs, demands, and the study of singing becomes a delight.

To sing well is apparently an easy thing; but to learn to sing well is a great task, and no one who is not willing to work may hope to reach lasting success. The life of the vocal student is one of incessant labor, thought, patient and constant hard work. There is no royal road; the goal is reached by lot, few, and largely because but few realize the meaning of the vocal masters' constant admonition to "work."

## QUESTIONS AND ANSWERS.

M. P. L.—The exercises your teacher gives you for attack, if rightly understood and practiced, are correct. They must, however, be free from imprisoned breath or the result will be precisely as you termed it—a shock of the glottis. In beginning the word "angel" it must feel precisely, in its attack, as when you speak it, not with a sudden jerk or explosive guttural sound of any sort. If you wish to study attack, get the first book by Belknap and Pearce and do the exercises on the first six pages. The book is of great value technically.

Devoted Reader.—1. Special breathing exercises are never used for increasing the tone. About the last thing a student should interest himself in is how to increase the tone, but rather how to control it—to balance and beautify it. The pupil will find when those matters are attended to that the increase will take care of itself.

2. It depends upon the range of the voice. Where the voice is pitched high, one can begin on the E, 4th space or F, 5th line, to practice the downward scale, but that advice was meant principally for those who are having trouble between the low and middle registers. The tendency is always to carry the chest voice too high, which tendency will disappear if the work is carried forward by descending from the medium into the chest rather than by descending from the chest into the medium.

G. E. C.—It hardly falls within the province of a paper such as THE ETUDE to offer advice that discriminates between one university or school of music and another. If you have followed the Etude closely, you have read some rather pointed if not interesting allusions to that very much overworked word, method. I am of the opinion that for all-around musical advantages, as well as in special studies, Oberlin is worthy of ranking very high.

To my daughter Laura May  
SPRINGTIME

## WALTZ SONG

ALFRED WOOLER.

S.E. MEKIN

Lento.

Tempo di Valse.



## THE ETUDE

ing, The mer-ry lark a song is sing - ing, A car-ol floats out on the breez -

es, So sweet and cheer-i-ly to you and me.

Fra-grant o-dors fill the morning breeze, And lit-tle lambkins gam-bol where they please, While ev-'rywhere the

blos-soms, pink and white, Are greet-ing you and me. The plow-man whis-tles as he treads a-long, And

ev - ry-where we seem to hear a song, For oh, the Springtime fills the heart with bliss so, full and free.

## THE ETUDE

The ap-ple buds are gent - ly spring - ing, The mer-ry lark a song is sing - ing, A car-ol

floats out on the breez - es, So sweet and cheer-i-ly to you and me. Ah!

Tra la la la la la la la la, Tra la la la la, Tra la la la la la la la la

Tra la la la la la, Tra la la la la la la la la, Tra la la la la, Tra la la la la la,

Tra la la la la la, Tra la la la la la la, Tra la la la, Tra la la la, Tra la la la.



DEDICATED

In loving memory to Mary Agnew

## HE LEADS THE WAY

AGNES LEAYCRAFT.

Andante con moto.

*p*  
A-cross the Sea, I heard him say "Come back, my  
child, come home to-day— Oh! lie up-on my heart each hour, And thou wilt  
*mf* *p*  
*con molto espress.*  
see with in-ner pow'r, Break down the wall of fine con- ceit, Bring tho'ts and deeds straight to my  
*mp* *f* *a little faster*  
feet, Tear i-dols from thy heart each day, *p* God must come first! He leads the way."

Andante.

God must come first, God must come first, He leads the  
way, He leads the way. *rall.* *p a tempo* *cantabile* And once a-gain I heard that Voice,  
*p rall.* *a tempo* *animato*  
It said to me, "A-wake, re-joice, In ev-ry face both sad or fair, Be-  
*ff* *p*  
hold My Im-age, be-hold My Im-age hid-den there, hid-den there?  
*mf* *dim.* *dim.* *con molto espress.* *solemn* *p* *solemn*





EDITED BY EVERETT E. TRUETTE

### AUGMENTED CHOIR, STOPS.

In many of the organ schemes especially when a new organ is to be opened and the names of the stops and other expressive resources of the organ are enumerated, the word "augmented" will be found in brackets at the top of the list of Pedal stops. This word, thus used, means that some of the pedal stops are borrowed wholly or in part from other pedal or manual stops.

The history of the growth of this idea of augmented stops in the practice of American organ builders is most interesting. In the four-manual organ, built for the Philadelphia Exposition of 1876, there were five sets of pipes in the Pedal Organ, 42 pipes in each set. These were Contra Bourdon, 32 ft., Open Diapason, Violone and Trombone of 16 ft., and Bell Gamba of 8 ft. From these five sets of pipes were formed, by coupling, six additional pedal stops, namely: Bourdon, 16 ft., Quint, 10 1/2 ft., Violoncello, 8 ft., Octave, 8 ft., Trumpet, 8 ft., and Super Octave, 8 ft. Thus, in the pedal of this organ there were but 210 pipes, instead of the 330 pipes, which would have been required to supply the eleven pedal stops under the earlier system of organ construction. This organ was afterwards placed in the Roman Catholic Cathedral, at Buffalo, and is still in use.

Another important step in the augmentation of the Pedal Organ was taken in the borrowing of 30 pipes from the Swell Bourdon to form a Lieblich Gedackt, 16 ft., for the Pedal Organ. This is a very praiseworthy device, and obviates the necessity for a division of the Swell Bourdon into Treble and Bass, as in the old method, since the soft covered tone is always available, being continually drawn on the Pedal.

The Great Double Open Diapason, 16 ft., is by this system also available for borrowing on the Pedal Organ to form a 16 ft. Diapason, Violone or Dulciana, thus utilizing pipes which otherwise would be rarely heard to such advantage. By some builders this borrowing of the manual stops for use on the pedal has been made to include the manual 8 ft. Diapason, Flute and Strings.

In some of the four-manual organs built by the German, Walcker, of Ludwigsburg, the fourth manual has no pipes of its own, but commands all the reed-stops from the other manuals. A salon organ has just been erected in New York in which all the stops may be played at will on either manual.

The use of tubular and electric actions and individual windchests makes it practicable for the present-day organ builder to borrow any stop at will for use on another manual or on the pedal without interfering with its use alone or in combination on its own keyboard. Thus, to give but a single instance among a vast number, the Swell Stopped Diapason can be played as accompaniment on another keyboard, and at the same time be employed in combination with Oboe or any other solo stop on its own proper keyboard, and any other stop can be used alone or in combination on either keyboard at will.

In places where there is a lack of room for the placing of the organ, or where, on account of a limited appropriation of money for its purchase, it is desirable to have an organ as compact, and at the same time as effective as possible, this mode of building the organ will save a large percentage both of space and cost.

Another and quite different sort of augmentation is when a stop has only 12 pipes of its own to form its upper or its lower octave, and the remaining necessary pipes are borrowed from a higher or lower stop. Thus the Pedal Violone, 16 ft., will have only 12 pipes of its own (the lowest octave) and all the upper tones will be borrowed from the manual Gamba, from the Violin Diapason of 8 ft., or from the Pedal 8 ft. Violoncello. Likewise, the manual 8 ft. Flute may also have only 12 pipes of its own, and the lower tones be taken from the Pedal Open Diapason of 16 ft.

These and other similar borrowings are in most cases reprehensible for the following reasons: First, the Pedal stops should be of larger scale and of broader tone than the corresponding manual stops, and for this reason a manual stop cannot take the place of its counterpart on the Pedal; therefore, when the manual Bourdon is borrowed for the pedal it does not displace the pedal Bourdon proper, but becomes a Lieblich Gedackt or an Echo Bourdon, and similarly any other manual stop, when it is to be borrowed for the Pedal, must take a diminutive name.

The Pedal stops, Diapason, Bourdon, Violone and Trombone, being of broader scale and intonation than the corresponding manual stops, it is not possible to use a manual stop downward to form a pedal stop, for the pipes borrowed from the manual must be voiced too heavily for a manual stop, and they will still be too light for the pedal stop; so, in organs where this particular kind of augmentation prevails, viz., the extension of a manual stop downward to form a pedal stop, we find that the lower octaves of the manual stops are too heavy and the tone of the Pedal stops too light.

The natural manner of a manual stop, as of a voice or an instrument, is to taper both at the top and at the bottom, being full and effective in the middle of the compass, since the highest and lowest tones gain effect by reason of their isolation, by their height or depth, as compared with the middle tones. There is a great number of standard compasses for the organ which may be used to show the proportions arising from the partial borrowing of stops. Among these are the Finales to Thiele's Variations, from Van Eyken's C minor sonata, to Batiste's Offertories, Op. 8 and Op. 9, to Duck's E-flat Sonata, and a great number of similar Finales by composers of distinction.

In these Finales and in much other music with obligato Pedal, the pedal sound must be of greater scale and power than the manual sound, since the pedal is essentially an obligato instrument, being used in chords but usually one note at a time, simultaneously with chords on the manual, sometimes covering the same tonal region in which the pedal sound is expected to assert itself. In the above pieces it will be found impossible to render the music as written and the massive left-hand chords must be modified or abandoned in order to let the pedal part be heard.

August Haupt, the eminent Berlin organist and teacher, used to say that the entrances of the Pedal in the course of a fugue mark the *forte* of the organ. Thus also we find that all authorities on the playing of Bach advocate that the pedal part must be registered in the manual part. According to this principle, in most of the large German organs, the Pedal section contains more registers and is of greater power than the Great section, and even in the Full organ the Pedal tone is predominant.

The above pedal usage does not, of course, apply to the occasional bass tones found in the simpler and lighter forms of organ music nor to the lasses in accompaniments, all of which must be duly subordinate.

The essential difference between manual and pedal stops arises from the fact that the union pitch of the manual is 8 ft. and the union pitch of the pedal is 16 ft. The manual 8 ft. stops are numerous and important, while the octave stops, both above and below the union pitch, are voiced so as to be subordinate and accessory to the 8-ft. sound. Thus the manual 16 ft. stops when borrowed for the Pedal must rank as soft stops. Equally, the primary and normal use of the Pedal is the 16-ft. tone, the 8-ft. and 32-ft. stops being necessary to the 16-ft. stops. Thus the sort of augmentation or borrowing which contemplates the extension downward of a manual stop to form a pedal stop is erroneous, since the pipes common to both stops will be out of proportion in both directions, too heavy for manual chords and still too light for a pedal part to be effective against them. Thus the only commonable way to borrow is to take the lowest

32 pipes of a manual stop, such as the Bourdon, Contra Gamba or the Double Diapason and perhaps the Trumpet or the *ragotto* of 16 ft., and give them diminutive names as *pedal* Bourdon, *pedal* Gamba, etc.

When there is ample room for the new organ and adequate funds for its purchase, it is better to have all the stops complete and independent of each other. The organ will gain in charm when each stop can have an individuality of its own and not be a mere duplication of another stop. A pedal Flute with its own proper tone is lovely and interesting, but when it is the borrowed octave of the Open 16-ft. Diapason it is hard and common and lacks the flute quality. It is perhaps effective as an octave stop of 8 ft., but it is not available as a soft open flute tone for combination with the Bourdon, and for obligato bass passages.

The borrowing of stops also introduces an element of confusion into the registration of organ music; effects heretofore made by coupling are nullified if part of the stops stand as already borrowed for the coupled manual or pedal. The true test of any, mented stops, as of every other device in the organ, whether speaking stop or mechanical accessory, lies in availability as a means or as a help to musical expression.

The art of music is greater than any instrument and organ composers have always been in advance of organ builders in matters of musical effect, such as the compass, power, quality and balance of stops, and the actual employment of the organ in music making. Many things, invented by composers which are novel and ingenious are not of musical value, for while they may represent a new means of expression they are not so practical as other means already in use, and some of them aim at securing a saving of cost in the organ at a sacrifice of musical completeness.

Since an organ represents a rare and permanent investment, it is most desirable that it should be well-planned and perfectly made. No matters connected with a new scheme should be spared from due consideration and no question of cost should be allowed to hinder the total perfection of the organ, however small or large it is to be.—*Herve D. Wilkins.*

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WITH the advent of Alexandre Guilmant in this country, organists, playing received an impetus that has been far-reaching, and long since extended from East to West. Americans are progressive in their tastes and in their time, and the visit of the distinguished and representative French organist, the musical status of the organ world, so far as America was concerned, was in a transition period, ready to adopt new ideas and develop them.

This was the year of the Chicago Exposition, a time when organ revivals, except by a few prominent organists, were scarce indeed, and a new set of players were ready to replace those who had held positions with honor and distinction for years. The younger men began to grasp new methods and ideas, discarding many former traditions and fusing into their work cuts for details and attention to the introduction of a higher grade of music into their programs and service lists. It is a rarity now to see the names of Lefebvre-Wely, Edouard Batiste, and many others of their time, and instead we find a growing tendency for Bach, Mendelssohn, Handel, Guilmant, Rheinberger, Widor, Franck, Smart, Capocci, and the new giant of the organ world, Max Reger, who is a revolutionist in his writings and productions now before the public. While but a few years ago organ reeds were a rarity, they are now given by many local organists, even in the smaller towns, and by those far removed from the large centres. Even in the far West I have seen a Bach fugue as the *piece de resistance* on many a program and it received the greatest appreciation and applause. The general music of the program is of a character most gratifying to observe. While there are many orchestral works well adapted for the kind of instruments, others should never be played, and the present generation of players are beginning to discriminate and eliminate much that was formerly done, and now retain only the best.

To achieve success, the first and most important thing to gain is the true legato—the close binding of the tones, without overlapping and blurring. To make the organ tone ring is difficult, but it is being accomplished, and students are coming in large numbers to our musical centres for work, many remaining

to take advantage of what is offered here, rather than to study in Europe, as heretofore.

In organ work there should be system and method—as absolute independence between hands and feet, and the student should not be allowed to proceed until this is accomplished. Once acquired, then the many details of the instrument can easily be handled, with a less amount of time spent on effects, gained by a too early study of registration. First master the duplication of another stop, acquire the legato touch, then let registration and repertoire follow.

Musical services are now the order of the day. It is no novelty to produce oratorios, cantatas, and so forth, now. Many of the large churches give them at regular intervals of the week and with surprising frequency, when one goes to contemplate the work involved. When we can arrive at a uniform system of organ building—and may it be at no distant day—the work of the organist will be largely modified, for now he must learn each new instrument, and to those who consider the largest barrier to success will have been removed.

The American organist holds his own; he has talent, ability and experience, and, coupled with this, an enthusiasm and progressive spirit found in no other country, with a determination to progress, he is in honor to the profession.—*William C. Carl in the N. Y. Commercial.*

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THIS noted hymn-tune composer was born in England in 1823, and died in 1876, at the age of fifty-two. In July, 1849, he was appointed to a minor canonry in Durham Cathedral, and four months later to the prebendary of that magnificent sanctuary.

The dergman-composer was also a good organist, during his incumbency of St. Oswald's, Durham. The keyboard of the organ was situated close to the reading-desk that he would often read the service and turn round and play the organ whenever occasion required.

He composed nearly 300 tunes, many of which were extremely popular and appeared in the hymn-books of all lands. He had a rare gift of melodic simplicity and a spirit of true devotion. His melodies were generally diatonic, only a few skips being employed, and these generally on the notes of the tonic triad. Whenever he composed a new tune, he would have it sung in the vicarage drawing-room on Sunday evening, by the members of his family and friends. It is this "tribunal" decided that it would "take," he would have it printed. Otherwise, it was altered and rewritten until it was pronounced singable.

His most popular tunes were: St. Cross ("O Come and Meet Me at a Whistle"), Nieuw ("Holy, Holy, Holy, Lord God Almighty"), St. Cuthbert ("Our Best Redeemer, Ere He Breathed"), Hollingside ("Oen, Lover of My Soul"), Harbury ("Oearer, My Dear, to Thee"), Dies Irae ("Day of Wrath, O Day of Mourning"), and Melite ("Eternal Father, Strong to Save").

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A COMPREHENSIVE Dictionary of Organ Stops, English and Foreign, ancient and modern, practical, and historical, by the author of which, Mr. James Ingill Wedgwood, F. S. A., Scot.; F. R. Mus. S., has recently been published by the Vincent Music Co., of London. This work, of some two hundred pages, is most useful and valuable to every organist, as well as to others who wish to have at hand every reference book required. It is copiously illustrated with excellent cuts of numerous organ pipes, being arranged alphabetically, any stop can be found at once.

Mr. Wedgwood has made an exhaustive study of the subject of organ stops, has collected a fund of information relative to the historical side of the subject, and has produced a work that is not only useful to every organist. Unlike many writers on musical subjects, he has thoroughly mastered his subject, has shown a much better power and little skill in treating each stop separately, and has exercised the most commendable reticence in giving to his inventor and organ builder the credit of his creation.

All absolute stops are defined, the standard stops, like the Diapason, Dulciana, Voix Celeste, Oboe and Bourdon, are carefully described with regard to their

construction and their tone; the more modern stops, like the Diapason, Tibia Plena, Phonocm, etc., are minutely treated and illustrated so as to give to any one a clear idea of their construction and peculiarities. The chapters on Reed-voicing, Pitch, Wind-pressure and Mixtures are valuable and instructive, while the addition of a phonetic pronouncing vocabulary of organ stops will prove most useful.

\*\*\*  
FANTASIE Dramatic, by Alphonse NEW MUSIC. Maily (Schirmer), originally written for organ, violoncello and the composer.

Compositions by Russian composers, transcribed for organ, by James H. Rogers (Schirmer): Prelude, by Glazunov; Andante Cantabile, by Tchaikovsky; Fuga Cromatica, by Lisidor; Meditation, by Gretchenov; Berceuse, by Iljinsky; Elegie, by Youferoff; Spahrenmusik, by Rubinstein, and In Modo Religioso, by Glazunov.

Concert Fantasia in F minor, by Arthur Bird (Schirmer), a very effective and brilliant fantasia for concert programs.

Romanza and Scherzo, by Will C. Macfarlane (Schirmer). Two interesting compositions of medium difficulty which will be useful to most organists.

\*\*\*  
NEW CHURCH MUSIC.

Te Deum and Benedictus in A, Mrs. H. H. A. Beach (Schmidt); 149th Psalm, Dvorak (Boston Mus. Co.).

A LARGE organ, to cost about \$50,000, the gift of Mr. Levi P. Morton, is being built by the Ernest M. Skinner Co., of Boston, for the Cathedral of St. John the Divine, New York. This company has recently been reorganized with Mr. Ernest M. Skinner, President, and Mr. Robert Hope-Jones, Vice-President.

Mr. E. M. Bowman, who has been director of the choir of the Baptist Temple Church, Brooklyn, for the past ten years, has resigned to accept the position of organist and choir-master of Trinity Church, New York. At the Brooklyn church he will be succeeded by Mr. Tali Esen Morgan, of New York.

A ten thousand dollar organ, built by the Eatey Organ Co., was recently installed in the Baptist Church, in the vicarage drawing-room on Sunday evening, by the members of his family and friends. It is this "tribunal" decided that it would "take," he would have it printed. Otherwise, it was altered and rewritten until it was pronounced singable.

In the days long ago, when the Tate and Brady version of the Psalms was in use, the Roman numerals heading the Psalms were a great puzzle to a certain village clerk. His vicar could not induce him to use a book in which he had written the numerals for him in plain figures. The old man could understand that XXX stood for thirty, but beyond this number he could never master his difficulty. By counting the palms from his own, he generally managed to give out the Psalm correctly. One Sunday, however, having dozed during the service, he had forgotten to make his calculations and, having to give out the sixteenth psalm, he commenced in the usual formula of those times: "Let us sing to the praise and glory of God," and then added in a loud voice (without any embarrassment), "the L X V and two eyed Psalm!"—*Journal Opinion.*

A popular weekly has been drawing some stories of the old parish clerks from its readers. One man tells of a Shropshire clerk who was very musical, and who often wished to introduce his violin into the choir which was superintended by ladies. The violin was, however, objected to. The clerk played extremely well, but sacred music only. On one occasion (when some young people wished to improve a dance) they sent for him, and were very much surprised when he said that he could not play any dance music. They brought music books to him, begging him to play some simple waltzes. "I cannot do it," he said; "I'll play 'The Old Hundred' quick, if that'll do." No doubt it could have been used to introduce something like a solemn psalm tune transformed into something which made the listener think of "holly soul" and "glowing bowls" and the light fantastic too, too! The question of sacred versus secular may often be settled on the score of rhythm.—*Es.*

## Easter Songs

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Cutter, Benj. . . . .	Christ Arisen. 2 keys. . . . .	40
Dennee, Charles. . . . .	Easter Song. 2 keys. . . . .	50
Hanscom, E. W. . . . .	The Day of Resurrection. C (1-g). With Violin Obligato. . . . .	65
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Lynes, Frank. . . . .	Fear Not, Ye Seek Jesus. 2 keys. . . . .	60
Niedelinger, W.H. . . . .	All Hallelu! He is Risen. 2 keys. . . . .	50
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Shackley, F. N. . . . .	Rejoice in the Lord. 2 keys. . . . .	50

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# VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

## THE NEW YORK SYMPHONY ORCHESTRA.

It is a pleasure to record the excellent work of the New York Symphony Orchestra, and to wish it and its accomplished director, Mr. Walter Damrosch, a continuance of artistic success and public support. Mr. Damrosch has proven quite conclusively that an excellent orchestra under excellent leadership can prosper even in New York; and our public is greatly indebted to him for its enjoyment of a number of superb musical offerings during the present season.

Especially grateful should we be to Mr. Damrosch

to superhuman heights in, say the Prelude to *Lohengrin*, and yet all the time contains in itself possibilities of feline or wolfish ululation. *Triste lupus-fidulus*: every fiddle is said to have a wolf, just as the "goose" lurks in every clarinet.

Descending from the violin to the viola, we cannot but be struck by the unassertiveness of this beautiful instrument. It is not often that one meets a viola player who adopts the career of virtuoso, perhaps because with the exception of Berlioz's *Harold in Italy*, there is no orchestral work of first-rate importance in which the central role is assigned to this instrument. Indifferently described as the alto or

## AN ARTICLE OF GENERAL INTEREST.

We print below an article by Miss Edith Winn, entitled: "Who Should Study the Violin?" Miss Winn's article, and the several questions it raises, will probably interest the majority of our readers. Much more, however, might be said on this subject than Miss Winn has briefly expressed in her article. Nor do we quite agree with her viewpoint when she asks (in answer to Felix Weingartner's utterances): "Are not artists paid for their time?" If Mr. Weingartner's uncompromising attitude towards talentless pupils seems "unpractical" or unnecessarily harsh, Miss Winn's opinion is surely open to criticism as savoring of commercialism.

Now we do not wish to be misunderstood in such a matter. If it is Miss Winn's opinion that all teachers, whether they be artists or not, must live, then we agree with her absolutely. But we are of the opinion (and our opinion is based on facts that are unquestionable and easily ascertained) that there are countless teachers in the United States who, having no certain knowledge of the art they profess to teach, do an incalculable amount of injury every year. And it is these very teachers who should, in justice to themselves and to others, never have been encouraged to study music.



THE NEW YORK SYMPHONY ORCHESTRA. FELIX WEINGARTNER CONDUCTING.

for the masterly performances we were enabled to hear under the leadership of Felix Weingartner. These were concerts long to be remembered, none never to be forgotten.

The excellent photograph of the orchestra which we reproduce is a flashlight picture taken recently at Carnegie Hall, and showing Felix Weingartner at the head of the orchestra. Ah! what would we not give to possess a picture of Weingartner's first attempt to conduct an orchestra (Leipzig, 1882) when the present writer performed his part of concert-master!

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THE VOICES OF THE STRINGED INSTRUMENTS. King of instruments, and the title may be admitted as indicating its supremacy. But viewed as a voice, the violin is the prima donna of the orchestra. To it are assigned all the *bonae rôles*—the most brilliant roulades, cadenzas and embellishments, the most perilous ascents into aerial attitudes. And the voice of the violin—which has ingeniously been declared to bear much the same relation to the passionless tones of the flute as the voice of a woman to that of a boy—varies in its intellectual and emotional expressiveness, according to the skill of the player and the demands of the composer, as much as a Viardot differs from a Melba. It soars to angelic,

tenor, the viola is of all stringed instruments the one most readily mistaken for a human voice.

The 'cello, however, is the singer *par excellence* of the orchestra, the perfect representative of the cantabile style. What lessons in phrasing may not vocalists derive from such players—to mention the first that came to the mind—as Jean Gérard, Hugo Becker, or W. H. Squire!

Bottetini, the famous double-bass player, was habitually wont to mimic the fiddle on his instrument, which, by the way, was not a true double-bass, but half-way in size between it and the 'cello. The real beauty as well as the utility of the double-bass, the *basso profundo* of the string band, is often overlooked. How splendidly rich and full is its *pizzicato*, often indistinguishable from a drum tap! And how much of the sonority and picturesque savagery of the modern Russian music depends on the use of the basses.—From C. L. Gracia, "Discussions of a Music-Lover."

By the development of its harmonic power, the piano tends more and more to imitate all the orchestral compositions. In the set of seven notes it can produce, with a few exceptions, all the traits, all the combinations, all the figures of the most profound composition, leaving only to the orchestra the advantages (immense, it is true) of diversity of sounds and mass effects.—*Liszt*.

## WHO SHOULD STUDY THE VIOLIN?

A musical contemporary has recently discussed the question: "shall children of mediocre ability and talent study music?" Such authorities as Joseph Joachim, Xavier Scharwenka, Felix Weingartner and others, have expressed opinions. Joachim says that the child should be entrusted to a conscientious teacher who will judge whether music lessons will really pay. He holds piano study to be of first importance, and the cultivation of the voice to be essential. This accords exactly with the views of Miss Helen Hopokirk, of Boston, who asserts that every child should learn to sing.

Gustav Hollender, of the Stern Conservatory, Berlin, says that musical instruction unfolds the child's nature. He claims, however, that practice should be regarded as a relief after school hours. He also asserts that the untalented should not be forced into music. He feels that those who are lacking in musical sense, and who have little or no innate sense of rhythm, ought not to study.

All these remarks are very interesting when one considers that neither Professor Joachim nor Gustav Hollender ever given a lesson to a beginner of average talent in his life!

The teachers at the *Hochschule* have no idea how to treat an average ungifted pupil. They do not take pupils in the early stages of development. Doubtless

this accounts perhaps for a statement made by one of them to the effect that one might possibly teach the Kreutzer Etudes in the second year of study! Xavier Scharwenka touches upon a vital point. He says: "You ask whether our children shall enjoy musical instruction? I answer with a conditional 'yes.' As regards general training in music one might say 'no,' for the purpose of today's efforts along musical lines is absolutely wrong. On one side everything passes toward the concert stage and on the other side to the teaching profession. Technique is cultivated almost exclusively without regard to the pupil's inner development." He goes on to condemn the tendency to exalt more technical virtuosity, stating that mechanical drill kills talent. Statistics are given which show that general education counts for nothing, musical education for something, technique and concert appearance everything. How well this applies to the Prague school!

Herr Scharwenka has struck a vital blow at the weakest point of foreign study. A young concert-master in a German city, once a pupil at the *Hochschule*, had played almost everything in violin literature at eighteen years of age, and yet he could hardly add a column of figures correctly! At the *Hochschule* his deficient general education did not count against him.

The best teachers are those who can make much out of little.

In summing up these opinions, we may say that Xavier Scharwenka's is the surest view set forth. The musical graduates of Wellesley, Vassar, Oberlin, Smith and other Northern colleges, as well as Randolph-Alacon, Converse and other leading Southern colleges, require five years of college work with music as an elective. Experience and observation have proven that the literary students who take music as an elective do more thoughtful work and are better equipped for life work than are students of music who limited themselves to the study of keyboards. Out of such colleges come well-balanced young women, not virtuosos. This is the kind of musician-ship in which America takes pride.—*Edith Winn*.

## THE JOACHIM QUARTET.

Who that loves music, or has studied any branch of the art, whether seriously or otherwise, in any part of the civilized globe, has not heard or read something concerning the Joachim String Quartet?

If the name, Joseph Joachim, has lost any of its old-time charm and magnetism to the numberless players who through five decades regarded this remarkable artist as their ideal soloist, it is a name yet



THE JOACHIM QUARTET. (Original by Schmutzer.)

Our American colleges do better than that. At Wellesley, Smith and Vassar, music study goes hand-in-hand with the regular literary work. This makes broad musicianship. Much money is spent in this world on the untalented. Parents should study their children's gifts. Felix Weingartner says:

"Musical instruction should be given only to those who have out-spoken musical talent." He then goes on to deplore the fact that artists have to listen to so much "bungling." Are not artists paid for their so much "bungling"? He recommends that the State lay an exorbitant tax upon every instrument not used for professional purposes. What would the music dealers do? Herr Weingartner would cripple that great mass of teachers, especially women, who devote their lives to teaching the rank and file whom distinguished artists will not take. He is the most unpractical of them all, for why should not Johann Müller buy a piano and let his children pound it all day if he has the money to pay for it?

In America we have hundreds and thousands of ungifted students. Our conservatories throng with them. Our whole life teems with downright drudgery for the rank and file; who should rebel? We are paid for our work. The most obtuse and ungifted pupils have often taught me the most. A teacher cannot evolve a system or a plan of work from contact with the gifted. They will grasp details at

once. The best teachers are those who can make much out of little. In summing up these opinions, we may say that Xavier Scharwenka's is the surest view set forth. The musical graduates of Wellesley, Vassar, Oberlin, Smith and other Northern colleges, as well as Randolph-Alacon, Converse and other leading Southern colleges, require five years of college work with music as an elective. Experience and observation have proven that the literary students who take music as an elective do more thoughtful work and are better equipped for life work than are students of music who limited themselves to the study of keyboards. Out of such colleges come well-balanced young women, not virtuosos. This is the kind of musician-ship in which America takes pride.—*Edith Winn*.

The personnel of the Joachim Quartet has undergone but few changes in the past twenty-five years. The first change occurred when Mr. de Abasi died—early in the nineties—we believe. This excellent violinist was succeeded by Johann Kruse, a genial musician and able performer, who, after a comparatively brief association with the Quartet, took up his residence in London. Kruse, in turn, was succeeded by the well-known violinist, Carl Hall, who doubtless will remain the second violinist of the Quartet as long as the organization remains in existence.

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No other change has taken place in the personnel of this unique string quartet within the memory of the present writer. Mr. Wirth, viola, and Prof. Hausmann, 'cello, though younger men than Joachim, have grown grey together with the leader whom they idolize, and their services to the musical world, as quartet players, will surely continue as long as they and Joseph Joachim are blessed with life and strength.



# Teachers' Round Table

CONDUCTED BY N. J. COREY.

## Some Amusing Experiences.

"The music teacher's life is not devoid of variety. We sometimes think that it is confined to a pretty steady round of routine and monotony, and like everybody else in every other business or profession, we wish we had followed some other vocation. Such fits of depression are economically lightened, however, by amusing experiences, and as this department is not closed to the lighter side of life, we are glad to print a letter recently received. It is entitled:

### One Teacher's Experience with a Nervous Pupil.

"Not long since, a heavy knock at my studio door warned me of the presence of one of the nervous gender. On opening the door, I was greeted by a very large man, a stranger to me, who inquired if I could receive a new pupil, and if so, what were my terms for tuition, and at what hour I begin to give the lessons." As my terms were satisfactory to him, and the only available time happened to be the hour in which he called, my new applicant decided to begin at once, as he had just purchased a new piano.

"I began the lesson by making inquiries regarding the names of the keyboard, keys and music notation, and found my new pupil entirely ignorant of both subjects. I soon enlightened him regarding the manner of applying the letters of the alphabet as names of the keys, and proceeded to place the left hand in the five-finger position on the keyboard. I found the hand showed signs of hard, heavy work, and was consequently very stiff and stubborn. I drew a long sigh as I thought it would have been better for me to my new pupil to have chosen a hand more pliant to play on instead of the piano. However, as he appeared very much interested, I put forth my efforts to shape the unruly hand for a correct playing position.

"After several attempts, I discovered signs of perspiration on the stubborn hand and anxious brow. Then with a sigh of despair, my pupil remarked: 'Now, here! I might as well tell you first as last, that I do not expect to learn to play; it is my wife that wants to learn. I bought the piano for her, but she is so extremely nervous that I cannot get her to consent to having a teacher to instruct her, so I decided to take the lessons and give them to her at second-hand.' I discouraged this method of procedure and suggested that I should call at his residence the following week, meet his wife and give him a lesson in her presence. He not only knew that I understood her nervousness in the matter.

"In due time I called, and the suggested plan was carried out. The day following I received word that I had made a favorable impression, and was requested to call the week following and begin giving the lessons to the madame herself. Everything has gone along very smoothly, and my nervous pupil has proven to be a very satisfactory one, even though beginning in middle life.—*E. Z. Sargent.*"

"Doubtless many of our readers would record experiences of a similar nature. The person who comes into contact with many persons is in a position to encounter ignorance and nervousness of various kinds. I have had a few of these experiences, and although this department is generally devoted to combating that sort of ignorance which is directly injurious to the cause of music, or the efforts of good musicians, yet we shall all be glad, from time to time, to take note of some of the amusing experiences of our members.

"I remember, several years ago, when I was teaching in Boston, that a young woman came to my studio, one day, and wished to arrange for piano lessons. Preliminaries having been easily transacted, I asked her how much time she could devote to studying. "Practice," she exclaimed, in an amazed tone, "do

you have to practice?" I explained to her that this was generally considered necessary. "Why," she said, "I supposed one learned everything at the lessons." After further conversation it developed that she had just been married, and that she desired to take piano lessons secretly, in order to surprise her husband when she had learned to play, as she knew that he would then buy her a piano. Finding that practice could not be avoided, she said that she had a friend who, she thought, would let her practice on her piano. If this could be arranged, she was to appear for her first lesson, and bring to prepare the great "surprise" for her husband. She came and took her first lesson, which turned out to be a great surprise to her, for she said that she had expected that she would be given one of the popular pieces of the day to begin on. Nevertheless, she began to practice what I gave her. She came for two more lessons and then gave up, discouraged, appalled at the training necessary before the fingers could be made to work. She abandoned at once the "surprise" for her husband, and the piano for herself. She could not pay for lessons if it took so long to learn. She had expected in a half-dozen lessons, at the most, to be able to learn to pick up at once any of the popular music of the day.

"On another occasion there came to my studio an actress who had been engaged to play a prominent role with the Kit Chumfau Co., which was to open two weeks later at the Boston Theatre. She had attended the first rehearsal that day, and discovered that when the curtain rose on one of the acts, she was to be seated at the piano playing "Way Down upon the Suwanee River." What was she to do? She had never played a note upon the piano in her life. Nevertheless, she asked me to teach her to play this air so that she would be able to appear as expected on the opening night of the play. I explained to her the almost impossible nature of the task she had set for herself. She assured me, however, that it was an imperative one with her or she would lose her position, and that she would therefore come every day for a lesson and put forth every exertion to have the piece learned. Under the circumstances I was bound to do the best I could for her, and she therefore began her lessons. At the third lesson she began to show signs of complete discouragement, although I had begun to think that perhaps she might get the melody learned after a fashion that might be allowed to pass muster. She had told me that she believed that as this particular scene was located upon a Mississippi steamer, it would seem eminently appropriate to play it upon that instrument. She had made this request, she said, but the management insisted upon the piano. But at the fourth lesson she appeared with a much more cheerful countenance. The management had finally consented to the banjo, and so she settled her bill and departed much lighter at heart.

### A Course in Musical Reading.

"We have a letter from one of our most earnest and progressive teachers, which presents a matter that will be of interest to us all. It is as follows:

"There is one thing I would like to suggest, for it is a matter that is very close to my heart. Would it not be possible to formulate a progressive course in music, and compile an outline of text-books in the different branches of theory, which, if carefully followed, would lead up to a high-art standard in remote places? There have been here and there, in years, and assure you that a more musical place could hardly be found. No artists have been here except those I have succeeded in bringing, and it does not seem to be possible to arouse an interest outside of my class. Through this medium I have

succeeded in bringing fifteen students up to a point where they have received the approval of Mr. W. S. B. Mathews, who has examined their work and signed certificates of high merit for them.

"Now, until one has tried it, one cannot realize the trouble of not having suitable books, or the terrible waste of time that may be spent in copying. For I have been obliged to compile all subject-matter from week to week. I am teaching seventy hours a week, and am obliged to have an assistant teacher, who will realize the need of a definitely laid out course. My work is classified, and all students are obliged to study history, harmony, counterpoint, form and terminology with their piano work. I have been a thorough student of history, having taken a several years' course. I am using the *History of Music*, by W. J. Baitzel, published by Presser, in my class, but I want a classified list of opera, containing at least a hundred works; a work on form for class drill, a list of oratorios; program music, the various schools of the world, similar to that which was published in *The Etude* two years ago, and which I am still using.

"Now this is all from one of several thousand able teachers of music who need help in this direction, and who are living at a distance from large cities, and struggling to make a living. I have heard of the greatest being the lack of this systematized course which I am asking for. I have had *The Etude* from its beginning, which was when I was a child. I have been using *The Etude* program scheme of last year, and have found it a great help. What we need is something in the way of small books for class work, or possibly one large work which would include all essential work in the theory of music. I am confident that this petition is deserving of attention, for many teachers have written me asking for my outline of work, which has been a success in every way. I spent nearly all my vacation last summer granting these requests."

"Here is a subject concerning which we invite contributions from teachers who read the *Etude*. Perhaps some of the ablest of our contributors, following these lines, and made a success of them with their pupils. If so, perhaps they would be willing to give their fellow-teachers the benefit of their experience. A great deal more could be done toward imparting general instruction of this sort than is usually done. In fact, it should be done if we are ever going to become a musical people. Who is to furnish the initiative toward raising the standard of musical intelligence if not those who are studying music? Who is to give the impulse that starts the dull rollers? Many teachers are informed, many are anxious for knowledge, and still more are waiting to be awakened. For example, hundreds have come under my own personal observation to whom it had never occurred to even as much as help themselves by subscribing to, and reading, a magazine like *The Etude*. It will be a good plan to try to stimulate them in some way to a higher interest.

"We would like to receive suggestions looking toward such a course, and with the purpose of publishing it in this department in time for teachers to be able to take it up for their work next autumn. We would like to know just what branches have been considered necessary, and what text-books have been used in making the teaching of the various subjects attractive to pupils.

Sometimes even those pupils with a great natural aptitude for music can only be interested in the agreeable sounds they hear coming from the instrument. They seem to have musical natures, and are fascinated by the beauty of music, but they find the drudgery of practice most irksome, and the acquirement of collateral knowledge extremely burdensome. This is shown no more forcibly than the manner in which the average pupil will treat the music that comes into his or her possession. Assign the pupil one of Chopin's nocturnes, for example, advising that one of the collective editions containing them all be bought, thereby saving money in the long run. The pupil with a living, active interest will not rest content until all the nocturnes in the book have been tried over, and the principal themes and general character made familiar. Curiosity to know about them will even be so great as to cause the practice of the one assigned to be neglected to a certain degree. Not so with the general run of students; they will come to their lessons with the leaves of their books uncut with the exception of the one assigned for practice, absolutely indifferent as to the others. Keenly interested pupils will be impatient to try everything that comes into their possession.

"Have you ever noticed how the great part of the work of this world is done by a few people? Whether it be church, society, or organization of whatever kind, or even business institution, the burden of the work falls to the few. Is it any wonder that so few succeed, when so few possess any original initiative of their own? As in the world at large, so in the teaching of music, the burden of the work must be borne by the teacher. Like the mother with a spoon, feeding gruel to a child, so there are many a pupil to whom the teacher must deal out all the musical knowledge he will acquire, morsel by morsel. Nor will he endeavor to pick up any additional information aside from that given by the teacher, or as directed.

"It is for this reason that a systematized course of collateral instruction, such as that suggested by our correspondent, would be most valuable; not only for the benefit of the pupils, but also for the benefit of the music in this country who need such a course equally as badly, or even worse, than the pupils themselves; for it is an open secret that there are many who are teaching music who do not begin to be so well informed as many amateurs, and are consequently making teachers cannot impart collateral knowledge, or direct their equipment, for they have never had it themselves. A general raising of the standard all along the line is desirable, and beginning first with the dull rollers. Many teachers are informed, many are anxious for knowledge, and still more are waiting to be awakened. For example, hundreds have come under my own personal observation to whom it had never occurred to even as much as help themselves by subscribing to, and reading, a magazine like *The Etude*. It will be a good plan to try to stimulate them in some way to a higher interest.

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## THE STUDENT-TEACHER.

BY HARRIET PEARL SKINNER.

"To the girl who is studying music with a serious purpose, who hopes to make of herself a true musician, who cheerfully toils through her exercises and seeks that her fingers may be trained for the works of the great masters, I wish to offer a suggestion to help her on her way.

"Let her find a pupil, a child, or someone else who must be taught from the beginning, and let the earnest teacher, and teach with a will.

"Nothing broadens one's grasp of a subject so surely and so definitely as the habit of examining its points to someone else. If the girl who is apt to be puzzled by musical time and rhythm will but go back to the student with a pupil all unacquainted with musical values, and carefully work out these things so that the child thoroughly understands them, she will find

that her own grasp will not only have become improved, but absolutely correct and fixed. If she whose memory is poor, who finds it difficult to master her solos so that she can play them without notes, will but drill someone else in the practice of throwing away the books much more keenly, and holding everything in proper balance with his glasses. That, in my idea, is the highest duty of every orchestral director. The arm is generally useless, often dangerous, but from the eye of the leader comes the indefinable magnetism that pervades the orchestra and unites both into one complete whole." Colonne also favored directing from memory.

"For a student whose idea of the scale is vague, and who is at a loss to define the key in which a composition is written, teaching is imperative. By the time she has taken a child, with a child's necessarily slow pace, through the entire category of major and minor scales, the student-teacher can instantly decide the key in which any given composition is written, and can, moreover, give the signature of any mentioned scale without hesitation.

"Perhaps the greatest benefit of all comes to the girl when she sees the difficulties under which her pupil is laboring, and must delve into her own experience for means to overcome them. In order to subjugate the crude and rebellious fingers, she must recall studies of her own which perhaps caused her as many a pout and frown, and if these are not practicable for the case in hand, she must invent muscular activities that will bring the troublesome fingers into proper behavior.

"Besides these benefits, the student-teacher will establish her ideas of program making, variety in style, the salient points of different composers, and the necessity of daily and intelligent drill. Thinking for someone else gives one a greater ability to think for oneself, and in this development lies the greatest advantage of a music student's becoming at the same time a music teacher.

"Let it be said in passing, that the young student who is enlarging her own capacity by coaching someone who is less proficient, is often the most desirable teacher to whom a little child can go. In the receiving the new pupil with the carelessness and indifference frequently manifested toward beginners by overworked teachers whose days are crowded with the rush of half-hour lessons, the young girl avails herself of a sense of keen responsibility. She is extremely painstaking, and wholly interested. The lesson hour comes to her with a sense of novelty, of importance, and diversion, and she guides her young charge along the paths of melody with a spirit and freshness that is not always to be found in teachers of twice her years.

"Again I say to the girl who works at her music with a determination to achieve, accept a pupil, or find a pupil, and teach, teach! You will learn by doing day by day.

## COMMENTS ON EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELISMAN.

"The *Revue Musicale*, of Paris, recently sent on a circular letter consisting mainly of the question as to whether orchestral leaders should direct from memory. Chevillard does not seem to favor it greatly, for he says: "Directing from memory is a nice amusement, which composer indulges in for that portion of the public who care more for such excursions than for carefully-prepared readings. Its only advantage consists in one's being able to hold the attention of each performer, for he sees the leader's look directed at him every minute."

"Weingartner wrote: 'I hold directing from memory entirely unnecessary. The performance can be just as good when the director has the score before him. It is, of course, understood that he must be familiar with it in every detail. I have never studied a work with the deliberate intention of memorizing it; if it impresses itself sufficiently on my consciousness, then I permit myself to conduct it without the score. But I consider it inartistic and absurd for a leader to struggle for fenders of memory. His duty is only to interpret the composer truly. He must give out the impression that he has created the work, and not that he is merely repeating it.'"

"Henry Wood replied in similar fashion. 'I don't, however, declare for conducting without score. I believe,' he writes, 'that the leader who can direct without score has an undeniable advantage wholly from memory.'"

"Colonne also favored directing from memory. The advantage lies in the freedom to look about, for according to my idea, the true leading of an orchestra comes not from the arm but from the eye of the conductor. He must watch the individual players, encourage them with a smile when they are playing a difficult passage, ward off a mistake by raising his eyebrows, and hold everything in proper balance with his glasses. That, in my idea, is the highest duty of every orchestral director. The arm is generally useless, often dangerous, but from the eye of the leader comes the indefinable magnetism that pervades the orchestra and unites both into one complete whole." Colonne also favored directing from memory.

"These ideas, though apparently conflicting, agree on the main point—a close communion between conductor and orchestra. It was the lack of this communion and control that made Schumann such a poor conductor, for he would listen dreamily to the music, and lose the necessary decision. This fact often prevents composers from excelling as directors. Wagner, however, was an excellent conductor, endowed with a remarkable memory. When he first started to learn the Ninth symphony without the score, the musicians objected; but he challenged any of them to play a few notes of his part, and then completed the passage for him. It is little wonder that a man thus gifted should have become a master of orchestration.

"In the *Journal of the International Musical Society*, Sir A. C. Mackenzie gives an excellent discussion of the Bohemian school. Beginning with early religious songs, popular songs, a large repertoire of national songs sprang into being. Yet there was no great composer during the classical period, the names of Dusek and Kallivoda being of secondary importance. The first to make use of the folk-song style was Frantisek Skroup, whose "Pratermusik" was the first national opera. Most of Skroup's songs have been definitely adopted by the people as their own.

"The advent of Smetana brought a really great composer on the scene. His enthusiasm for a national art began at Liszt's house, while there he heard Liszt remark that the Czechs were merely repulsive, whereupon he determined to devote his life to the founding of a true Bohemian school. The world is only now beginning to realize how well he carried out his resolution. His early symphonic poems—"Richard III.," "Huska," "Ma Vlast," were but a prelude to his great cycle "Ma Vlast" (My Fatherland), with its six noble numbers. In opera, too, his "Bartered Bride" is a masterpiece of refreshing spontaneity—music that goes directly to the heart, without needless questioning to solve latter-day problems or present puzzles without a key.

"Dvorik, too, wrote in the national vein, but was more cosmopolitan than Smetana. Dvorik was certainly a natural genius. When asked if he gained much from any particular teacher, he would reply: "I studied with God, with the birds, the trees, the rivers, myself." He, too, could weave his country's melodies into a golden web of sound, and America must still pay tribute to him for the ever-beautiful "New World" symphony.

"The lesson of all this is plain. In the folk-music, the songs that appeal to all the people, lies the true strength of a national school. When the composer chooses this material, and creates his tonal edifice from it, he builds a work of enduring greatness. It has been so in other countries besides Bohemia. Russia, with her wealth of songs, has produced a school of ample proportions. In Norway, Grieg has won the devotion of the world, as well as of his own country, by echoing the beautiful folk-songs and dances of his native land. In Germany, Humperdinck won a triumph by a return to national simplicity, even as Weber did nearly eight decades before him.

"Persons that have no good schools of folk-music can create no distinctive school. They may have many talented composers, but their work is the result of study, and is cosmopolitan rather than national. Macdowell's "Indian Suite" does not suggest the noble red man unless the title is attached. Tinel's "Franciscans" or Vieux's "La Mer" are in the announcement Belgium to the auditor. If Elgar's variations had not his name attached, we should not necessarily know that they were English. All this leads us to the assertion that in spite of Dvorik's great lesson to us, we have no American school—only American composers, and that the prospect for a distinctive school does not look encouraging.



## WORK VS. INSPIRATION IN MUSIC

TSCHAIKOVSKY is usually counted among the extreme of romantic and temperamental composers. His "Symphonie Pathétique" strongly suggests the suffering on the point as to the composer's doing great work only under stress of powerful inspiration, following extracts from a letter addressed to

And Duke Constantine will be interesting: "Your Imperial Highness, . . . I should be delighted to meet Maikov [one of the most eminent of Russian poets] at your house to discuss the relations between art and craftsmanship. Ever since I began to compose I have endeavored to be in touch just what the great masters of music—Mozart, Beethoven, and Schubert—were in theirs; not merely to be as great as they were, but to work as they did—as the cobblers works at his trade; not so gentlemanly way, like Glinka, whose genius, however, I by no means deny. Mozart, Beethoven, Schubert, Mendelssohn, Schumann, composed their

portals work just as a cobbler makes a pair of boots—by daily work; and more often than not because they were ordered. The result was rather impressive colossal. Had Glinka been a cobbler, rather than a gentleman, besides his two (very beautiful) operas, he would have given us perhaps fifteen other and ten fine symphonies into the bargain. I could only cry with vexation when I think what Glinka might have left us, if he had not been born into an aristocratic family before the days of the Emancipation. He showed us what he could have done, but he never actually accomplished a twentieth part of what he was in him to do.

"Although I am convinced that if a musician  
res to attain to the greatest to which his inspi

on will carry him he must develop himself a craftsman, I will not assert that the same thing applies to the other arts. For instance, in the sphere of music you have chosen I do not think a man can force himself to create. For a lyric poem, not only the mind but the idea must be there. But the idea will be provoked by some fortuitous phenomenon. In music

is only necessary to evoke a certain general emotion. For example, to compose an elegy I induce myself to a melancholy key. But in a melancholy mood I must take some concrete expression to speak; therefore, in his case an external impulse is indispensable. But in all these things, the difference between the various creative temperaments says a great part, and what is right for one would not be permissible for another. The majority of the so-called *flow-workers*, for instance, do not like working in the dark; I, on the other hand, never feel more inspired.

ing when I am requested to compose something when a term is fixed and I know that my work is being impatiently awaited."

RECITAL PROGRAMS.

Tambourine Dance (6 hrs.), Dénée: Alpine Song  
 Dancers: Cendrillon, Bachmann; Harlequin, Baumfeld  
 The Happy Outing, Sartoio: Amoretten, Lange;  
 The Flower (4 hrs.), Strelezi: Spring Song, Mendelssohn  
 The Ländler Waltz, Beethoven: Carlinthian Maid, Hummel  
 The Serieuse, Fradel: March in C (4 hrs.), Gade  
 The Serieuse, Fradel: March in C (4 hrs.), Gade

rre Song, Bonis: The Banners, Laverne; Cavour  
 arill: The Daffodils, Chretien; Air de Ballet, Chau  
 e; Waltz in G-flat, Chopin; Tarentelle, Nollet; A  
 an Dance (4 hrs.), Grieg; Adagio Sostenuto from  
 No. 2, Beethoven; l'apillons Roses, Thomé; Na  
 ike in F, Schumann; Etude on Black Keys, Chop  
 arch Wind, Macdowell.  
 rills of F. L. Eyer.

Snow Bells (4 hrs.). Heins: Fable. Schmoll: The S  
rk, Schmoll: Dolly's Awakening. Oesten: The Cuc  
ck, Heins: Sweet Dreams, Lauge: Sonatine, Op.  
o. 2. Kuhlan: Melody of Love. Engelmann: Daff  
d Buttercups. Martin: The Swallow's Song. Boh  
n Amore. Beaumont: By the Mountain Spring. Boh  
Platterer. Chaminade: Scaramouch. Thonié: I  
selle. Op. 75. Pocz: Mazurka. Borowski: Noctur

Sonatina, Op. 35, No. 1. Schubert: Impromptu, Op. 90, No. 4. Schubert: The Lark. Schubert-Liszt: Waltz Chroma-  
standard: Transcription. "Midsommer Night's Dream"  
(eds.), Mendelssohn-Smith.  
Capita of Miss Ida L. Curtis.

number Joyceus Audubon; Gregh: Gracie Song, Jay  
number Hoat (songs), Gambel: Hoat (song)  
articolo, De Gra's: Piff Taff (4 hds.), Engelma  
is Caprice, Newland: The Butterflies, Seeho  
nd-byre (song), Toatl.  
*Sipils* of Mr. Jaroarof de Zitiensk.  
Song Without Words, Tchickeli: Marche Mignon  
ndling: Afford: The Butterfly; Serenade, Jens  
ndling: In 3ds and Gths; Poote: Phantasy Pip  
6, No. 5, Malline: The Sweetest Flower, B. Nev  
Tis a Dream, Hawler: The Turtle-Dove, Siger  
aprico, On 76, Chadwick: Berensse, Schulhoff: A  
nding Rogers: Rocco, Op. 36, No. 1, Moszkowsk



BY ALFRED H. HAUSEATH.

A RECITAL was given, February 27th, 1a Philadelphia, by Miss Helen Cuthbake, a pupil of Mr. Ralph Pendleton. A PIANO "duet recital" was given in Hutchinson, Kans., by Mr. Heary M. Rudelski and some of his pupils.



## MUSICAL GAMES.

## "HUMMING BIRDS."

For the game of "Humming Birds," each player must be provided with a card and pencil. The cards may be decorated as souvenirs, according to the taste or artistic ability of those in charge of the occasion. They are prepared as follows: On the front of the card there is a row of figures or letters of the alphabet corresponding to the number of players, running down the left-hand side; at the top appears the title of a song, while at the bottom sufficient space must be left for a name to be written. The back of the card contains only a letter of the alphabet, by which it is identified, since the other side is not to be seen by the company at large; the name of the song upon it is to be known only to the recipient.

Some one appointed for the purpose gives out the cards, taking care not to display the title of the song. When they are distributed, he asks for card "A." The holder of this card replies by humming the song indicated on it. The rest listen attentively, and when he has finished, each one writes down by the side of the first number or letter the name of the melody he has just heard. If unable to do so, the space remain vacant. "B" is next called upon, then "C," and so on.

If any one is not familiar with the song he has drawn and cannot hum it, he forfeits his card, which is then turned over to "A," who hums it if he can; if not, "B" takes it, and in case of his failure, "C" tries it, and so it goes the round in regular order. The second forfeit is given first to "B," the third to "C," etc., so that all have an equal chance for a trial. At the end, the cards are collected, and the one having the largest number of airs correctly guessed may receive a prize. Or the songs may be announced and played or sung in their rightful order.

## "HUNTS SONGS."

Another game is an adaptation of the familiar one of proverbs. A line or two of a well-known song is chosen and the words are given out one by one in their regular order to all but one of the players. This one leaves the room before the choice is made, and on his return he tries to find out the quotation by asking questions of each one in turn. The player questioned must introduce the word allotted to him in his answer, and the one giving the first clue takes the place of the questioner and leaves the room to guess in his turn.

Care should be taken not to select lines containing singular or unusual words, e. g., "Mid pleasures and palaces though we may roam," in which if "mid" should fail to lead to discovery, "palaces" would certainly bring it about. Yet a ready wit will often enable one to parry questions.

## "MAGIC MUSIC."

This game is well-known but is reproduced for the information of those who may be unfamiliar with it. One of the company is sent from the room, and during his absence it is arranged that he is to do something, e. g., sit down in a certain chair, or take a book and carry it across the room to place it on a table, etc. When he returns, he is told that the music will guide him in his efforts to learn the task he has been appointed to do. Suppose, for instance, that he is to take a chair and place it upside down in a corner of the room. The player plays softly when he draws near to it. As he puts his hand on it, the music is very loud but does not stop, so he knows that he is to do something with it. It is then played softly until he approaches the designated corner, but still does not stop. Guided by the music he essays various things with it until he hits upon the one appointed, when the music stops with a crash.

## NEW PUZZLES.

## ENIGMA.

I am composed of 58 letters. My whole is the epitaph on the tomb of one of the most richly-gifted composers that ever lived.

My 8, 24, 54, 51, 18, 45, 11, 38 is his name. My 21, 35, 53, 4, 40, 39, 39 is his native country. My 28, 16, 14, 46, 37 is what he is most famous for.

My 30 is a test, 33, 14, 7, 20, 13 is one of his most beautiful and best-known songs.

My 26, 5, 12, 30, 44, 51, 35, 15 is a song which gives its name to one of his chamber compositions.

My 1, 10, 21, 30, 9, 3, 14, 20, 38, 25, 19, 42, 20, 23, 1, 57, 14 is a song from which he has taken a theme for another chamber composition.

My 54, 28, 32, 48, 30, 24, 17, 7, 27, 24, 6 is a composition for the piano in duet form.

My 56, 43, 40, 48, 14, 3, 39, 8, 12, 58 are his best-known works for four hands.

My 27, 55, 8, 21, 17, 52, 14, 1, 57 is one of his lighter orchestral compositions; it also gives name to a set of variations for the piano.

My 11, 16, 14, 29, 2, 29, 52, 34, 11, 50, 47, 1, 7, 14, 36 is a work for the piano and violin.

## CHARADES.

I saw my first come flying down the street; I ran with eager haste its speed to beat.

Alas! too many of my second barred my way; I could not reach it—knew not what to say.

For I had planned that day my whole to bear, And this delay meant disappointment near.

—R. L.

## CHARADE.

I went into a music store, Intent a work to purchase. 'Twas full of music's deepest lore; My whole therein was treated.

The book was there—I saw it plain Behind my first and second. The clerk seemed slow my wish to gain. He did not understand me.

Impatiently I did my third To show him what I wanted. He knew at once without a word, And in a trice I had it—P. S. L.

Starting at "A" in the centre, in how many different ways can you read the words "Allegro con spirito?"

O T I R I P S N O C O N S P I R I T O  
T R I P S N O C O N S P I R I T O  
I R I P S N O C O N S P I R I T O  
R I P S N O C O R O C O N S P I R  
I P S N O C O R G R O C O N S P I  
P S N O C O R G E L E G R O C O N S  
N O C O R G E L E G R O C O N S  
O C O R G E L E L E G R O C O N S  
N O C O R G E L E L E G R O C O N S  
S N O C O R G E L E G R O C O N S  
P S N O C O R G E L E G R O C O N S  
I P S N O C O R G R O C O N S P I R  
R I P S N O C O R G R O C O N S P I R  
I R I P S N O C O N S P I R I T O  
T I R I P S N O C O N S P I R I T O  
O T I R I P S N O C O N S P I R I T O

—Helena A. Maguire.

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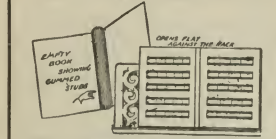
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PIANO—Paderms. In a Persian Garden, Liza Lehmann, Salut d'Amour, Edward Elgar; Irish Folk Song, Arthur Foote; Allah, George Chadwick, Fear Ye Not, O Israel, Dudley Buck.

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